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NOTE: This issue corresponds with one dated November 13th under old plan.

Vol. 26, No. 7 November 6, 1915 Price 10 Cents

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THE MUSEUM

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Pennington's Choice" (Quality-Metro)

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3910

MUTUAL PROGRAM

EDWIN THANHOUSER PRESENTS

THE MIRTH OF FALSTAFF FILMS A NATION

FALSTAFF COMEDIES

Hist! Sh-h!

LULUS LOST OTHARIOS

SUBURBAN HOMES,
THE FAMOUS DETECTIVE IS ON THE TRAIL--
THERE'S BEEN MURDER DID! WE KNOW
THE VILLAIN, BUT HE'S A CONSTABULE,
HE IS--AND WE DASSEN'T TELL!
BUT IT'S A TUR-R-R-IBLE TALE!

— ONE REEL —

RELEASED MONDAY, NOVEMBER 8TH

THE CONSISTENT KIND OF PRODUCT THAT CAN ALWAYS BE DEPENDED UPON

GRACIOUS ME, GIRLS! HERE'S DORINCOURT!
AND THE DEAR OLD THING'S GONE INTO THE MOVIES!
YES, HONEST—T. DORINCOURT WITHERS, HIMSELF--SO THERE!
AND THAT CHAMBERLIN PERSON! HOW CRUELLY HE PLAGUES POOR DORRIE IN

THE

FILM FAVORITE'S FINISH

— ONE REEL —

RELEASED THURSDAY, NOVEMBER 11TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORPORATION SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

Poe Brought to Life Through Genius of Henry B. Walthall

No tragedy sears the soul of man as the loss of the woman he loves.

Edgar Allan Poe, in the death of his wife, drained to the lees the cup of sorrow. To his grief was the added sting of death by cold and starvation.

Through night's long hours he knelt by her body in a bare, wind-swept room, his spirit broken, his soul tasting the dregs of uttermost despair.

Out of heart-rending tragedy his genius spoke in "The Raven." He probed to the depths those unfathomable mysteries of life. He pictured the greatest happiness that comes to man—Love, and the greatest desolation—Death. This is why "The Raven" strikes straight to the heart.

Henry B. Walthall, the image of Poe, a man of the same mold and temperament, who thinks and feels as did Poe, interprets America's greatest poet as no other living being could.

His genius sparkles on the screen as did Poe's in literature. He gives to the world a living Poe, the Poe of Love and Song, the Poe of Hope and Happiness, the Poe of Desolation and Despair.

This great presentation is embodied in Essanay's six-act photoplay, depicting the life of Poe, as written by George C. Hazelton and directed by Charles J. Brabin. Mr. Walthall is ably supported by Warda Howard and an all star cast.

Trademark Reg. U. S. Pat. Off.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

The UNIVERSAL Presents

J. WARREN KERRIGAN

In The Most Novel Series Serial Ever Filmed

MOVING UNIVERSAL PICTURES

READ . . .
The Moving Picture Weekly if you want the livest, snappiest comment and news of the film world that is being published today.

HERE'S the biggest attraction of the season. The great J. Warren KERRIGAN in a superb 3 weeks' series serial, being his "New Adventures of Terence O'Rourke." If ever there was a chance to "Clean up" here it is. Kerrigan in this new novelty 3 weeks' series serial is our answer to the big demand for this popular star in a serial. It will be released immediately following the last episode of "The Broken Coin." Considering the star J. Warren Kerrigan—the author of the stories, Louis Joseph Vance—the director, Otis Turner—the lavish settings and huge production expenses, this serial stands without question as the biggest money getting attraction of the year. Wire your Exchange for immediate booking.

EXHIBITORS
who know the game need no further tip. It's the opportunity of the year.

Universal Film Mfg. Co.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe."
1600 BROADWAY, NEW YORK

More Big Recruits in the Triangle Regiment

Last week you learned of some of our latest enlistments—men who will cash in on their TRIANGLE faith. In addition—

Probably you've heard of B. S. Moss, of the Regent, Hamilton, Jefferson, and Eighty-sixth Street Theatres in New York City. You couldn't sell Moss a pig in a poke. You couldn't pass a counterfeit promise on him. He buys with his eyes open every time. Moss comes across with more than One Hundred Thousand Dollars a year for TRIANGLE PLAYS.

And then there's Picker and Bennett in the Bronx. They have the Burland Theatre. They know plays when they see them—and they saw the TRIANGLE product at the Knickerbocker Theatre. They came right in and signed up. They'll pay considerably more than Thirty Thousand Dollars a year into the TRIANGLE strongbox. You could pay three Cabinet Officers in Washington with that.

A lot of you know Shakman, of the Eighty-first Street Theatre in New York. Shakman is proud of his theatre, and he wants the best—so he's paying the stipend of another three Cabinet Officers —well over Thirty Thousand—to get TRIANGLE PLAYS.

Moss—Picker & Bennett—Shakman—have reasons that have led them thus far—good reasons, and every one of them is a TRIANGLE reason.

What kind of reasons have you?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

An Apology to the Trade

Following the publication of numerous news items concerning the acquisition by this Company of the *Augustus Thomas collection* of *standard two dollar plays* propositions have been received by wire and letter from a large number of distributors seeking exclusive territorial rights for long periods.

Realizing a false impression has been created we hasten to assure the trade that, contrary to precedent, the Raver-Thomas productions will not be sold until fully completed and offered for review and criticism by the press.

By this method, both buyer, renter and exhibitor may determine the importance of a Raver offering without being obliged to make a blind investment as has been the custom in the past.

Fully appreciating the keen interest shown by the flattering overtures already made, we prefer, however, to abide by our original policy.

HARRY R. RAVER, President

RAVER FILM CORPORATION
WORLDS TOWER BLD. NEW YORK.

STINGAREE

In Twelve Two-Act Episodes

by

E. W. HORNUNG

AUTHOR *of*

"RAFFLES"

The first Episode

An

Enemy of Mankind

Released

Wednesday, November 24th

Special 1, 3 and 6-Sheet

Four-Color Lithographs

TRADE KALEM MARK

KALEM COMPANY, 235-39 West 23rd St. New York, N. Y.

Paramount

A magazine in film and a newspaper besides.

Edited by well known editors in the publishing world, all of whom are conspicuous for their distinctive work.

Paramount Pictures

Household Department

is something never before attempted in motion pictures. The staff of two leading women's magazines will cooperate to make this department an indispensable service to women. Every week will bring new, unique but useful material.

Fashions

will be furnished under the careful supervision of a prominent house that stands supreme as a style authority. There will be weekly selections of the latest modes from the fashion marts at home and abroad. You know what this will mean to women everywhere.

Paramount Pict

ONE HUNDRED *and* TEN WEST

NEW YORK,

Newspictures

Foreign and Domestic

news will be culled from the latest and best of the international news—received by us as quickly as by the big city dailies—edited by the ablest newspaper editors.

Besides, there will be the occasional great sporting events of interest to the sport lovers of the nation—in New York or San Francisco, or Galveston or Chicago—all in the Newspictures Weekly.

Every Paramount exhibitor should lose no time in arranging to show this Weekly. The majority have already done so. The release date

November 8th

Don't delay until too late to get your booking promptly—

Write Today!

ures Corporation
ORTIETH STREET
CITY, N.Y.

Paramount Pictures

Paramount Pictures

PARAMOUNT

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN AN EXQUISITE PICTURIZATION OF JOHN LUTHER LONG'S BELOVED CLASSIC,

"MADAME BUTTERFLY"

ONE OF THE TENDEREST CHARACTER CREATIONS EVER CONCEIVED.

IN FIVE PARTS,
RELEASED NOV. 8TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER. Treasurer and General Manager

Canadian Distributors—Famous Players

48 FAMOUS FEATURES A YEAR

PROGRAM

FAMOUS PLAYERS - CHARLES FROHMAN CO.

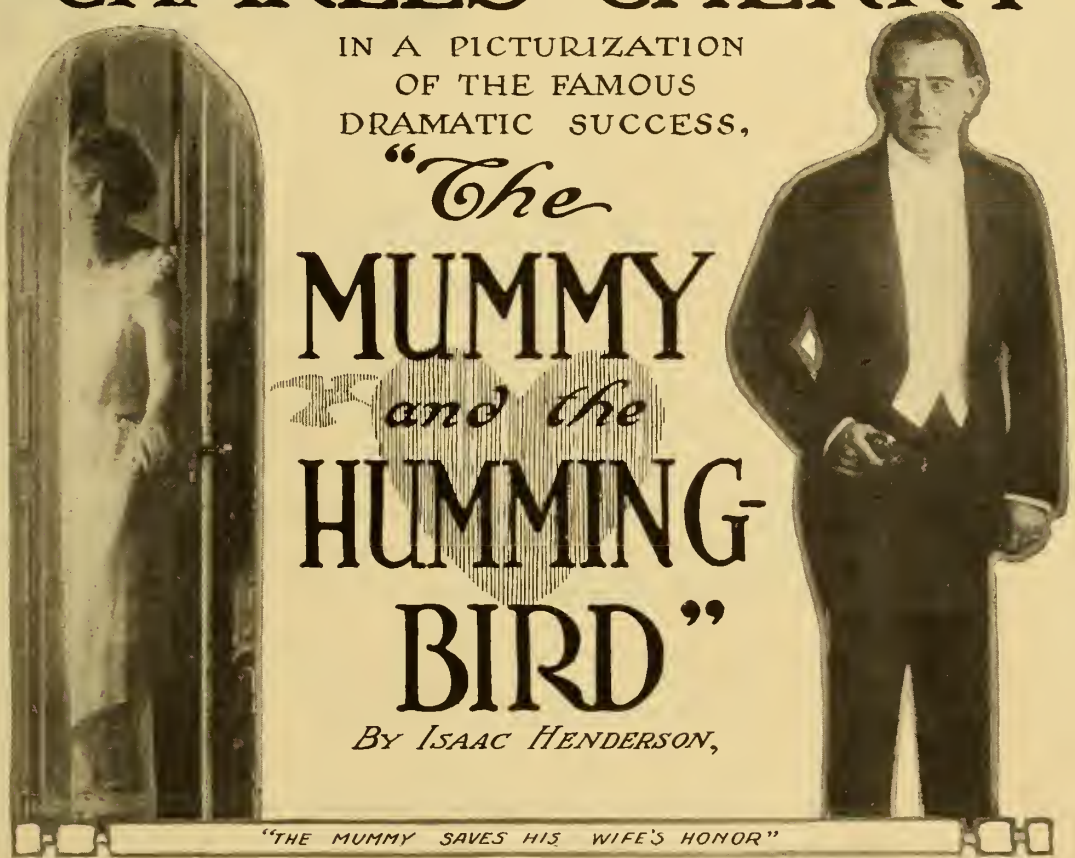
INTRODUCES TO THE SCREEN
THE NOTED STAGE FAVORITE

CHARLES CHERRY

IN A PICTURIZATION
OF THE FAMOUS
DRAMATIC SUCCESS,

"The MUMMY and the HUMMING-BIRD"

By Isaac Henderson,



"THE MUMMY SAVES HIS WIFE'S HONOR"

IN FIVE PARTS, PRODUCED BY THE RELEASED NOV. 11th.

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

48 FAMOUS FEATURES A YEAR

PARAMOUNT

GERALDINE FARRAR IN

(*By Arrangement*

"CAR

Produced by

What makes Farrar the greatest of all prima donnas?

Her wonderful acting and histrionic interpretations.

What makes her debut on the screen the most important event in the history of motion pictures?

Because it is the first imperishable record of Farrar's art adapted to a medium (motion pictures) understood by and within the reach of every one of 100,000,000 people in the United States.

What is the significance of Farrar's appearance in a production of the Jesse L. Lasky Feature Play Company?

It means that the finest thought, the most enthusiastic artistic co-operation and the most intelligent direction unite to a common purpose of making the Farrar production a classic of the films.

RELEASED THROUGHOUT THE UNITED STATES ***November 1st through***

AND IN CANADA THROUGH FAMOUS PLAYERS

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

A LASKY PRODUCTION

with Morris Gest)

MEN"

CECIL B. DeMILLE

WHAT'S IN A NAME?
—Shakespeare.

EVERYTHING!
—LASKY.

The purpose of a name is to identify its owner.

Ultimately it serves also to identify a product either of an individual or a company.

LASKY is synonymous with the very highest type of photoplay productions.

LASKY as a "trade-mark" conveys a definite measure of quality and a certain assurance of success in a motion picture.

LASKY PRODUCTIONS bring increasing reputation to the Paramount Program, unfailing returns to the exhibitors and unalloyed delight to the public.

Paramount Pictures Corporation

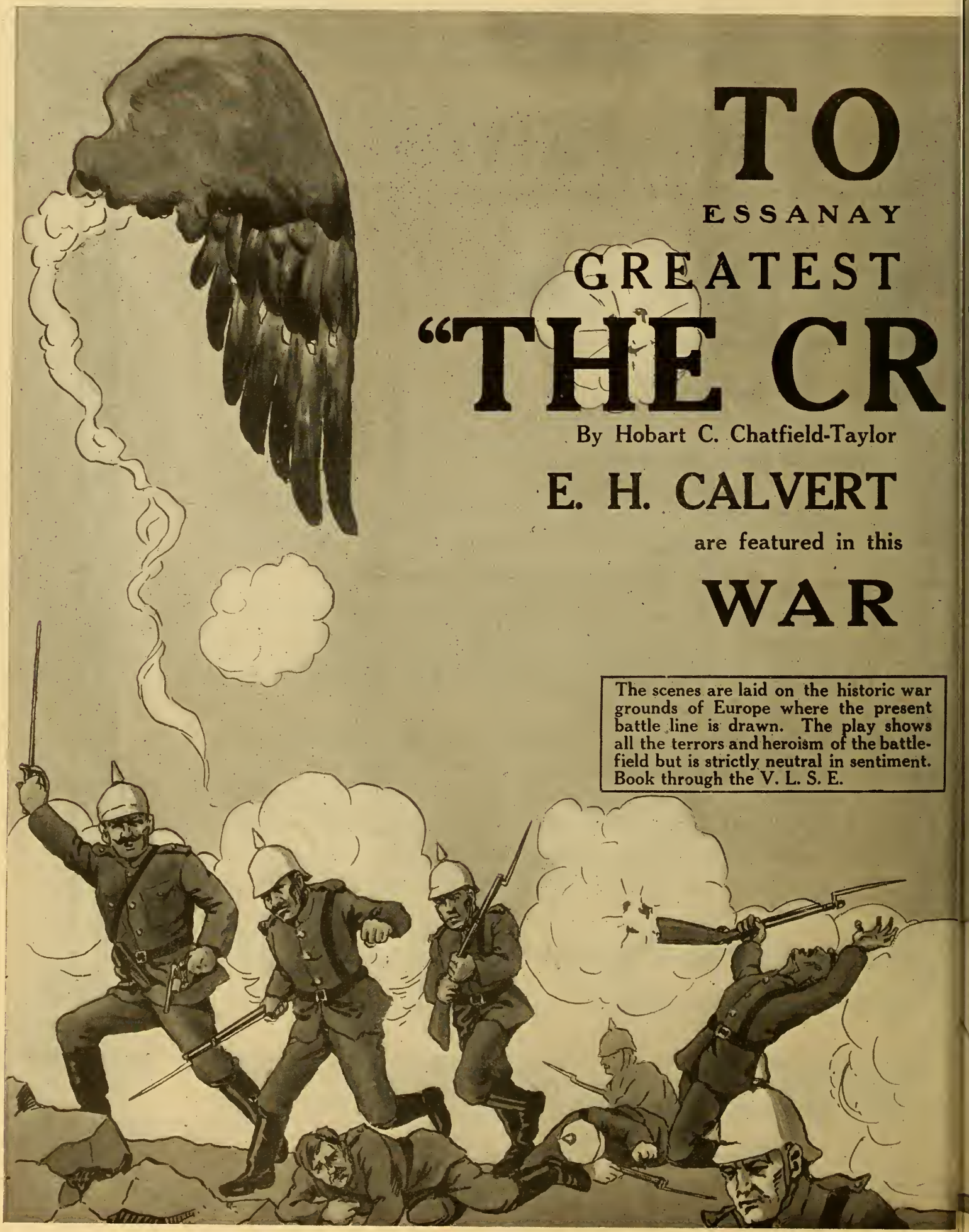
FILM SERVICE MONTREAL TORONTO CALGARY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr CECIL B. DE MILLE Dir. Gen.

LASKY


TO
ESSANAY
GREATEST
"THE CR
By Hobart C. Chatfield-Taylor
E. H. CALVERT
are featured in this
WAR
The scenes are laid on the historic war grounds of Europe where the present battle line is drawn. The play shows all the terrors and heroism of the battle-field but is strictly neutral in sentiment. Book through the V. L. S. E.

ARMS!

presents the year's

BATTLE DRAMA

IMSON WING"

Directed by E. H. Calvert

and RUTH STONEHOUSE

spectacular 6 act photodrama of

and ROMANCE

Trademark Reg. U. S. Pat. Off.

Essanay

1333 Argyle Street, Chicago

George K. Spoor, President

LAUGH!

AND

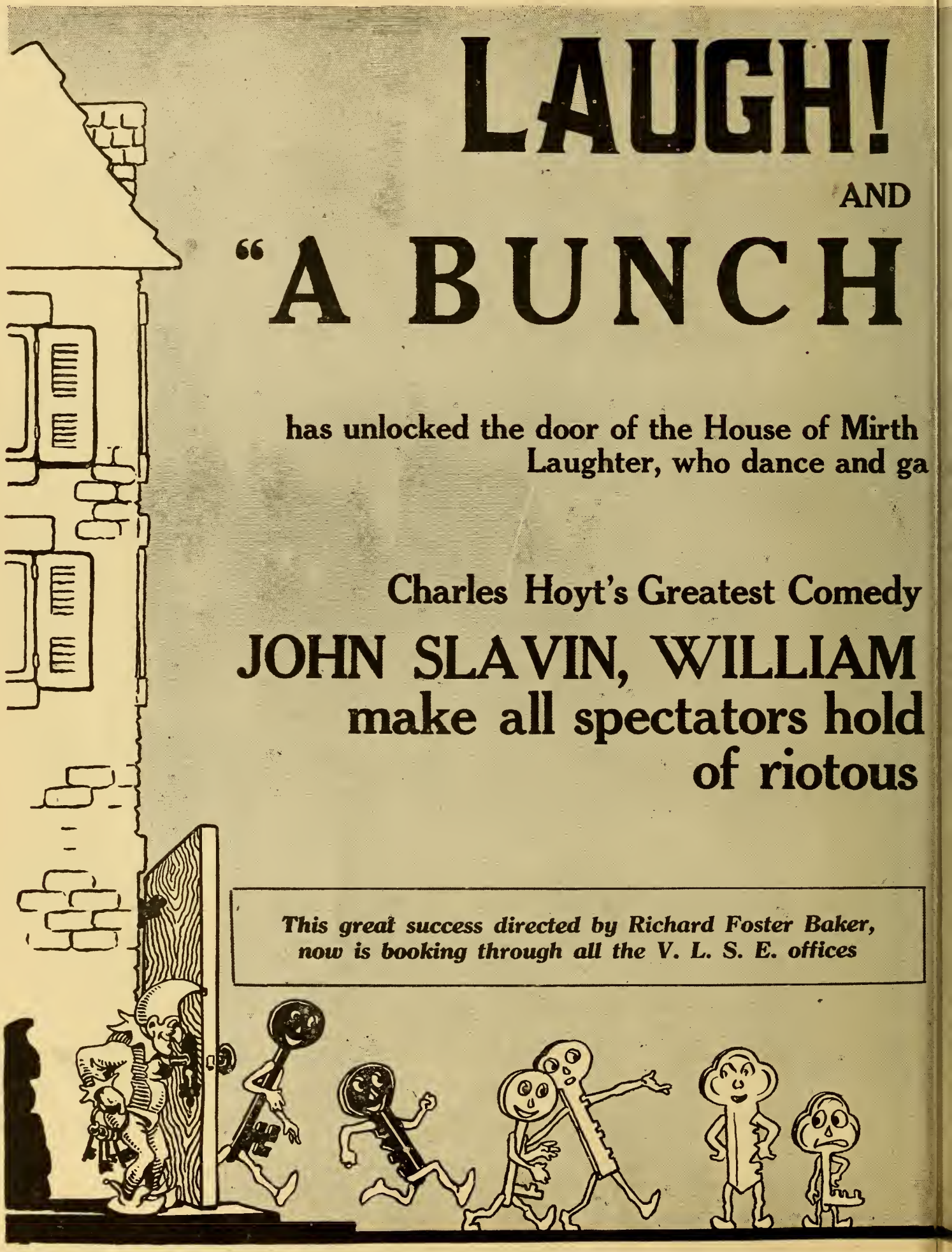
"A BUNCH

has unlocked the door of the House of Mirth
Laughter, who dance and ga

Charles Hoyt's Greatest Comedy

JOHN SLAVIN, WILLIAM
make all spectators hold
of riotous

This great success directed by Richard Foster Baker, now is booking through all the V. L. S. E. offices



FOR THE JOYOUS JESTER'S HERE

WITH

OF KEYS"

and loosed upon the World the Sprites of
mbol with Joy unconfined.

is shaking the world with laughter

BURRESS and JUNE KEITH
their sides in the five reels
merriment

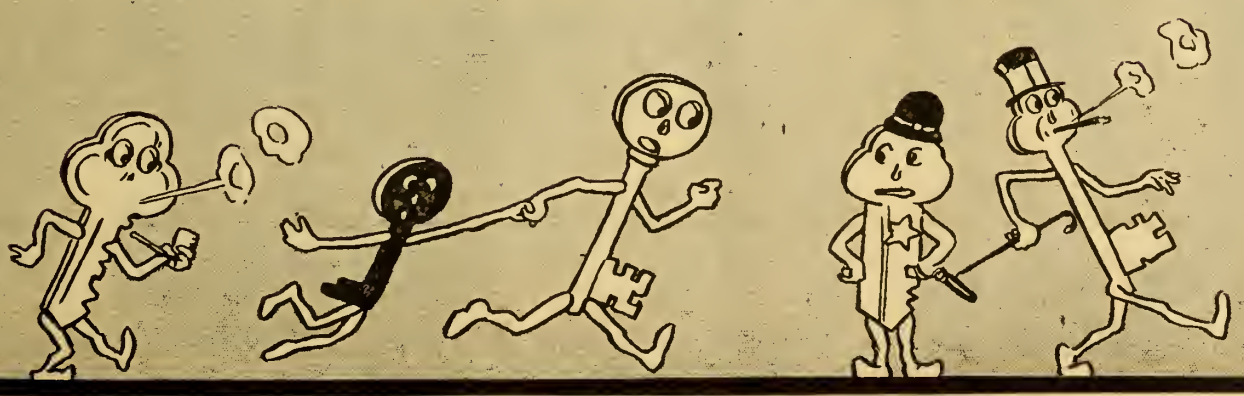
Trademark Reg. U. S. Pat. Off.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President



THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

"IN THE PALACE OF THE KING" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

You can book them without looking at them

ESSANAY gives you this guarantee on all its releases.
It selects for its photoplays only stories of proven worth, fascinating and morally clean.
Its directors are thoroughly trained in the technique of their art, insuring logical, artistic pictures.
Its actors are the best, guaranteeing a vivid and exact interpretation.
ESSANAY criticizes every picture and permits of no release that does not reach its high standard in every detail.

WATCH FOR

CHARLES CHAPLIN
in the next great
Essanay-Chaplin Comedy
"A Night in the Snow"
in two acts

G. M. Anderson
in his famous
one and two act
Western Dramas
Thrilling and
intensely human

★★★★★★

"THE UNDERTOW"
3-ACT DRAMA — NOVEMBER 15
A photoplay of gripping intensity, with
Richard C. Travers and June Keith

"A BIT OF LACE"
3-ACT DRAMA — NOVEMBER 16
A touching heart romance, with
Edna Mayo and Darvin Karr

"CANIMATED NOOZ PICTORIAL NO. 2"
CARTOON — NOVEMBER 17
By Wallace A. Carlson
Live news of the day in pictures

"SNAKEVILLE'S EUGENIC MARRIAGE"
COMEDY — NOVEMBER 18
A western fun maker that makes
you hold your sides

"TOO MUCH TURKEY"
A THANKSGIVING PLAY — NOVEMBER 19
Featuring
G. M. ANDERSON

"THE RIVER OF ROMANCE"
2-ACT DRAMA — NOVEMBER 20
Produced in conjunction with the Birmingham,
Ala., Age Herald, featuring John Lorenz
and Elizabeth Tinder

Released through the General Film Co.

A 50-foot scene strip of Essanay's big features is the best way to advertise these photoplays in your theatre, V. L. S. E. branch offices.
Special 6-sheet muslin Chaplin posters - - - - $1.75 } Essanay
25-foot strips of Essanay stars - - - - - - 1.50 } Publicity Dept.
Life size Chaplin cut-outs for lobby stands, $2.50 at the General Film Co. offices.

1333 ARGYLE STREET GEORGE K. SPOOR, President

ESSANAY

PATHE' Presents

ARNOLD

IN THE THRILLING
FIVE PART GOLD ROOSTER PLAY

THE MENACE OF THE MUTE

Directed by ASHLEY MILLER

Adapted from the famous "ASHTON KIRK" Stories, the work of John T. McIntyre.

Mr. Daly's great reputation as a brilliant actor is a guarantee for the excellence of these great pictures he is making for the Gold Rooster program. He is supported by a superb cast, including Sheldon Lewis, Louise Rutter, Martine Sabine, Charles Laite and Wm. Harrigan

RELEASED NOV. 5th

The PATHE
EXECUTIV
25 WEST 45th S

DALY

XCHANGE inc.
FICES
W YORK

The New Adventures of J. RUFUS

Max Figman
as
"Blackie Daw"

Multitudes of eager readers all over the country are deeply interested in Mr. Chester's great stories, and they all want to see these intensely amusing pictures

The PATHÉ
EXECUTIVE
25 WEST 45th ST

WALLINGFORD

Have Made Good!

It's mighty good business to show the Wallingford Series!

Produced by WHARTON, Inc.

Burr McIntosh as "Wallingford"

EXCHANGE inc.

OFFICES NEW YORK

Pathé's New Series

Who Is Guilty

Released Dec. 11th

With filmdom's most bewitching beauty,
and Broadway's greatest young actor.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ presents the

FIRST FOUR-PART AMERICAN DRAMA

IN

PATHÉ COLOR

The Adventures of a Madcap

FEATURING THE POPULAR FAVORITE

JACKIE SAUNDERS

AND PRODUCED BY BALBOA

A most beautiful picture and one that will charm every audience.

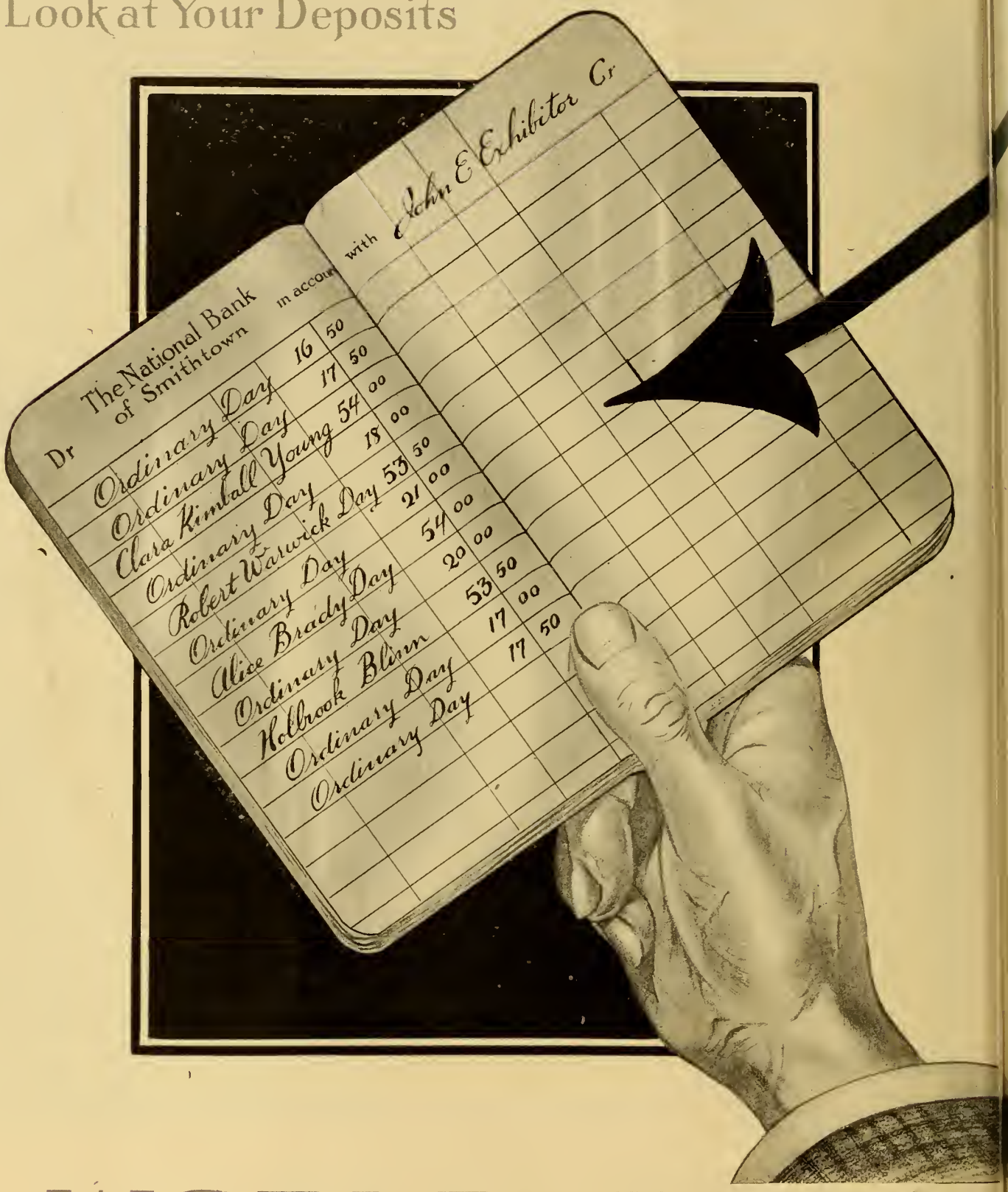
RELEASED NOVEMBER 3rd

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Look Up Your Bank Account
Look at Your Deposits


Dr The National Bank of Smithtown in accou
with John E Exhibitor Cr
Ordinary Day 16 50
Ordinary Day 17 50
Clara Kimball Young 54 00
Ordinary Day 18 00
Robert Warwick Day 53 50
Ordinary Day 21 00
Alice Brady Day 54 00
Ordinary Day 20 00
Holbrook Blinn 53 50
Ordinary Day 17 00
Ordinary Day 17 50

WORLD FILM
LEWIS J. SELZNICK
130 WEST 46TH ST.

CHECK UP YOUR BANK ACCOUNT

AN EXHIBITOR CAN BEST MEASURE HIS SUCCESS BY HIS BANK BALANCE. CHECK YOUR DEPOSITS FOR THE DAYS AFTER YOU HAVE SHOWN WORLD FILM STARS. CLARA KIMBALL YOUNG, ROBERT WARWICK, ALICE BRADY AND HOLLBROOK BLINN WILL PUT MONEY IN THE BANK FOR THE EXHIBITOR WHO RUNS WORLD FILM FEATURES CONSISTENTLY. ANOTHER FEATURE WHICH SHOULD SWELL THE EXHIBITORS DAILY BALANCE IS OFFERED IN THE PRESENTATION

BY THE

CHAS. K. HARRIS FEATURE FILM COMPANY

OF

ARTHUR DONALDSON & BEULAH POYNTER

WITH

MASTER FRANK LONGACRE AND ETHELMARY OAKLAND

IN

HEARTS OF MEN

BY

CHAS K. HARRIS.

CORPORATION

VICE-PRES. & GEN'L MGR.

NEW YORK CITY *BRANCHES EVERYWHERE*

EQUITABLE

Presents

Nature's most wonderful endowment of Beauty, Personality and Talent,

Exquisite

Lillian Lorraine

in her first, big important feature production

"Should a Wife Forgive"

wherein is told the story of a man, his wife, a girl. The sad wanderings of the man, the ever terrible ending of a misspent life -- and solving for all time the question of a wife's rights and powers

Produced specially for **Equitable** by **Morkheimer Bros.**

Released November 8th.

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

EQUITABLE

Editorial Page

"MOTION PICTURE NEWS"

JUST so we have progressed, or, at least, we are aiming with tremendous ambition and blind extravagance to progress in other essentials to the better picture.

To attain atmosphere nothing is allowed to stand in the way. If it exists—or even is believed to exist—in Texas, Alaska, the West Indies, Martinique—an entire company is sent to get it, and the big burden of expense cheerfully assumed.

Is a single railroad scene needed? All right! It's had; and here's the bill: $558.35 for nine cars for forty-five miles.

IF the proper setting can't be found, or can't be found easily, it is built. An entire street is not an uncommon enterprise now in the way of sets. The lumber bill in the. . .

This editorial comment appeared in the MOTION PICTURE NEWS last week, and was based on an article appearing in the NEW YORK TIMES, Sunday, October 17th, which occupied over a column of space and told of the tremendous efforts of the Equitable to secure local color and atmosphere in order that

TECHNICALLY PERFECT PICTURES

could be produced.

SEVEN EQUITABLE DIRECTORS ARE NOW AT DISTANT POINTS STAGING THEIR PRODUCTIONS.

Webster Cullison
directing
KATHARINE KAELRED
in
"IDOLS"
is at Martinique in the French West Indies, on the edges of Mont Pelee.

Marshall Farnum
directing
ALEXANDRA GARLISLE
in
"CREEPING TIDES"
is working four thousand feet under-ground in the famous Braddock Mines, to secure proper detail for his production.

Joseph Golden
directing
CHARLES J. ROSS
in
"THE SENATOR"
has been working three weeks in Washington, D. C. with the massive Federal buildings as scenic settings for his powerful political story.

Harry Pollard
directing
MARGARITA FISCHER
in
"THE DRAGON"
will stage his production in the everglades of Florida.

Charles Seay
directing
MURIEL OSTRICHE
in
"A DAUGHTER OF THE SEA"
has been at Block Island a month, in the midst of rare and real fisher folk and marine atmosphere.

E. Mason Hopper
directing
GAIL KANE
in
"THE LABYRINTH"
is at Cienfuegos, Cuba, where in the warm glow of the tropical sun, he is gathering punch after punch.

John Ince
directing
WILLIAM COURTENAY
in
"GREATER LOVE"
engaged a seven story house adjoining the Hudson Theatre where Mr. Courtenay is appearing in "Under Fire"—in order that his star could work every moment and not worry over getting to his legitimate engagement each day.

This wide search, ambitious effort, tremendous expenditure for detail, obtains in every department of EQUITABLE. It means Better Pictures, Satisfaction, More Patronage.

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

Another Wonderful Record

The instantaneous success of George Beban in "An Alien" at the Miles Theatre, Pittsburgh, Pa., warranted the management in extending the booking an additional week.

An Intensely Interesting and Stirring Photo-Drama

Produced by Thomas H. Ince

Splendidly enacted by one of the greatest character actors of today

GEORGE BEBAN

IN

"An Alien"

A superior holiday attraction
Big box office receipts

Thousands of pleased patrons
Numerous rebookings

Don't fail to secure this wonderful picture for your holiday patronage

WRITE THE NEAREST PARAMOUNT EXCHANGE

SELECT FILM BOOKING AGENCY
TIMES BUILDING - - - - NEW YORK

BEATRIZ MICHELENA

Most beautiful and versatile artist appearing in motion pictures soon to be presented

AS

KATE WILSON

IN

"THE UNWRITTEN LAW"

as adapted from

the sensational drama

BY

EDWIN MILTON ROYLE

Author of "The Squaw Man"

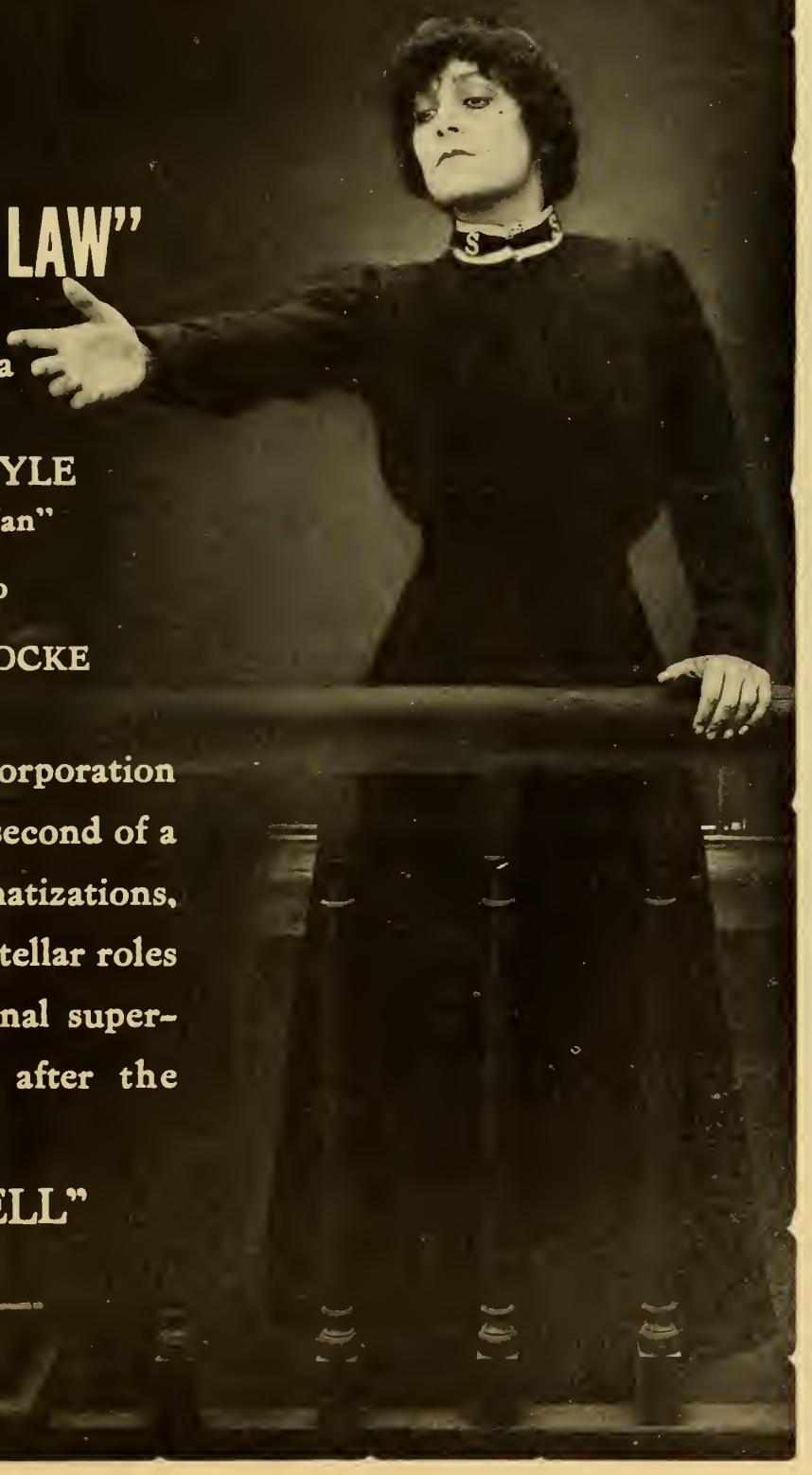
and prepared in scenario

by

CAPTAIN LESLIE PEACOCKE

California Motion Picture Corporation announces this feature as the second of a new series of master film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

"SALVATION NELL"



MUTUAL PROGRAM
Mutual Film Corporation Announces
In Its $8,000,000. All-Star, All-Feature Program
A FALSTAFF COMEDY
THE FILM FAVORITE'S FINISH
A REAL REEL COMEDY
featuring
THE VERSATILE COMEDIAN
MR. RILEY CHAMBERLIN
and the Broadway Stars
MISS LOUISE BATES
and
MISS FRANCIS KEYES
RELEASED NOV. 11th
Produced by Thanhouser

MUTUAL MASTERPICTURES

Mutual Film Corporation *Announces*

A STUPENDOUS MASTERPICTURE IN FIVE REELS

THE END OF THE ROAD

A Picturization of the Noted Broadway Dramatic Success

featuring the Popular Stars

Mr. HAROLD LOCKWOOD and Miss MAY ALLISON

A Spectacular Drama of Southern Life

Released Nov. 11th

Book Through Your Nearest MUTUAL EXCHANGE

Produced by American Film Co. Inc.

MUTUAL PROGRAM

BE SURE TO GET THIS FAST AND FURIOUS FARCE
AND GIVE YOUR PATRONS A LAUGHING TREAT

"DOES ADVERTISING PAY?"

Introducing to the Screen

MR. & MRS. TOM WATERS

LAUGHMAKERS TO ALL AMERICA

Assisted by "STUFFY" DAVIS as HIMSELF, the great press agent, formerly with Barnum & Bailey.

CASINO STAR COMEDY

Released November 7th.

DIRECTION OF WILLIAM F. HADDOCK

Made in America

Flushing, New York. **GAUMONT CO.** Jacksonville, Florida.

Distributed by the Mutual Film Corporation throughout the United States and Canada.

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Henry Kolker
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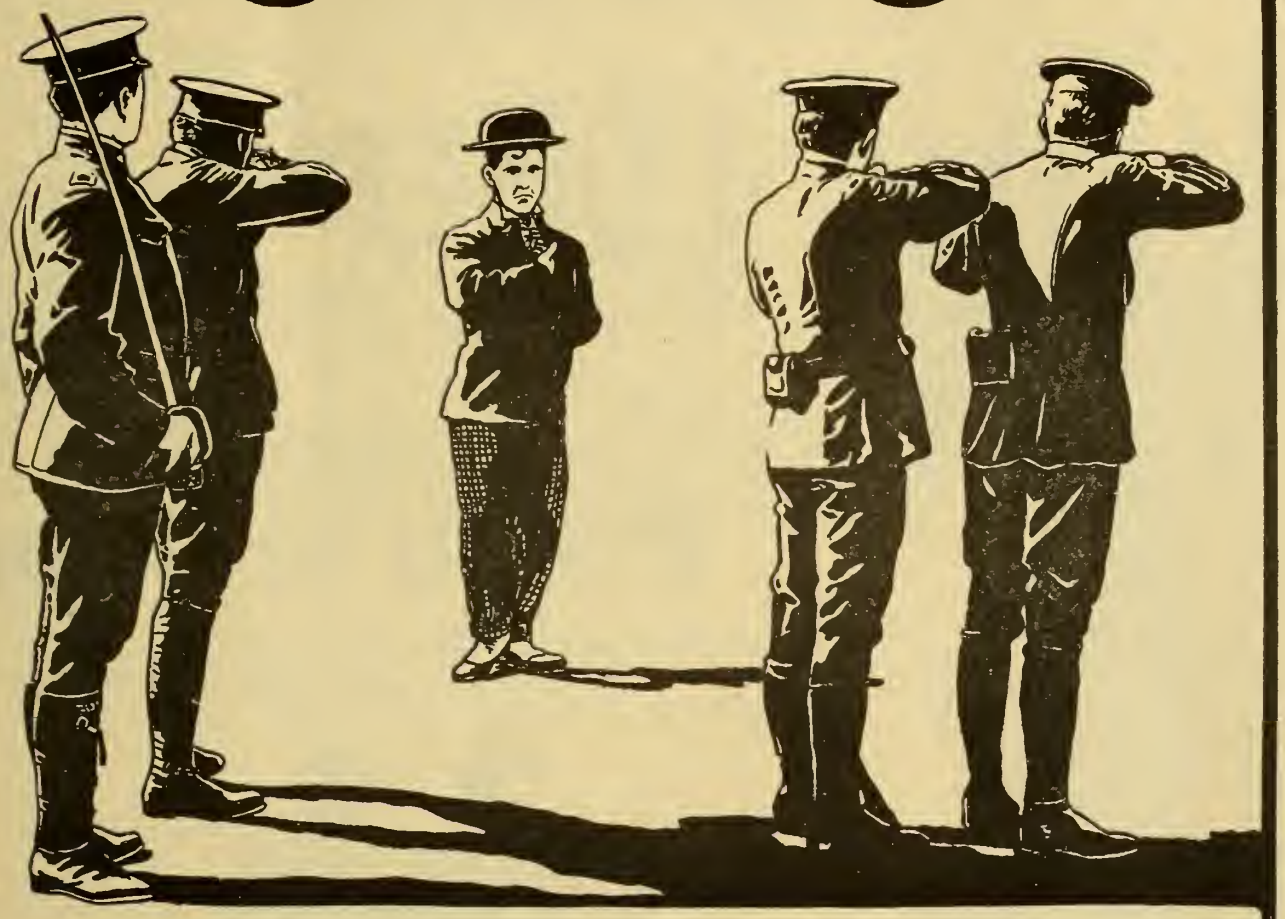

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Pokes & Jabbs

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Set a New Standard in Comedy Films

Nov. 12th
"Midnight Prowlers"

Nov. 19th
"A Pair of Birds"

Nov. 26th
"Pressing Business"

Dec. 3rd
"Love, Pepper and Sweets"

A Vim Comedy Every Friday
on the

General Film Program

MARGUERITE OUTWITS THE HINDU-MYSTIC

Utterly unscrupulous and seeking to obtain her vast wealth to further the ends of his infamous Oriental cult, Durbar, the Mystic, attempts to force Marguerite to marry him, in

THE VEILED PRIESTESS

AN EPISODE OF

THE VENTURES OF MARGUERITE

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A series of single-reel dramas, each complete in itself, issued weekly and featuring dainty

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Have you arranged for this series? Any branch of the General Film Company, or the Greater New York Film Rental Company can book it for you.

Russek, of Fifth Avenue, is costuming Miss Courtot for every episode

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at "The Bucket of Blood"—did "Fifty-fifty Mamie" and her good old pal—Bennie, the Gyp! They could "do" the "Kitchen Sink" in the dreamiest possible way—and the "Bunny Hug"—the "Mowie"—There wasn't anything in the dance line that "Fifty-fifty Mamie" couldn't do—when you see her in the charming person of

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In a Wonderful Edison Drama called

CHILDREN OF EVE

you will feast your eyes on one of the rarest dramatic offerings of the season—CHILDREN OF EVE is a story of the Tenderloin, of a great canning works and the most extraordinary fire you ever saw in pictures!

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NOVEMBER 10

GEORGE KLEINE

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CHICAGO 166 N. State St.	DENVER 405 Railroad Bldg.	PITTSBURGH 123 Fourth Ave.	SAN FRANCISCO 234 Eddy St.	DALLAS 1312½ Commerce St.	TORONTO 96 Bay St.
ATLANTA 71 Walton St.	PHILADELPHIA 1309 Vine St.	KANSAS CITY 209-12 Ozark Bldg.		238-9 Saner Bldg.	NEW ORLEANS 103 Nola Building

Kleine-Edison Feature Service

"I'LL DO ANYTHING YOU SAY, UNCLE"

Said "the sentimental lady"—but that was before young Bob Nelson got on the job and retained Cupid as assistant counsel.
Then——

THE SENTIMENTAL LADY

in the person of exquisite

IRENE FENWICK

visits a summer resort where Dame Nature, a lonely shack on a lonely isle, plus husky Bob Nelson cinches the matter for her and the much abused minority stock holders of Peoples Gas—

GEORGE KLEINE'S

THE SENTIMENTAL LADY is a story of Wall Street, gas stocks and the enticing out-of-doors!
It's in five parts and from the pen of Owen Davis—

FOR RELEASE THROUGH THE KLEINE-EDISON FEATURE SERVICE

NOVEMBER 3

GEORGE KLEINE

805 EAST 175th STREET NEW YORK

NEW YORK 226 W. 42nd St.	BOSTON 14 Piedmont St.	MINNEAPOLIS 708 First Ave., N.	SEATTLE 204-5-6 Orpheum Theatre Bldg.	CINCINNATI 138 West 7th Street	LOS ANGELES 514 W. 8th St.
CHICAGO 166 N. State St.	DENVER 405 Railroad Bldg.	PITTSBURGH 123 Fourth Ave.		DALLAS 1312½ Commerce St.	TORONTO 96 Bay St.
ATLANTA 71 Walton St.	PHILADELPHIA 1309 Vine St.	KANSAS CITY 209-12 Ozark Bldg.	SAN FRANCISCO 234 Eddy St.	238-9 Saner Bldg.	NEW ORLEANS 103 Nola Building

"A Child in Judgment"

Featuring Mary Elizabeth Forbes, Richard Tucker and Augustus Phillips

A 3-act Feature of world heart appeal—the heretofore faithful wife, tired of the deadening round and her old clothes, listens to vanity's silken voice, when God speaks to her through the tragic deed of her child. Friday, November 19. Direction, Carlton King.

Raymond McKee and **Jean Dumar** in a real laugh-getter, **"His Wife's Sweetheart."** 1,000 feet. Direction, Will Louis. Wednesday, November 17.

Richard Tucker, Margaret Prussing and Augustus Phillips in a strong one-act drama, **"Black Eagle,"** Saturday, November 20.

GENERAL FILM COMPANY'S
REGULAR RELEASE

Thomas A Edison
Orange, N. J.

LUBIN

Monday Nov. 15TH
L. C. SHUMWAY
IN
THE WALL BETWEEN
ONE REEL DRAMA

Tuesday Nov. 16TH
D. L. DON
IN
AN ACCIDENT POLICY
ONE ACT COMEDY

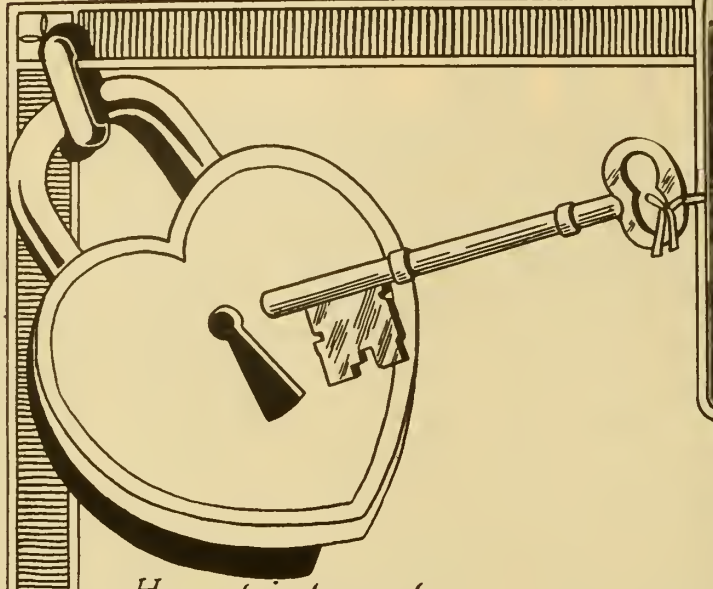
Wednesday Nov. 17TH
FRANCIS JOYNER
IN
IN LOVE'S OWN WAY
THREE ACT DRAMA

Thursday Nov. 18TH
L. C. SHUMWAY
IN
MARGIE OF THE UNDERWORLD
TWO ACT DRAMA

Friday Nov. 19TH
L. C. SHUMWAY
IN
THE DEATH WEB
ONE ACT DRAMA

Saturday Nov. 20TH
BILLIE REEVES
IN
HIS WIFE'S NEW LID
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES



THE STORY

ROBERT BRENT & DICK MORGAN ARE COLLEGE CHUMS UNTIL BOTH FALL IN LOVE WITH VIOLA BRENT. MORGAN'S FRIENDSHIP TURNS TO HATE AND WHEN HE LOSES OUT IN STUDIES, ATHLETICS AND VIOLA'S AFFECTIONS, WHILE BRENT WINS IN ALL, HE PLANS TO MAKE TROUBLE. HE FALLS INTO THE CLUTCHES OF A CROOK WHO COERCES HIM INTO CRIPPLING THE VARSITY BOAT CREW BY CUTTING BRENT'S OAR. AT A CRITICAL MOMENT IN THE BIG RACE, THE OAR SNAPS BRENT LEAPS OVERBOARD LIGHTENING THE BOAT AND HELPING HIS CREW WIN. THE CUT OAR IS DISCOVERED AND BRENT LEARNS MORGAN IS THE GUILTY MAN, BUT FOR THE HONOR OF THE CREW" THE AFFAIR IS KEPT SECRET AND AFTER ANNOUNCING HIS ENGAGEMENT TO VIOLA, BRENT HELPS THE DISCOURAGED MORGAN TO GET A FRESH START IN LIFE.

Heart interest
Is the key note
Of any film production.
It may contain
Sensation
Humor
Pathos and
Startling situations
But
If it does not contain
Heart interest,
It will not go over with your patrons

"FOR THE HONOR OF THE CREW"

Is a heart interest story
That contains
Punch
Pathos and
Startling situations.
In addition to these
It is well directed,
Has unique lighting effects and
Excellent acting throughout.
Its a BROADWAY STAR FEATURE of course
Released November 9th

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EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

Releases

"No Tickee—No Washee"

Comedy .....MONDAY, NOV. 8

Mike has but one collar, and that's soiled, with which to attend the Bricklayers' outing. He sends it to the Chinaman's to be done up, and, when Mike's son loses the half-ticket, and he tries to recover the collar without it, Mike gets done up, but with the aid of the police, he wins out. Presenting WILLIAM SHEA and KATE PRICE.

California Scrap Book

Educational .....MONDAY, NOV. 8

"For the Honor of the Crew"

Three-Part Drama. Broadway Star Feature
TUESDAY, NOV. 9

A broken oar nearly loses the race for a Varsity Crew and investigation discloses the fact that it had been cut. The culprit is found, but the "Honor of the Crew" saves him. JAMES MORRISON and EDWARD ELKAS.

"Hats is Hats"

Comedy .....WEDNESDAY, NOV. 10

Mike, the expressman, has an interesting problem to solve. If a valuable hat, delivered to him, is eaten by a calf, shall he deliver the calf with the hat inside, or charge it up to profit and loss? HUGHIE MACK, EDWINA ROBBINS and DONALD MacBRIDE.

"Sis"

Comedy .....THURSDAY, NOV. 11

A charming little comedy-drama concerning the falling out of Sis and her country beau, then the downfall of the city chap and consequent winning out of honest Bill. An all-star cast.

"Romantic Reggie"

Comedy .....FRIDAY, NOV. 12

Reggie's love of the ultra-romantic runs away with his good sense. After an amusing adventure with a "veiled lady," everyone has a huge laugh at his expense. Featuring MR. and MRS. SIDNEY DREW.

"The Woman's Share"

Two-Part Drama .....SATURDAY, NOV. 13

A wandering prospector found in Death Valley in the nick of time, proves to be Silas Hummel, who had left a good wife and a prosperous farm, to satisfy his lust for gold. GEORGE HOLT, ANNE SCHAEFER and GEORGE KUNKEL.

Six a Week, Including a Three-Part Broadway Star Feature

"SONNY JIM AND THE GREAT AMERICAN GAME"
Comedy .....Monday, Nov. 15

"THE GYPSY TRAIL"
(From "Gone to the Dogs")
Two-Part Drama .....Tuesday, Nov. 16

"COUNT 'EM"
Comedy .....Wednesday, Nov. 17

"A MOTORCYCLE ELOPEMENT"
Comedy .....Thursday, Nov. 18

"DIPLOMATIC HENRY"
Comedy .....Friday, Nov. 19

"HEREDITY"
Three-Part Drama. Broadway Star Feature
Saturday, Nov. 20

Vitagraph One, Three and Six-Sheet Posters

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With good, mediocre and commonplace productions—
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See all other productions—
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From the best

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You will please your clientele
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EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

A WOMAN'S WILES

Paul Gilmore in a Three-Act Modern Drama

Mistakenly believing Jack has inherited a fortune, Lucile Bergere ensnares him. Yvonne struggles in vain to save her sweetheart. The denouement in which Lucile's duplicity is exposed is intensely dramatic.

Released Monday, November 22nd. Striking 1, 3 and 6-sheet, 4-color lithographs for this headliner

OH, DOCTOR!

A Burlesque Comedy

A plumber would a doctor be when fair Pansy is the patient. But Bud and a leaky pipe upset Spike's calculations.

Released Tuesday, November 23rd. 1 and 3-sheet, 4-color lithographs for this comedy.

AN ENEMY OF MANKIND

The First Two-Act Episode of

STINGAREE

Adapted from E. W. Hornung's Novel

The creator of "Raffles" was paid $10,000 by Kalem for the exclusive motion picture rights to this remarkable series.

Released Wednesday, November 24th. Be sure to get the 1, 3 and 6-sheet lithographs for this episode.

A SOCIETY SCHEMER

Featuring Marguerite Courtot in an Episode of

"The Ventures of Marguerite"

A fortune hunter who marks Marguerite for his prey, almost succeeds in his nefarious designs. A watch camera is the means whereby she escapes and the schemer brought to justice.

Released Friday, November 26th. Special 1, 3 and 6-sheet, 4-color lithographs for this episode.

THE DYNAMITE TRAIN

An Episode of the

Hazards of Helen Railroad Series

Helen's leap to a dynamite car prevents a smash-up between the runaway and a freight train.

Released Saturday, November 27th. Scenes that stand out on the 1 and 3-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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(*The Index for this issue will be found on page 1212*)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, November 6, 1915

Facts and Comments

THE MOVING PICTURE WORLD sincerely deplores the lack of harmony in the ranks of Ohio's organized exhibitors. In Ohio, above all other states, the exhibitors ought to be united. Censorship is an evil which cannot be fought successfully except by a united exhibiting body. Any question of petty personal pride ought not be allowed to interfere with the promotion of the general welfare. Ohio must purge itself of the disgrace of censorship. We feel that it is not necessary to apportion the blame. We only hope that common sense and common interests will result in reasonable concessions on both sides and in a perfect union of all interests.

* * *

AN editorial writer in one of the daily papers in this city prophesies that there will never be "a Shakespeare of the (venia sit verbo) movies." Of course not, there could not be. In the development of the photodrama, however, we hope to attain great heights in the future and we have no doubt that the world will sooner or later hear from a dramatic genius whose fame will rest on the works of the screen.

* * *

IN SEVERAL cities there have recently been special children's performances under the auspices of the superintendents of schools. Programs were selected by the school authorities, consisting in the main of educational subjects and a sprinkling of comedy. Most of these performances took place in the morning and in theaters of large seating capacity. Of course, these performances are a great aid to the pupils in their various courses of education. They have an additional value to the industry at large through the advertising they invariably get in the daily press. It is well from time to time to emphasize to the general public the educational value of the motion picture. It helps in every campaign against censorship.

* * *

OUR distinguished friend, William A. Brady, cries out in despair and urges the American people generally to "save" the drama from the motion pictures. "Who will save her"—that's the question and the circumambient air wafts back no cheering response. "What are moving pictures?" shrilly asks Brother Brady. And then he furnishes his own despairing answer. "The rehashing of every old situation the drama has ever known. If pictures go on as they have been going it will mean the death of the spoken drama." It is inconceivable that the spoken drama will ever approach the motion picture in popularity and in influence and it is equally inconceivable that man's appreciation for the spoken drama will ever die out. If moving pictures are nothing but the "rehashing of every old situation the drama has ever known," Mr. Brady is in a peculiarly happy position to find a remedy.

* * *

EXHIBITORS who take an active and intelligent interest in the civic life of their community not only benefit themselves but are a distinct gain and advantage to the whole business. We have recently met a number of such exhibitors and we have noticed that the motion picture in their towns is respected and quite exempt from political persecution either in the shape of meddling censorship or oppressive regulations. Exhibitors as a rule are busy men, but participation in the affairs of their town or city pays as an investment. Even a passive membership in the social and civic clubs of the home town will be found highly useful and profitable.

* * *

MANY exhibitors tell us that they are constantly asked by friends who have a little money to invest as to the chances of speculating in motion pictures or in other words in buying stock. Stock selling schemes with a moving picture basis are springing up in even the remotest corners of the country. These exhibitors will do well in declining to give advice. An era of speculation is not likely to do the motion picture much good.

* * *

THE ATTENTION of our readers is once more respectfully called to notices on Page 762 of our issue dated October 30 and on Page 1054 of issue dated October 30a. This issue bears date of November 6, but carries all the advance information that would be in our issue dated November 13 under the old plan and is being mailed two days earlier in the week. We believe this new arrangement will benefit all readers and subscribers.

The American Hamlet*

By Louis Reeves Harrison.

HOW much of Shakespeare lives for us? Whatever his theme, whether he depicted madness, despair, jealousy, revenge, it matters little in comparison with his marvelous idealizations of human character. These great idealizations, Hamlet, Othello, Shylock and the rest are burned into the memory of many millions who know very little about the plays themselves. The people of his fancy mean something. They are types. They represent dominating or thwarting impulses, drawn from the Bard's comprehensive observation of human nature as revealed in his time and in himself. Of all these, Hamlet remains the most fascinating, possibly because he is each one of us as we do not know ourselves or, more likely, as we do not want others to know us.

Commonly, and quite naturally, we ascribe to our heroes the virtues we admire but do not possess, at least not so markedly as to attract general attention. We portray them as men of courage, decision, strength and tremendous energy. Difficulties are only placed in the hero's way to be overcome. He may even exhibit weakness at the beginning, such as the cowardice of inexperience, but he ultimately triumphs as we would like to do under similar circumstances. Thus the insistence on a happy ending often becomes the deadly enemy of truth. Just for the sake of variety it might not be out of place to lay bare the human soul as we secretly recognize it, a composite of aspiration and self-doubt.

Perhaps the reason that there has never been a great novel distinctly American is because our authors are given to the portrayal of the hero that should be and dare not let us see **themselves** as they really are, dare not wound their own self-respect. Dissimulation is so nearly universal, every man pretending to be what he is not, that the world's real nobleman is he who sincerely and openly admits his faults; but where is he? Diogenes has been vainly searching for him these many centuries. We are even hypocritical about the natural kindness of our hearts at times. We openly laugh at the low comedy, yet, when our sympathies are touched by a tender bit of pathos, we are ashamed to shed tears.

There are recompenses in egotism. The man who thinks he is all that he should be, disagreeable as he may prove to others, is a source of tremendous satisfaction to himself, but he is no Hamlet. "I am very proud, revengeful, ambitious," says the noble Dane, "with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in." The mind that framed Hamlet's utterance had grown to deep self-knowledge. Resenting injustice, sensitive to slights, wounded by the malicious envy of the less capable, Shakespeare may have tormented himself with futile schemes of revenge and then realized the pitiful weakness of such moments. "What should such fellows as I do, crawling between heaven and earth?"

So with the noblest minds! Ever reaching upward to the unattainable, ever conscious of that too solid flesh which refuses to "melt, thaw and resolve itself into a dew," the few great men on whom the world must depend for progress are often those most painfully conscious of their imperfections. They live in dread of their frailties, recognizing them as so many secret enemies, and they brood long before undertaking this or that tremendous enterprise, where less intellectual men would not hesitate. In the Hamlets of our own day is lying fallow some of the richest material for dramatic characterization.

Is there such a thing as an American Hamlet? An author who confuses the inheritance of physical traits with the formation of character might ask if there is such a thing as an American. One has already done so in stating that we are descendants of Europe, "we have her traditions in our blood, and are made up of the same mental ingredients." "Traditions in the blood" are unknown to science, but there is small doubt that we have much in common with our European friends so far as what is known as "human nature" is concerned. We may be as avaricious as they are, but we spend more liberally. More splendid public institutions are endowed by wealthy men in this country than in all Europe combined. Few national contributions have come to us from the old country in our acute moments of suffering, yet we have ever been the first to give generously to those in need abroad.

We are for America first, last and all the time, and may seem to be as ingenuously selfish as other nations in that respect, but the sentiment is not a surface one—there are big and sound principles underneath. Our strength as a nation lies in the maintenance of all that is just and right in those principles, it is true, but even more than that—we have become a dominant civilizing force and should exercise the native energy of which we are so proud, **not** for the defense of this or that government, but for the people of less advanced forms of government against the brutal cliques, with traditions that are not in our blood, who are urging kind-hearted and well-meaning "subjects" to mutilate and destroy one another. If we would destroy the greatest evil the world has ever known, we must hit straight at the root of it and HIT HARD. The reason we do not is to be found in Hamlets' character.

If it were possible to embody in one individual our national characteristics, our strong points and our weaknesses, we might therefrom evolve the American Hamlet. It is known that we are capable of tremendous energy, but that is supposed to be in chasing the almighty dollar. Wherein that is an American peculiarity any one who has traveled abroad would find it difficult to decide. Some Europeans even make war for the indemnity there is in it. Our attitude toward the foreign nations at war may give us a clearer view of ourselves than we at first realize.

In trying to be intellectually fair to all, we are showing little of the high spirit and passionate resolution of those splendid Americans of more than a century ago, who made it possible for us to enjoy peace and happiness at this moment. We talk of the war as though those men were seeking it who are giving up all they hold dear in a magnificent struggle for human liberty. We do not seem to realize that they are fighting for the principles that make our own survival possible. We have Hamlet's recoil from bloodshed, an intellectual tendency to talk about it a great deal, combined with a supreme inability to make up our own minds as to exactly what we should do. Is it possible that a tendency toward philosophy is weaning us from our heart promptings, making us a race of Hamlets?

*Copyright, Louis Reeves Harrison.

More Harmony Needed

By W. Stephen Bush.

NO AMOUNT of discouragement will ever prevent The Moving Picture World from championing the cause of the organized exhibitor. In lending our influence to the cause of organization we only follow the traditions of the paper and the principles and policies of the founder.

It is undeniably true that the cause of organization has made slow progress. The ideal organization containing as members more than fifty per cent. of the exhibiting body in any given locality is far from realization.

The greatest obstacle in the way of an efficient and representative organization is the petty jealousy which too often characterizes the conduct of one exhibitor toward his colleague. On my recent travels through the state of New York this fact was again impressed on me with painful clearness. There are exceptions, heaven be praised. In one city at least the exhibitors work together like one man and in other cities there are exhibitors who are capable of distinguishing between fair and unfair competition.

As a rule, however, there is a deplorable lack of co-operation and in many cases a rancorous hatred of the nearest competitor or competitors. Men of good intelligence with engaging manners and an obvious sense of what is due to their neighbor lose all reasoning power when the conversation gets around to the nearest competitor. According to their description the nearest competitor is a fiend incarnate, a being deserted of God and man, guilty of daily atrocities and wholly unfit to associate with his kind. When I meet the man thus described as the embodiment of every villainy I find him just about the same as the other fellow, eager for profit, of course, but reasonable and capable of seeing more than his own side of a question. He reciprocates the horrible opinion of the man down the street and doesn't need much provocation to launch into fierce denunciation of his rival, most of which is wholly unprintable.

I can suggest no remedy except an appeal to reason. In every town with more than one exhibitor there is a community of interest embracing all the exhibitors. Whatever hurts one is bound to hurt all. It is better to make a reasonable division of patronage with a field left for competition than to exhaust one's own resources in an effort to crush the other fellow. In one town I found a small theater actually admitting people free of charge and showing quite a decent program, too. This was done to cut down the attendance of a neighboring theater with about four times the seating capacity. My readers are too intelligent to need any comment of mine on such a situation.

I knew an exchange in Philadelphia which owed no small measure of its success to its specialty of making the exhibitor see the folly of ruinous competition. A man would come into the manager's office bitterly complaining of his nearest competitor. Remember that this happened in the days when there was not one fourth of the present weekly supply of reels. The man was told to forget his troubles for the present and then the nearest competitor was sent for. He, too, was made to see the error of his ways. When reason had been restored to both men and it seemed safe to have them meet without danger of physical violence the two men were brought together and an amicable arrangement was made between them, "one being kept away from the other's program without any 'repeaters.'"

We sincerely believe it would be for the best interests of the industry as a whole if the exhibitor had a little more power and influence than he has now. It is very certain that he will never be much more than "a hewer of stone and a drawer of water" if he cannot get the petty jealousies out of his system.

Happy Ending

By W. Stephen Bush.

I AM sure every reader of The Moving Picture World feels himself competent to contribute an interesting view on the question of how a film play ought to end. Guided by what I have heard from exhibitors everywhere I am inclined to think that they all favor the happy endings. Of course when I say this I do not mean to state the personal view and taste of the exhibitor himself. What the exhibitor personally likes or dislikes is one thing and what his audience likes or dislikes are two essentially different things. The exhibitor, of course, cannot afford to have pictures just for the gratification of his own tastes. He must sacrifice his tastes upon the altar of profit. When he hears his audience enthuse over a feature which he thinks particularly bad it is his cue to smile and agree with his audience.

The consensus of the exhibitors in favor of happy endings represents the tastes and desires of the millions who go to see the motion pictures day after day.

The demand for the happy ending is one of the distinct lines of difference between the best traditions of the speaking stage and the screen. The plays without a happy ending have endured longer on the legitimate stage than the other kind, where the wedding bells ring out in the fifth act and the villain is led in handcuffs from the stage. This is especially true of what we may term the classic plays. With one or two exceptions the comedies of Shakespeare have been seen but little on the modern stage while the fame of the great tragedies still touches every household in the English-speaking world. Who at a second's notice can recall the principal characters in the "Two Gentlemen of Verona"? It is much easier for the average person to recall the leading parts in "Macbeth," "Hamlet" and "Othello." Most of us I think still prefer "Romeo and Juliet" to the works of Laura Jean Libbey, and Laura Jean Libbey is one of the most conspicuous exponents of the happy ending.

Granting all this I must agree with the exhibitors' prevailing opinion that their audiences must have happy endings. Indeed some of the endings are altogether too happy. I saw a feature recently where a man shares the guilt of the deaths of hundreds of men, women and children and gets off with a slight wound in the arm with the finale showing him and the wife in happy seclusion on the porch of their Staten Island home. Yes, we do strain things a bit to get the happy ending. We all know that the happy ending is not always true to the life we are supposed to reflect on the screen.

Just the same the audiences will have the happy ending. Except to a negligible minority the motion picture theater is a place of amusement, first, last and all the time. "Weeps" may be part of the entertainment, there is a fine place for them toward the end of the third act, but our audiences want to see everybody happy by the time the film is getting small on the fifth reel. Why should the exhibitor quarrel with this state of affairs? We cannot end the tale of "Little Red Riding Hood" with the wolf triumphant and digesting the little heroine.

Cameras to Explore Tropical Wilds

Edward A. Salisbury and Rex Beach Head Finely Equipped Expedition to Central and South America.

ONE of the best equipped motion picture expeditions ever organized sailed from New York last week in the yacht Wisdom. In charge of the party was Edward A. Salisbury, the man whose pictures of wild life already are known to lovers of motion pictures. Associated with him is Rex E. Beach, the famous writer of fiction, some of whose stories are already as familiar to picturegoers as all of them are to followers of current fiction. Others in the party are George Stone, microscopic camera expert and scientist; Charles E. Earle, scientist and navigator; L. B. Flintom, son of the head of the Kansas City Feature Film Exchange, and Charles C. Dahl, cameraman. Captain Thomas Fleming Day is skipper of the Wisdom. Captain Day has crossed the Atlantic in a twenty-one-footer and in a thirty-five-footer. That ought to establish his reputation as a sailor.

Rex E. Beach.

On Wednesday afternoon Mr. Salisbury and Mr. Beach were photographed by the Pathe and Hearst-Selig cameramen. Mrs. Beach, who was visiting the Wisdom, lying off Eighty-sixth street, North River, was induced to join the two explorers in facing the cameras, protesting all the while. "I'd rather go to the dentist than have my picture taken," she said. "Why not ask Mary Pickford?" Later the Wisdom took a turn up the river, that the photographer stationed at the end of a pier might get a good picture of the trim craft that will serve as the home of the explorers for the next half year.

Edward A. Salisbury.

The Wisdom is 72 feet long and 14 feet beam, with a draught of about 6 feet. She is equipped with a gasoline engine of 50 horsepower. Her normal cruising speed is 10 knots. She carries launches with independent motive power, as well as a rowboat and a canoe. There is a complete dark-room equipment and an ice-making plant. In the main cabin is a large air-tight zinc-lined box for the storage of film. Packed in its walls is lime, intended to absorb moisture. Boards projecting over the side convert the film box into a center reading table.

The itinerary of the party as at present outlined—and Mr. Salisbury said that it would, of course, be subject to such changes as circumstances might dictate—calls for visits in Florida, a tour through the Bahamas, touching at Kingston, Jamaica, and Haiti, and down the Central American and Venezuelan coasts. The course of the Wisdom then will be retraced to Colon and through the Panama Canal, south along the Mexican, Central and South American coasts and then north along shore to San Francisco. The journey as outlined will approximate a distance of ten thousand miles and will consume in time from six to ten months to accomplish.

Thirty thousand feet of negative was on board the Wisdom when she sailed from New York, and an additional twenty thousand will be shipped to Panama. As to the pictures to be taken, these will include everything of interest—wild life, scenic, hunting and fishing, natural life, and popular science, comprising microscopic studies. It was said by Mr. Salisbury that locations might suggest to Mr. Beach stories of a dramatic sort that would be enacted by the members of the party. When the novelist was asked in regard to this he was inclined to be noncommittal; he did not admit nor did he deny it. One of the points visited will be Cocos Island, the Treasure Island of famous memory; Mr. Salisbury intimated the pictures taken here would not be limited to scenic.

Yacht Wisdom Coming Out of Dry Dock.

A stop will be made at the bird rookeries of Tiburon, off the west coast of Mexico. Here also pictures will be made of the cannibal tribes, the only known remaining survivors in or near North America of this rapidly becoming extinct division of humanity. It is not the intention of the explorers to confine their activities to the water. Trips will be made inland wherever it is desired to obtain subjects of unusual interest. In this way the party will cover the old Spanish cities and the capitals, as well as obtaining pictures of the natives and of jungle life.

Mr. Salisbury, the owner of the Wisdom, will be the head of the party. Mr. Beach, as his books bear witness, is a lover of outdoor life, of hunting, of fishing and of adventure. He has traveled and hunted much in wild countries, in the north as well as in the tropics. We have a right to expect that from his experiences on the trip there will come results matching in interest for fiction readers and picturegoers "The Spoilers," just to name one subject. Like Mr. Salisbury, Mr. Beach is of powerful physique.

Mr. Stone is a graduate of the University of California. He has specialized in microcinematography. So far as known he is the only man in the United States who has achieved success in this work. He carried with him a complete equipment of cameras and lenses. Included in the photographic paraphernalia on the Wisdom are four motion picture cameras. Mr. Earle is a graduate of Harvard, and has specialized in chemistry. William Salisbury, a brother of the head of the expedition, accompanied the party to Norfolk, at which point Mr. Beach went aboard.

It is a congenial bunch the Wisdom takes with her on her long trip—as should be a group of ten men who for so long a time will be in such close contact. Talking with them just before their departure it was impossible to smother a bad case of wanderlust. Bon voyage to the good ship Wisdom and her splendid crew!

HARRY VOKES MAKING A COMEDY FOR GAUMONT

In pursuance of its policy to give the public a new star with each Gaumont production, Harry Vokes is now at work at the Flushing studio on a Casino Star Comedy to be released under the name of "Beauty in Distress." Mr. Vokes was for years a co-star with "Hap" Ward. Probably no team in America has made more people laugh than Ward & Vokes.

ALBERT MACKLIN BECOMES GAUMONT JUVENILE

Albert Macklin, well known in pictures as a juvenile actor, sailed Tuesday, October 26, with the Gaumont companies, to spend the winter in Florida. He will appear in the Rialto Star Features photodramas.

Bunch of Vitagraphs Coming

Many Good Subjects in Proposed Releases of Early Date.

THE Vitagraph Company, ever on the alert to keep abreast of the demands of the exhibitors and their growing patronage, have arranged a weekly program, beginning with the first week in November, to include a series of releases each one of which will be a representative Vitagraph picture, whether it be a one-part subject or a feature. Twenty-four of the Vitagraph stars are represented in the

Scene from "Between Two Fires" (Vitagraph).

first week's releases, who worked under the direction of seven different directors to make the separate stories.

The first of the quality releases will be "Between Two Fires," in which two maiden ladies living one on each side of a bachelor, conspire individually to capture him in the matrimonial net and the ruse employed by the victim to circumvent their designs. It was directed by Courtland Van Deusen, with the assistance of Flora Finch, Kate Price and William Shea, in its enactment.

The second release of the week will be "The Sultan of Zulon," a two-part comedy by William Calvert Howard, produced by Wally Van. It tells in amusing manner the adventure of Ram Si Ko, in his search of a white wife to add to his already overstocked harem. Hughie Mack is the Sultan, while Dorothy Kelly and Donald MacBride assist him in creating the fun.

Following "The Sultan of Zulon" will be a Frederic Chapin comedy, "A Family Picnic," in which a Great Dane

Scene from "Beautiful Thoughts" (Vitagraph).

proves to be a white elephant on the hands of a picnic party. Kate Price, Ethel Corcoran, Donald MacBride and Paul Kelly are the comedians responsible for the comedy's success.

A star cast of Vitagraph players selected from the Western company at Los Angeles, Cal., enacted the release for Thursday, "The Ebony Casket." It is a story in which an ebony casket containing a stuffed cat helps a pair of lovers to overcome parental objection. William Duncan, Anne Schaefer, Myrtle Gonzales, Alfred Vosburgh, George Kunkel, Otto Lederer, Carleton Weatherby and George Stanley are the principals concerned in its enactment.

Eva and Stanley Dark are the authors of the regular "Sidney Drew Day" release, "Beautiful Thoughts," in which Mr. and Mrs. Sidney Drew appear to exceptional advantage. Its theme is woven around the tenets of the "Beautiful Thoughtist" and the story develops into the means employed by a husband, a perpetual grouch, to drive the beautiful thoughts out of his wife's head. Florence Natol is the third member of the cast that presents this delightful comedy.

A Broadway Star Feature, "Anselo Lee," a stirring picture of Gypsy life, interwoven with a romance, into which a society girl is the beloved of a Gypsy Adonis, is the first Saturday release of the month. It was enacted by a cast of Vitagraph players that include Antonio Moreno, Naomi Childers, Donald Hall, Frankie Mann and Nellie Anderson, who worked under the direction of Harry Handworth.

The above series of releases for the first week in November is only a forerunner of what the Vitagraph Company promise in the succeeding weekly program, and to further establish Vitagraph as a name that spells exceptional pictures it is continuously adding well-known names to its stock membership, producing force and list of authors.

Paul Gilmore With Raver

PAUL GILMORE is another legitimate dramatic celebrity engaged to play a principal role in the Raver Film Corporation's first Augustus Thomas production, "The Other Girl," with James J. Corbett. Gilmore interprets the character of the likable minister, bubbling to the brim with personality. As the clergyman, Paul Gilmore is invested with a part that befits his dash, vim and handsome appearance. Exhibitors and the patronizing public know Mr. Gilmore from two angles, namely, the motion picture and the dramatic field. Before the camera, this matinee idol has appeared as a star only in important productions, among which "The Penitentes," a Griffith film. To be exact, Mr. Gilmore left Los Angeles this Saturday and arrives at the Staten Island studio of the Raver Film Corporation Monday, November 7.

Paul Gilmore.

Mr. Gilmore appeared on Broadway in such productions as "At Yale," "Captain Debonnaire," "The Boys of Company B," "Mistress Nell," in support of Henrietta Crosman, and in a revival of "The Three Musketeers." He also toured the United States in these plays. However, the South and West proclaim him as their own because of his success in that territory at the head of his own companies, presenting "The Mummy and the Humming Bird," "King Charles," "The Tyranny of Tears," "The Call of the North," "The Havoc" and the aforesaid, "At Yale," "Captain Debonnaire" and "The Boys of Company B." Mr. Gilmore represents that valuable class of stars roundly popular in both domains of the profession and in all sections of this country.

EQUITABLE AFTER BIG WRITERS.

In the literary sections of various New York, London and Paris daily papers, this week, appears an advertisement, placed by the Equitable Motion Pictures Corporation, in which important authors and playwrights are invited to submit their wares to the Equitable scenario department and stating that no price was too great for stories and plays that were adaptable to the screen.

The display advertisement in the literary sections and in the authors' trade journals was the culmination of Arthur H. Spiegel's authorizing the appropriation of one hundred thousand dollars by the Equitable to be used in procuring the greatest works of the great writers.

Following this principle, Robert W. Chambers, Richard Legallienne, Sir Gilbert Parker, Sir James M. Barrie, C. N. and A. M. Williamson, Brand Whitlock and others of note are being approached and offered substantial sums to permit their works to be screened or to write original matter.

"The Old Homestead" at Last

Famous Players Film Co. Take First Scenes in Adaptation of Denman Thompson's Beloved Masterpiece in Newly Acquired Fifty-sixth Street Quarters.

BY A RARE coincidence, the first scene taken in the old Durland Riding Academy which was acquired for studio purposes by the Famous Players Film Company after the burning of its Twenty-sixth street headquarters, was the opening of "The Old Homestead," the celebrated rural classic which for over thirty years served to endear itself, and its star and author, Denman Thompson, to the American public.

It is doubtful if any other play is as well known to the masses as "The Old Homestead," with the possible exception of "Uncle Tom's Cabin." It is one of the few plays which the great motion picture public knows as it knows its alphabet. And for that reason it will be appreciated by the public more than any sensational adaptation which has ever been made.

Denman Thompson's old home will be used, by permission of his son, Frank Thompson, from whom the rights to the play were obtained, as the settings for the rural portion of the story. The outlying districts of the typically quaint New England town in which it is situated will also be called upon to furnish additional rustic atmosphere.

James Kirkwood, under whose direction the adaptation is being made, states that "The Old Homestead" will prove unique in the history of feature films because of the scarcity of studio sets which will be used. With the old Thompson home, the neighboring village, and old Grace Church in New York, which forms one of the important settings, all to be used as actual backgrounds, and with many scenes transpiring in the streets of New York, there are but very few scenes which will be staged in the studio.

The Famous Players are especially indebted to Frank Thompson for the personal co-operation and assistance which he has given them in their efforts to preserve to the last detail the traditions and atmosphere with which the elder Thompson's presentation of "The Old Homestead" has so long been invested. From the photographs furnished by Mr. Thompson the producers have been able to copy exactly the costumes and make-up of the original characters in the play.

Triumph Plans Big Program

Many Important Productions Scheduled by Equitable's Chief Producing Ally.

WITH the Equitable program, now practically outlined for the forthcoming half year, Equitable's chief producing ally, the Triumph Film Corporation of which Arthur H. Jacobs is the executive head and Joseph Golden, director in chief, announces, as its more important activities of the next six months, six releases, in which eight of the foremost stars and noted players of the legitimate stage will make their appearance.

Triumph's past releases on the Equitable program included Hilda Spong in "Divorced," Lenore Ulrich in "The Better Woman," Julius Steger in "The Master of the House," and Helen Ware in "The Price," all of which were supervised by Director Golden himself.

Through General Manager Jacobs arrangements were entered into last week whereby Harriet Ford, author of "The Argyle Case," "The Dummy," and other big legitimate successes, will, in the future, devote her time to constructing scenarios exclusively for Triumph. This is a tremendously big advance in scenario work, for Miss Ford is considered one of the most prolific and versatile of dramatic writers of the day, and at present has contracts for four different legitimate productions for Broadway, appearing during the forthcoming season.

Henry Kolker, who is now working in "The Warning," under the directorial auspices of Edmund Lawrence, has been engaged for three additional productions, which will characterize the Equitable releasing chart at a period of from three to four months apart. Mr. Lawrence will begin work immediately upon the production of "The Ransom," in which the estimable Julia Dean will star. Miss Dean recently began rehearsing for her latest starring vehicle, which opens at a Broadway house soon, and it will be necessary for her to divide her time between studio and stage, but as Equitable will not release the Dean picture until early in January, ample time is allowed for her legitimate work.

Marie Empress, last seen in "When We Were Twenty-one," in which she portrayed the role of the vampire woman, will be featured by Triumph in a sensational dramatic offering, based on one of Guy De Maupassant's stories, which is now in the making.

Miss Empress will begin work about November 14 upon the completion of a large wardrobe. The De Maupassant script calls for elaborate apparel.

Charles J. Ross, now playing in "The Senator," William H. Crane's former vehicle, is at work at Washington, D. C., under Director Joseph H. Golden. "The Senator" will be seen on the Equitable program about December 20th.

The Triumph scenario department is now in complete charge of Eva Unsell, formerly with Famous Players; Harriet Ford, Mr. Golden and Arthur Jacobs.

Edison's New Director General

Frank Smithson, Noted Theatrical Manager and Father of Many Successes and Stars, Is Won Over by Edison.

IN the nature of a triumph for the Edison organization is the winning over to motion pictures of Frank Smithson, the noted Broadway theatrical producer, to become its director general under Leonard W. McChesney, studio and motion picture division manager. For a bright galaxy, indeed, it would make were the players' names to be mentioned who owe to Mr. Smithson's acumen their present eminent position on the stage and screen, and, in the majority of these cases, owe their very theatrical or screen existence to his judgment and advancing of them. It may safely be said without danger of being gainsaid that there is probably no other one man who has such a string of theatrical successes and money-makers to his credit.

Frank Smithson.

A few of these, within easy memory, are "The Girl from Paris," said to be "a world-beater" among productions for the money it made; "Monte Carlo;" "Hotel Topsy Turvy;" "The Defender," in Boston when Blanche Ring first came into prominence; "The Chaperones;" "The Orchid;" "The Blue Moon;" "The Top of the World;" "The Motor Girl;" "The Beauty Spot;" "The Giddy Throng;" "King's Carnival;" "Nancy Brown;" "Queen of the Moulin Rouge;" "Louisiana Lou," and "High Jinks."

Mr. Smithson had but just returned from Chicago where he staged a big success when he jumped into the rehearsing of another in New York. When this task is finished, he will take up his new duties, about November 22, at the Edison studio.

Twenty years of a most active life have been spent in America by Mr. Smithson, who, however, was a well-known leading comedian in England before he came here. There, he was associated with Augustus Harris, William Greet and others of prominence. He has originated many parts, notably, such as Uncle Matt in "La Cigale," Larry O'Brien in "Dandy Dick," with May Yohe, who had made a sensational success at that time. Mr. Smithson also played in and staged many English plays and pantomimes. When he visited this country for pleasure, he met E. E. Rice, who prevailed upon him to remain and stage "The Girl from Paris" at the Herald Square theater. Since that time Mr. Smithson has become a loyal American citizen, declaring that he loves his adopted land the more each year he stays.

Mr. Smithson will work hand in hand with the studio manager, Mr. McChesney, but the former will enjoy more latitude and authority than has heretofore been allotted one in a similar position, in recognition of Mr. Smithson's uncommon and successful experience and ability. The Edison organization long negotiated with Mr. Smithson before he could hear the call of motion pictures, but now that they have been successful, there is a feeling that he will be a motive and energetic factor in placing Edison releases in an enviable position and that he will be no small force in the constant betterment of screen artistic and dramatic standards.

"Who Is Guilty"? New Pathe Series

Written by Mrs. Wilson Woodrow and Featuring Emmy Wehlen It Will Be Produced by the Arrow Film Corporation.

AFTER months of careful preparation Pathe announces the completion of plans for the series "Who Is Guilty?" which will follow "Neal of the Navy." The first release of the new series will be on December 11, the week after the release of the last episode of "Neal of the Navy."

Emmy Wehlen, the famous favorite of the legitimate stage and Howard Estabrook, the very best of Broadway's younger stars, will play the leads. The engagement of these "top notch" players at a very high cost is an assurance that Pathe intends to make this series its most pretentious of all the long list of successes identified with its name—a remarkable list beginning with "The Perils of Pauline" and running down through "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," "Who Pays?" "Neal of the Navy," and "The New Adventures of J. Rufus Wallingford."

The Arrow Film Corporation will produce "Who Is Guilty?" at its studios in Yonkers, N. Y., and the series will be under the personal direction of Howell Hansel, the well-known director, who is now director-in-chief of the Arrow Film Corporation. Miss Wehlen and Mr. Estabrook will feature throughout the series. The supporting players will doubtless be changed from time to time to meet the requirements of the scenario. At present the supporting cast includes Lila Chester, Henry West, Mrs. Balfour, Stanley Walpole, E. J. De Varny and Katherine Reichart.

Emmy Wehlen is easily one of the most prominent players of the day. She was strongly attracted to the stage when a child only six years old, and even at that early age her ambition was to one day become a theatrical star. No one can talk to her without being convinced that she is a thinker and gifted with more than the ordinary amount of brains. She says of "Who Is Guilty?" after reading the scenarios, that in it she recognized a most unusual medium for motion pictures, and that she feels sure that the series will not only amuse but instruct to a rare degree.

Howard Estabrook, who is co-star with Miss Wehlen in the Pathe series, has enjoyed an almost meteoric career upon the stage. No list of Broadway celebrities would be complete without his name. He is now appearing with Elsie Janis at the George M. Cohan theater in "Miss Information." His daily routine at the present time is enough to intimidate anyone. He rises at seven, and as soon as he has finished breakfast goes to Yonkers, works in "Who Is Guilty?" then returns to New York, takes a hasty dinner, and at seven goes to the theater from which he doesn't get back home until 12:30 a. m. Thus he may truly lay claim to the title of the "twenty-four hours a day man." Mr. Estabrook is strongly impressed with the strength of "Who Is Guilty?" and believes that it will arouse great interest, dealing as it does with vital problems of every-day life presented in a new way. He is a fine, clear-eyed chap of strong out-of-door tastes, having a pronounced partiality for tennis, golf, and other sports that demand physical exertion and skill.

Howell Hansel, who will direct "Who Is Guilty?" is one of the best known producers in the business. He promises that the production will be of the most elaborate quality, and his record insures a thoroughly artistic series of pictures. He was connected with the dramatic stage ever since he was nineteen years old up to three years ago. His last engagement on the speaking stage were with Blanche Bates in the Belasco production of "The Fighting Hope," and with Mr. Belasco in "The Woman." He went into the motion picture business immediately on the conclusion of this last engagement, and has been with Thanhouser, the World Film and Lubin. He directed "The Million Dollar Mystery" from start to finish.

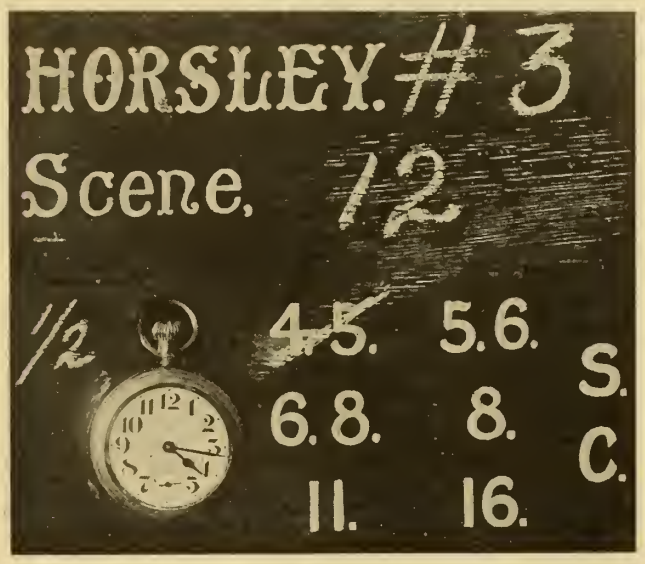
Mr. Hansel says of "Who Is Guilty?" that the scenarios are the strongest he has ever read—that all the essentials of suspense, big dramatic moments, thrills, punch, surprise, etc., are there. Being interested in the social questions of the day he feels that "Who Is Guilty?" will perform a real service in making people think and in throwing light upon various problems of life.

As for the stories of "Who Is Guilty?" they have been written for newspaper syndication by Mrs. Wilson Woodrow, the famous novelist, an account of whom appeared last week in these columns. They are put into scenario form by George Brackett Seitz, who has written many Pathe successes. The series will be in fourteen chapters of two parts each, each chapter complete in itself. The theme deals with various social problems of the day, and will be treated in a thoroughly unconventional manner. The question of "Who Is Guilty?" for the various infractions of man-made laws will be left to the observer and the subject will always be handled in the most truthful manner possible consistent with good taste.

To Record Photographic Conditions

David Horsley Has Scheme to Aid Cameramen in Improving the Quality of Their Work.

THE latest innovation of David Horsley is a cameraman's guide. It consists of two pieces of blackened wood hinged together to close up for convenience, and is small enough to be carried in the side-pocket of a man's coat or in a magazine cast. It is used to identify scenes



Cameraman's Chart, Devised by David Horsley.

after development and is held up in front of the camera before each scene is exposed and after the scene is finished. On it is written the name of the cameraman and the director and the number of the scene being taken. A watch is inserted in the board to show at what time the negative was exposed. The value of this lies in the fact that in case the negative does not turn out perfectly under the time and conditions then in force the cameraman can be guided by the result in future operations. The watch also shows at what time the first scene in the morning was taken and all the scenes for the same day.

Six sets of figures are also marked on the board to indicate the diaphragm openings. Whichever opening is used is chalked off in the board. Here also, if the negative is not properly exposed, the cameraman, having a record of the opening used, can use the proper opening in the future.

A letter "S" and a letter "C" appear on the board. The "S" stands for sunshine and the "C" for cloudy. A chalk-mark is put through either one, according to circumstances. If a scene is taken in the studio a chalk-mark is made between the two letters.

A record is also made of the shutter opening used. On the accompanying reproduction of the board there is marked "½," which means that in the case noted the picture was taken with half shutter.

PLAZA THEATER USED BY EQUITABLE.

The Equitable Motion Pictures Corporation, last week, rented the Plaza theater at Madison avenue and Fifty-ninth street and staged several of the big scenes in "The Labyrinth" in which Gail Kane is appearing.

A thousand extra people occupied the auditorium seats, while the entire "Town Topics Company," from the Century theater, in full stage attire, presented the second act of that play before the camera, with Gail Kane taking the principal role instead of the regular leading woman.

The entire theater was wired and lights installed and the scenes staged from six in the morning until late in the evening. E. Mason Hopper directed the efforts of the multitude of extras and forty principals.

Campaigning with the Exhibitor

Audiences Everywhere Show Their Sympathy With the Motion Picture in the Fight Against Censorship—Good Work in Albany, Troy, Utica and Syracuse.

THE campaign of The Moving Picture World against the adoption of the new constitution after a good beginning in Yonkers was continued with equal success in Albany. All the big motion picture theaters in the capital city were visited and slides were distributed. Every exhibitor spoken to was in hearty sympathy with the plan to punish the framers of the reactionary constitution for their insolent refusal to recognize the rights of the motion picture to be classed with the press. Manager Powers of the Colonial, the big new theater on upper State street, spoke in flattering terms of the plan, as did Manager Gardner of the "Pearl," one of the oldest motion picture theaters in the city. Mr. Morris Deitches of the Majestic, an old friend of The World, asked for an extra set of slides. W. Stephen Bush also spoke in the Clinton Square Theater, one of the most popular in Albany, and in the Orpheum, which is owned and conducted by Mr. Wm. D. Frischknecht.

Mr. Weidmann of Weidmann Brothers, owners of several picture theaters in Albany, likewise indorsed our plan. All these exhibitors realize the danger of having censorship brought into New York now that the constitution makers have decided not to give us the immunity from censorship, which under the leadership of The Moving Picture World had been demanded.

Anti-Censorship Address Before Rotary Club in Troy.

Through the good offices of Mr. E. Weinberg, the progressive manager of the Plaza Theater in Troy, an invitation had been extended to W. S. Bush to speak before the Rotary Club of that city. Wm. Weinberg is a valued member of the club, which is composed of representative merchants and professional men of Troy. In the club rooms an air of cheerfulness and hospitality made itself felt. There was singing in chorus, relieved by solos and quartettes. Among the members present were clergymen, one of the candidates for mayor, and some city officials. In response to the invitation to make an address on "The Past, the Present and the Future of the Motion Picture," Mr. Bush said he had no intention of delivering a formal address, but would content himself with saying something about censorship.

"The pleasant ritual of your hospitality," said Mr. Bush, "this all-pervading genial atmosphere have made me hesitate. I said to myself: 'Is it right to reward these boys with a set speech, is it right to inflict oratory upon them?' I confess that when I heard you sing my compunction grew less and after I had listened to your quartette, all the cruelty of my normal nature returned and I felt myself entitled to a counter attack. (Laughter.) In all seriousness I cannot say much in the short time I have. As to the past and present of the motion picture I feel I can call you as my witnesses to prove the value and the power of the screen. What I want to urge upon you is the future of the motion picture. We are threatened with censorship in this state. It is proposed to strangle this great medium of expression and to subject it to whims of one or two individuals, who will attempt to regulate the amusements of the people. It is for men like you, representing a high order of intelligence and citizenship, to help us in saving the motion picture and keeping it free, but responsible, just as the press is free but responsible. The motion picture is destined to a career of supreme usefulness. It follows the splendid motto of your club, 'He profits most who serves best.' Are we going to check its development, are we going to stop its career of service and usefulness to please a group of narrow bigots? The motion picture is the people's entertainment. The people control and regulate it through the influence of public opinion. It needs no further restraint. American democracy is just as capable of taking care of the screen as it has taken care of the press and the theater. If we have a board of censors, who will censor the censors?"

The speaker outlined briefly some of the absurdities committed by the censor boards of Ohio and Pennsylvania.

Utica and Syracuse Active.

In Utica M. Dynimski, the owner of the Gem Theater, distributed the World's anti-constitution slides. In Syracuse all the exhibitors unreservedly favored the plan of the World. Manager Shafia of the Novelty, Manager Schein of the Hippodrome, Mr. F. A. Fout, owner of several suburban theaters; Mr. Lang of the Plaza, the managers of Dreamland and the Lyceum, Manager P. Doegan of the Elite and the Seymour, all went on record as favoring the campaign of the World. Among the other theaters where Mr. Bush spoke were the Happy Hour, managed by Messrs. Max and Mitchell Fitzer, and the Langan Theater, of which Mr. B. J. Hopkins is the manager. Everywhere the audiences listened with great attention and plainly manifested their approval of the speaker's shafts against censorship. Manager Weil of the Strand also declared himself a warm advocate of the plan of the Moving Picture World. The campaign will close in Rochester.

Vitagraphers Give Benefit Dance

Treasury of the Hospital and Sick Fund Richer by Substantial Sum as Result.

THE second annual ball of the Vitagraph employes for the benefit of the Hospital and Sick Fund was held at Sheepshead Bay on the evening of Wednesday, October 27. The large number of persons present by no means represented the sale of tickets. Dancing began early and it was continued until 4:30 in the morning. It was a most pleasant all-around occasion. "Vic" Smith, the president of the fund, was in charge of arrangements. He was aided by Vice-President Sam Spedon, Treasurer Jack Evans and Secretary Dick Leslie. The committee issued a souvenir containing photographs of the members of the Vitagraph executive and playing forces.

Among the exhibtors present were noted Samuel H. Trigger, Thomas Howard and Grant Anson. Of the directors and players and staff seen were George D. Baker, Tefft Johnston, who was accompanied by Mrs. Johnston and also by his mother and sister of Washington, D. C.; Wilfred North, William Humphrey, Paul Scardon, C. Jay Williams, C. Van Deusen, Charles Eldridge, James Morrison, Albert Roccardi, James Kilgour, Anders Randolph, Robert Gaillard, Garry McGarry, William Shea, E. Overton, Anita Stewart, Lillian Walker, Kate Price, Edith Storey, Eulalie Jensen, Virginia Pearson, Dorothy Kelly, Leah Baird, who was accompanied by Arthur F. Beck, manager of the Twenty-third street branch of the Mutual; Flora Finch, Frankie Mann, Edwina Robbins, Mary Maurice, Carolyn Birch, D. MacBride, John T. Kelly, A. Cozine, Jack Brawn, William Dunn, H. Forshay, Donald Hall, Hughie Mack, T. R. Mills, Alice Lake, Josephine Earle, K. Franek, E. Tully, N. Anderson, Logan Paul, Edward Elkus, S. Stark, Ed Wentworth, Charles Chapman, Walter Arthur, Harry Waldron, F. Esslinger and J. B. French. John F. Miller, of the Buffalo Times was one of the many present from outside the studio.

H. H. Van Loan

ANOTHER appointment announced from the manager's office of the Universal Film Manufacturing Company this week is that of H. H. Van Loan's promotion to be manager of the publicity department.

This is the position formerly held by Joe Brandt, prior to becoming manager of the home office. For a while he had charge of both offices, but Mr. Van Loan's ability in placing the publicity department in a most flourishing condition led the officials of the Universal to make him head of the publicity department where he has supervision over a staff of twenty men and women.

H. H. Van Loan.

Some of the big campaigns Mr. Van Loan has promoted include the Universal beauty contest in which forty-eight newspapers in all parts of the country were lined up with the Universal. The Pavlowa, Bernhardt, "Graft" and Universal City campaigns are other tributes to his fertile brain. Another campaign which is now in preparation and which bids fair to surpass even the beauty contest, is that of "Who is the handsomest man in America?"

His appointment as manager of the publicity department comes to him as a reward for his faithful endeavors in building up an efficient publicity system and he carries with his promotion the best wishes of a host of friends out of the profession.

War Scenes in Lubin Feature

"The Rights of Man" Presents Replicas of Views of European Battlefield.

WHEN some few weeks ago, Jack Pratt, Lubin director, began the production of Louis Reeves Harrison's big five-reel Lubin V-L-S-E release, "The Rights of Man," he was confronted with the usual amount of problems which are thrust before the director, but in this particular case, it seemed that just a wee bit more than the average attention was to be necessary to build the proper sets and

Grave of Three Hundred French and German Soldiers at Mondemont, France, Taken by Joe Farnham April 6, 1915.

select the real locations for the staging of those scenes of the picture which were to be replicas of the battlefields of Europe.

The success or failure of his efforts rested upon his accuracy, as full well he appreciated. There were graves to be shown, real war-time graves by the roadside; there were buildings to be struck by shells and the effects shown; and there were uniforms to be accurate and critic-proof in their appearance. Accordingly Director Pratt and Publicity Director Joe Farnham, of the Lubin Company, got busy and dug for the proper information, untiringly. It was hard to secure the necessary data and the search had about been given up, when it was recalled that Farnham had been in France for four months and knew the real country conditions.

Mr. Pratt found not only the knowledge desired, but in addition a collection of seventeen hundred still pictures, which Farnham had taken himself and which gave vivid views of

Scene from "The Rights of Man," Showing Graves of Soldiers, Taken at Betzwood, Pa., by Director Pratt September 15, 1915.

just what he sought—the graves, the wounded and dying and dead on the fields of battle, shell-destroyed buildings, etc. Then it was decided that "The Rights of Man" was to be at least one picture in which no man could criticize settings and locations. Carpenters and scenic artists were put to work and at Lubin's Betzwood, landscape architects constructed the ground as France really is, built houses, dug graves in replica, etc.

In all, through the five reels there are fifteen reproductions of this kind, each one of equal magnitude and each one a vivid picture of what war really brings upon a country.

"Stuffy" Davis Plays Himself

Popular Publicity Promoter to Be Seen on Mutual Program as "Stuffy, the Press Agent."

TALK about realism! The Gaumont company is going the limit. When a scenario was received recently calling for the services of a press agent named "Stuffy," John S. Martin, who books the Gaumont stars, went post haste up and down Broadway until he found "Stuffy" Davis, the press agent who made Barnum & Bailey famous. In polite society this purveyor of pertinent press paragraphs is known as Glenmore Davis, but to his friends along the Rialto he is just "Stuffy."

Glenmore Davis.

Press agents are like good generals; they will not send a man where they would not go themselves did duty call. This was a case where duty plainly called "Stuffy" to take his stand as an actor. The fact that he never had been an actor didn't matter, because the contract flashed before his eyes plainly stated that he had only to play HIMSELF in "Does It Pay to Advertise?"

Now that "Stuffy" is in for it, he finds that he didn't know what it meant to play himself in a Casino Star Comedy. Tom Waters, the comedian who has the lead, threw "Stuffy" in a rainbarrel. This is the closest a Broadway press agent has been to water since the Friars gave their last outing.

If big amusement productions owe their success in large part to their publicity men, then "Stuffy" Davis can do a great deal of "pointing with pride." For Frederic Thompson he handled the publicity for "Polly of the Circus," "Brewster's Millions," "A Fool There Was," "The Spendthrift," and "Springtime." More important than any of these was his connection with the big Thompson Amusement enterprise at Coney Island, Luna Park. He has also been with the circus.

BLANCHE SWEET TO REMAIN WITH LASKY.

Reports having reached the Lasky Feature Play Company that certain motion picture manufacturers believing that Miss Blanche Sweet's contract to appear exclusively in Lasky productions on the Paramount Programs had expired or was about to expire, had made overtures of employment to her, Messrs. Wise and Lichtenstein, attorneys for the Lasky Company this week made known generally that Miss Sweet will continue for a considerable period under the Lasky direction.

The determination to make a public announcement of the contractural relations between the noted producing firm and the star was decided only after a circular letter had been sent to various manufacturers calling attention to the existing contract between the Lasky Company and Miss Sweet. Many of the companies responded to the letter of warning and expressed pleasure that the Lasky firm had seen fit to stop senseless reports of Miss Sweet's sudden termination of her Lasky contract.

ALICE BRADY IN "THE RACK."

Alice Brady is the star in the forthcoming production of "The Rack," based upon a Brady success. In that picture, Milton Sils, who made such a success in "The Pit" and "The Arrival of Perpetua," will also be seen. The picture is in the hands of Emile Chautard, who recently completed "The Little Church Around the Corner."

Paramount Photo-News Man

Donald C. Thompson, "Camera Reporter" for Paramount Pictures, Goes to the Scene of the Balkan Conflict.

LEAVING the Port of New York on the liner St. Paul, with the statement that by the time he reaches Athens, Greece will be in the war, Donald C. Thompson, expert photographer and globe trotter, has set out for the Balkans in the interest of two organizations of utmost importance in their particular fields, the Paramount Pictures Corporation and the Leslie-Judge Company.

Donald C. Thompson.

Since the advent of the motion picture, the "camera-reporter" has become more and more significant among the world's news gatherers. This twenty-six-year-old Kansan was one of the first to realize the possibility of the new branch of "the game." At the Baltimore Democratic Convention three years ago he took his first flyer into the films. The result was such that he added a motion picture camera to his photographic stock and freelanced to such good purpose that he became a charter member in the Unusual Angle Club and distinctly welcome in the offices of the editors.

A confirmed wanderer, he was in Canada at the outbreak of the war, and securing a permit from General Hughes was able to obtain exclusive photographs of the Canadian contingent. Later he went to France on a freight ship, narrowly escaping demolition when a careless German bomb just missed the tramp steamer on which he did odd jobs for his passage, since mere money meant nothing when it came to getting inside the lines.

With the English on the continent, Mr. Thompson took some of the most remarkable pictures of the entire war. For seven days and nights he was under steady fire at the retreat from Mons. When asked whether or not filming the battle was as dangerous as fighting he shrugged his shoulders and said, "Yes, I suppose it is, but if you're going to be killed you will be, so why worry?" His one idea is to get the pictures just as the born reporter thinks of nothing but his "story." He is quiet and matter of fact in speech and manner, and yet he has done things few men have more than dreamed of.

At London he acted as correspondent for the New York World, and later joined the Belgian army. Having been at one time or another with the English, French, Belgians, Germans, Turks, Russians, Serbians and Bulgarians he has had a unique opportunity to study the methods of them all.

Since exclusive rights to the films he takes have been secured by the Paramount Pictures Corporation, Mr. Thompson will be one of the many camera-correspondents of the Paramount Newspictures.

RESIGNATION OF JACOB WILK.

Leaves World Film to Become General Manager of Authors' Associated Agency, Inc.

AFTER one year and three months in the service of the World Film Corporation as publicity director, Jacob Wilk has resigned that position to devote the whole of his time and energies to the interests of the Authors' Associated Agency, Longacre Building, Forty-second street, New York City, to which address all communications for him should, in future, be sent.

Mr. Wilk is general manager of the agency which has been established to act as a medium between dramatic and photoplay authors and theatrical and motion picture producers. Mr. Wilk's long and varied experience in the theatrical and motion picture fields has convinced him of the urgent need of such an organization, which in its early stages has met with gratifying success.

The "A. A. A." will also act as a medium for booking prominent artists for theaters and motion pictures, and will arrange for the production of feature films and stage plays.

The company has obtained control of the business management of a well-known motion picture producing company; has a handsome suite of offices; a competent staff, and is thus fully equipped with financial and other resources to cope with every requirement of motion picture and theatrical business.

Mr. Wilk carries with him cordial good wishes of the directors and staff of the World Film Corporation at the home office and its branches.

Kalem Plans Big Production

Unusual Efforts Being Put Forth on Special Feature Series.

PLANS are now being completed by the Kalem Company for the winter activities of its various organizations. Several original manuscripts have been secured and work arranged far into the winter. Foremost among the productions, of course, will be the "Stingaree" series. These episodes, based on the book of the same name by E. W. Hornung, the famous creator of "Raffles," are well under way and already the advance reports are to the effect that the Kalem Company promises exhibitors an unusual feature for their programs. The first release date on this series has been announced as Wednesday, November 24, with two-reel episodes to follow on each succeeding Wednesday. The complete series is in twelve episodes.

The "Hazards of Helen" railroad series which have received added impetus with the appearance of Miss Helen Gibson in the title role promises to become a standard. The Kalem Company plans to continue this series indefinitely, it is said, so great has been the reception of each episode. The titles of those planned for the immediate future include "The Dynamite Train," "The Girl and the Special," "The Tramp Telegrapher" and "The Girl on the Bridge."

The Kalem Company adds that the reception given to the first episodes of "The Ventures of Marguerite" promise to make that series a rival in popularity to "The Hazards of Helen." Never has Miss Marguerite Courtot been given a role more to her liking than that of the heroine of this series and her work has been widely praised. One of the big features of the series has been the gowns worn by Miss Courtot. The costumes which the star wears are creations by Russek of Fifth avenue.

Supplementing these features Kalem also has arranged a number of novelties that will be announced later.

THE PARAGON STUDIO.

The new Paragon studio now in course of construction at Fort Lee, New Jersey, will shortly be completed. It will be one of the largest motion picture studios in the Eastern part of the United States and will have every convenience and facility for making great spectacular motion pictures. Maurice Tourneur will be vice-president and general manager of the company operating the studio and Albert Capellani will be treasurer. The manager of the studio will be Henry Bayard, formerly of the Peerless studio. Paragon features will be released on the World Film program.

Paragon Studio, Fort Lee, N. J.

SPINGLER IN NEW UNIVERSAL RELEASE.

The Universal has placed in rehearsal a gripping two-part photoplay entitled "Sunlight and Shadow," from the pen of Brinsley Shaw, who will also direct the piece. Harry Spingler has been selected to portray the principal role.

Doings of the Imp-Universal Studio

Coming Releases Include Stories Featuring Ben Wilson, Mary Fuller, King Baggot, Gladys Hanson and Other Good Players.

THE manager of the Imp-Universal studio is a busy man these days. Julius Stern is most enthusiastic over coming Imp-Universal releases. He says the best work of his eight directors will be released shortly. The first of this is Ben Wilson's portrayal of William Addison Lathrop's "A Bachelor's Christmas." Mr. Wilson is supported by Dorothy Phillips and two children, Lois Alexander and Matty Rupert. Mr. Wilson plays Santa Claus as though he were used to it, and the picture has a beautiful story, a happy ending, and is well executed throughout.

Another production, one of Director Lucius Henderson's, is "The Strength of the Weak," a five-reel drama featuring Mary Fuller, and is a story in which she excels.

In "Juror Number Seven," adapted from Joseph H. Trant's story by M. B. Havey, Mr. Wilson has produced a strong political and jury picture.

"His Brother's Blood" is a cleverly worked out scientific problem in three reels. It was written by William H. Lippert. Lionel Adams plays the part of the doctor, Gladden James that of the brother, while little Betty Gray is the girl.

King Baggot, with the assistance of Harry McCrae Webster, has secured an excellent vehicle in which to exploit his dramatic powers, in "The Turning Point," a three-reel drama written by Mr. Lippert. The ending of this picture, the turning point, is especially well worked up. Assisting King Baggot are Edna Hunter, Harry Spingler and Ned Reardon.

"The Mystery of the Locked Room" is a clever detective story in three reels, written by William Addison Lathrop, in which Ben Wilson, Joseph Gerard, Ned Reardon, Bert Busby and Dorothy Phillips appear to good advantage.

"The Primrose Path," adapted by M. B. Havey from the play of the same name by Bayard Veiller, the author of "Within the Law," is another Universal star production which is being done in five reels, with Gladys Hanson and Hal Forde in the leading roles, supported by H. Cooper-Willis, Nina Blake and William J. Walsh.

If you enjoy a delightful sea picture with plenty of action and pep, you must see Mary Fuller in "Lil Nor'wester," a three-reeler produced by Lucius Henderson. Miss Fuller is at home as Lil Nor'wester, free as a boy, who grows up to know none of the restrictions of her sex. Miss Fuller is well supported by Paul Panzer, Ralph Belmont, Glenn White and R. E. Hill.

McCardell Objects

Old-Time Scenario Writer Kicks Most Strenuously Against Mutilation of His Screen Plays.

ROY McCARDELL has been writing plays for the screen since away back; he knows what is wanted by the picture maker and few are better qualified to write a perfectly screenable story than he is, hence his objection to the practice of certain editors and directors of manhandling his scenarios to the extent that brings a blush of shame to his cheeks and a rush of bad language to his lips. "Touchin' on and appertainin' to" this vexing practice, Mr. McCardell requests The Moving Picture World to print his observations, which read as follows:

New Rochelle, N. Y., Oct. 25, 1915.

Editor, The Moving Picture World,
New York City.

Dear Sir: In the hope this communication may aid in ending intolerable injustice to scores of trained and capable photoplay authors—all loyal readers of The Moving Picture World—kindly print this protest. By so doing you will also be performing an action that may lead to great betterment in the quality of the average moving picture, as well.

Despite the efforts of your valuable paper and others interested in this most vital factor—the story on the screen—incompetence, ignorance and flubdub continues to be the ruling motif in the scenario editing departments of many of the leading studios. A greater injustice than all this is the cursed custom of many directors when they take a capably written photoplay, garble, revamp and turn the whole effort into a slush creation on the screen that well may make the sardonic sneer and the judicious grieve.

A most recent and flagrant example of this was a three-reel feature of mine which recently excited the puzzled surprise of your reviewer. He wanted to know what I meant, what purpose the picture served, what were the relations of the leading characters to each other, etc. I do not wonder he was puzzled. I have seen the picture and I am only surprised and grateful at your reviewer's moderation. My natural and wholesome story with a strong dramatic and impressive denouement, was, in the last reel, turned and twisted from the original story and ended in slush so banal and stupid that I was thankful the audience did not jeer it. My name was on the screen as author, and I must take the blame for writing the sort of picture I have always ridiculed and fought against. A queer sidelight is, that the manufacturing company gave out in advance a synopsis of the picture to the Moving Picture World and other publications, and this synopsis *was exactly the story, in outline, as I had written it!* Then the picture comes out, like the dog put in the sausage machine—a totally different sort of thing!

Another intolerable condition that concerns author and producer (with results injurious to both in particular and the art industry of moving pictures in general) is the custom of "padding" one and two-reel stories into multiple reel productions. Recently a story I had written in two reels was "padded" to three reels, and made a slow and somewhat stupid story in consequence. I had suspected this might be done and had written to the company in question, six months before the picture was cast, requesting that I be permitted to augment this and other scenarios of mine bought by this company—in case they were to be made three or four-reelers. I also requested that a certain actress in their stock be not permitted to play the leading female role in any of my photoplays. She is a fairly good "rough soubrette," but would be woefully miscast in any of my photoplays if entrusted to leading roles. They "padded" my play and put in this actress! And yet this company in question is one of the best and fairest to writers. What shall we do to be saved?

Very sincerely yours,

ROY L. McCARDELL.

Joseph Byron Totten

JOSEPH BYRON TOTTEN, an Essanay director at the head of an Essanay touring company, has returned to the Chicago studios after a fifteen weeks' trip through the east, during which he filmed a dozen photoplays, three of which he wrote himself.

Mr. Totten left the studio last July with a company of twenty people, going directly to his country home and stock farm at Pendleton Hill, Conn., where a daylight studio was hastily constructed. Here he took "The Village Homestead," one of his own scripts, using his own house as the homestead. "The Call of the Sea" and "The Lighthouse by the Sea," the last picture his own, were taken respectively at Block Island, Rhode Island, and at Newport. "Hearts and Roses" was filmed at Westerly, R. I.; "A Mansion of Tragedy" was taken in Boston and "Boys Will Be Boys" was set, staged and completed in New York City. Other plays were taken in various places along the Atlantic Coast. "We had a very successful trip," Mr. Totten said. "We took several photoplays, working fairly fast, but very carefully. I am building a permanent studio at my farm which, I think, will come in very handy for Essanay photoplays that require New England atmosphere."

Joseph Byron Totten.

Mr. Totten came to Essanay for the second time a year ago, leaving David Belasco, on whose producing staff he worked and dropping the production of "Experience" to take up the offer made him by George K. Spoor, president of Essanay. Seven years ago, he was with the Essanay forces, leaving to take up Broadway productions with Belasco. Mr. Totten directed the film version of "The Blindness of Virtue," which is now having a tremendous run. He has written 52 stage plays and 15 photoplays.

ANTONIO MORENO TO APPEAR IN VITAGRAPH COMEDY.

Antonio Moreno, a prominent Vitagraph leading man, will essay his first straight comedy role in motion pictures in the forthcoming production of the two-part feature "A 'Model' Wife," by E. Lawrence Gibson, an author new to motion picture fans. While Mr. Moreno has appeared in a number of comedy productions, he has always played a serious part. In "A 'Model' Wife" he will be one of the comedians playing opposite Lillian Walker, who heads the cast, and in association with such popular Vitagraph players as Louise Beaudet, L. Rogers Lytton and Lillian Burns, under the direction of Wilfrid North. "A 'Model' Wife" is a swiftly moving comedy that, while having for its theme, the old, old story of the thorns that beset love's path, is worked out from a different angle.

Vogue Comedies.

New Neutral Brand of Pictures Well Under Way—Charles France Is Directing Them.

VOGUE comedies are on their way to Mutual exhibitors. Active taking has begun at the Vogue studios in Los Angeles. Charles France, producer, has gathered his first batch of comedians and their very names are indicative of the high brand of comedy which will be forthcoming by their efforts.

Charles H. France.

There will be "Russ" Powell, that jolly old baby giant (he tips the scales at 300) of "Chocolate Soldier" days. Everybody, in spite of an old time maxim, will love this fat man after they have witnessed his mirth provoking antics. "Russ," he scorns the "Mr.," will be remembered on Broadway where he last appeared in "The Madcap Duchess" which enjoyed a long and profitable run at the Globe.

Priscilla Dean has been engaged by Producer France as the comedy ingenue. Pretty? That's her given name. "Pretty Priscilla" her friends call her and they are most generally right, in such personal matters. Miss Dean has had a wealth of stage experience, beginning with child parts in the companies of Joseph Jefferson and James A. Herne. Her great beauty and charm and undeniable appreciation of the genuinely humorous will add tremendous strength to Vogue Films.

Priscilla Dean.

William Scott.

And Lillian Brown Leighton—she will essay the grotesque comedy parts, and well she can do it. She "has" every one as soon as she makes her entrance; just one of those irresistible laugh-getters is Miss Leighton. William Scott will play the light comedy parts. He is well known to the legitimate stage where he early appeared with those famous laugh creators, Kelcey and Shannon.

Later, he appeared with Maude Adams in "Quality Street" and other known Broadway stars, but always the comedy parts and always bringing fun into the hearts and lives of others. In character parts will be Wilton Welch and M. Morante, both known to the legitimate stage.

Producer France says he will have some more announcements to make soon, as he has out his managerial rope to corral additional fun-making people.

NEW YORK PAPERS PRAISE "CARMEN."

Geraldine Farrar, in Lasky Production, Is Credited with a Vivid Screen Performance.

THERE was not a dissenting opinion among the dramatic critics of the New York daily newspapers in their estimate of the Lasky company's production of "Carmen" and the performance given by Geraldine Farrar. Both received the highest praise in extended reviews. In almost every instance they drew comparisons with the Fox production of "Carmen," which was held to be inferior in the handling of the story and the characterization provided by Theda Bara.

Heywood Broun, writing in The Tribune, said in part: "Undoubtedly Miss Farrar has never acted so well as she does in the screen version of 'Carmen' which opened yesterday at the Strand theater. Moving pictures, of course, offer histrionic opportunities unknown to the operatic stage. Nice touches which would be lost in the Metropolitan Opera House are visable to everybody in the theater when Geraldine Farrar plays close up for the camera man.

"Miss Farrar must have come before the camera with some appreciation of the possibilities of the medium in which her new work lay. She acts throughout with admirable spirit. Probably her heart was in her work. At any rate, she gives the rest of her body. Her Carmen is passionate, cruel, humorous and courageous. She loves and she fights two-handedly. For several moments we feared for the last remaining garment of the rival cigarette girl during her struggle with Carmen. Nor is it a one-sided bout. Following the struggle Miss Farrar plays a thousand feet of film with one side of her face marred by mimic scratches. But there is no marring the beauty of a Carmen who smiles as Miss Farrar does. One is quite ready to condone the folly of Don Jose.

"The 'Carmen' of the William Fox company at the Academy of Music is not as good as the Lasky picture because it is not nearly so coherent. Theda Bara, a famous and exceedingly able motion picture actress, fails in this picture to equal the work of Geraldine Farrar."

The dramatic critic of The Times writes: "As for Miss Farrar, let it be said that among movie actresses she is one of the best. The Strand may be besieged all this week simply because her name has long been one to conjure with, but it seems altogether probable that when, if ever, she appears in another picture, the movie patrons will crowd to see it because they cherish her as one of their own. There is every indication that new millions will soon be calling her 'Our Geraldine.'

This new movie star 'registers' as the film folk have it. There is no doubt at all about that. She does more than make faces at the camera; she knows that in acting for motion pictures, she must do more than go through the motions. And she does. Her familiar vigor and dash are helpful, and she can make good use of the flashing Farrar smile. But quite aside from these, she brings to the richly colorful performance a degree of vitality that animates all the picture and offers a good illustration of the difference between posing and acting for the camera.

"This second 'Carmen' is an example of excellent motion picture photography, but its scenario, which follows the opera libretto rather than the Merimee story, is loose and vague, and Miss Bara seems very mechanically seductive when compared, as she must be, with Geraldine Farrar. The Fox 'Carmen' has none of the elements which make the Lasky 'Carmen' remarkable."

BALBOA NOT TO MAKE "WHO IS GUILTY?"

The Pathe Exchange, Inc., makes the following announcement: "The Balboa Company, notwithstanding rumors and statements to the contrary, will not produce the next Pathe series, 'Who Is Guilty?'" The name of the producer, a man of nation-wide reputation, will be announced in the near future. The stories will be written by Mrs. Wilson Woodrow, one of the most famous writers of the day, and the scenarios by George B. Seitz. The Balboa Company will shortly commence work on another Pathe series, the title of which will soon be announced.

PROCTOR SCENARIO EDITOR FOR GAUMONT.

The Gaumont Company has just announced that George Du Bois Proctor has been added to the staff as scenario editor. Mr. Proctor is peculiarly well fitted to pass upon manuscripts as he has had long experience as a dramatic critic, editor of motion picture magazines and writer of feature scenarios.

Big Demand for Triangle Plays

More Than 200 Exhibitors Sign Contracts for Service—Many Legitimate Houses to Be Supplied—First Program Released Nov. 7.

THAT a demand for pictures such as those being produced by Griffith, Ince and Sennett exists in all parts of the country is shown by the large number of exhibitors who had signed contracts with the Triangle Film Corporation a week before the release of the first program, Nov. 7 and 8. Both dates are given that exhibitors may suit their convenience in starting the service on a Sunday or a Monday.

The books of the Triangle Corporation on the last day of October gave evidence of more than two hundred contracts with theaters, and it was considered probable that at least fifty more houses would be added to the list during the first week in November. Also it is estimated, without undue optimism, that by the first of the year double that number of exhibitors will be supplied with Triangle plays.

The number of contracts thus far signed with so-called "service" theaters is offered as one reason for confidence in the growth of the business. Leading exhibitors, such as W. H. Kemble of Brooklyn, Jake Wells of Norfolk and Richmond and Hulsey of Dallas and Houston, except to widen out the service from their own immediate houses to allied neighboring houses catering to high-class patronage.

A striking feature of the list of the two hundred and more Triangle theaters is the unusual number of big city legitimate playhouses included. Thus the Kernan Estate interests in Baltimore, represented by Messrs. Renton & Schanberger, have remodeled the Auditorium theater and will give an exact duplicate of the performance at the Knickerbocker in New York. It is rumored that one of the most important of the downtown houses in Pittsburgh will present the program as soon as the run of a successful play has been completed. Poli's theater in New Haven will show Triangle pictures, as will the Mishler and Scherer houses in Johnstown and Altoona, the Liberty in Cleveland, the Gaiety in Springfield, Ill.; the New Isis in Denver, the Minneapolis in Minneapolis, the Liberty theaters in Seattle and Spokane, the Majestic in Des Moines, the Proctor houses in towns near New York, the Trent in Trenton, the Jake Wells theaters in the Eastern South, the Crescent (now the Triangle) in Brooklyn, the Powers in Grand Rapids, the Southern in Columbus, and many others.

Among the picture magnates who have signed contracts with Triangle for their photoplay theaters are B. S. Moss, A. L. Shakmann, Picker & Bennett in Manhattan and the Bronx, Nathan Ascher, A. M. Andrews, and A. Bartelson in Chicago, Simpson & Gordon in Rochester, W. A. True in Hartford, C. J. Gross in Dayton, S. M. Baxter in Denver, J. G. Evins in Atlanta, T. S. Abernethy in Birmingham, and E. H. Hulsey for Dallas, Houston, Galveston and Waco. These are names picked almost at random from the list.

Small towns as well as medium sized ones and nearly all the large cities are included. The exhibitor at Plainfield or Watertown or Moline or Massillon or Gadsden will, of course, give only a sixty or ninety minute entertainment and the musical features will necessarily be less pretentious than those in larger theaters, but the films will be identical. The programs for the first four weeks read:

November 7.—Douglas Fairbanks in "The Lamb," Dustin Farnum in "The Iron Strain," Raymond Hitchcock in "My Valet," and Charles Murray in "A Game Old Knight."

November 14.—Frank Keenan in "The Coward," Griffith Players in "Old Heidelberg," Eddie Foy in "A Favorite Fool," and Roscoe Arbuckle in "Fickle Fatty's Fall."

November 21.—William S. Hart in "The Disciple," Griffith Players in "Martyrs of the Alamo," Hale Hamilton in "Her Painted Hero," and Keystone's "Saved by Wireless."

November 28.—Julia Dean in "Matrimony," Tully Marshall and Thomas Jefferson in "The Sable Lorcha," Raymond Hitchcock in "Stolen Magic," and Ford Sterling in "His Father's Footsteps."

Henry M. Marcus Dead

Was Noted As a Musician and As Manager of One of Finest Picture Theaters in America.

Last rites for Henry M. Marcus, manager and musical director of Shea's Hippodrome, Buffalo's leading moving picture theater, one of the best known musical directors in the United States, was held at 2:30 o'clock Tuesday afternoon at the family home, 110 Cottage street. Rabbi Louis J. Kopald of Temple Beth Zion officiated. Burial was at Forest Lawn cemetery. Mr. Marcus was 45 years old and a brother of Justice Marcus of this city.

Mr. Marcus was associated for twenty years with Michael Shea of this city, and prominent in vaudeville and moving pictures the world over. About four years ago Mr. Marcus left Shea's as orchestra leader to take charge of the Academy theater. He was afterward transferred to the Lyric and other theaters, and later became manager of the Hippodrome.

Cherished by every worker in vaudeville, as associate and helpmate, Mr. Marcus could boast no end of friends. One of his best was Elsie Janis, who always ascribed to Mr. Marcus the lion's share of the credit of her success, because of his encouragement and aid when she was a tot. When Miss Janis and her mother were in Buffalo several weeks ago they heard Mr. Marcus was ill and went to see him at his home.

Mr. Marcus was born in Buffalo and educated here and in Berlin. He was a member of Ancient Landmarks Lodge 441, F. & A. M., Buffalo Consistory and Ismailia Temple, Nobles of the Mystic Shrine.

At the hour set for the funeral of Mr. Marcus, the orchestra at Shea's theater played "Lead, Kindly Light," while the musicians stood. At Shea's Hippodrome, the symphony orchestra paid a similar tribute to Mr. Marcus.

Bird's-Eye View of Fine Arts Film Studio, Los Angeles, Cal.

The Motion Picture Exhibitor

WASHINGTON EXHIBITORS WIN.

Gain Legal Decision That Factory Inspection Law Does Not Apply to Theaters.

B. W. COPELAND, manager of the Rex moving picture theater, Spokane, Wash., and second vice-president of the Washington Theater Managers' Association, has just been advised, by E. J. Fisher, of Seattle, secretary of the association, of the success of the association in a case against the state in which the managers opposed an inspection fee of $5, claiming that the moving picture houses came under the factory inspection law.

The matter was first taken up in a friendly manner with State Labor Commissioner Olson, who treated the matter in the same manner and a friendly suit was brought to determine the matter. Members of the association experienced little difficulty with the inspectors after first declining to pay the inspection fee assessed pending the decision of the case. The technical point on which the law was contested was that it did not mention theaters or places of amusement. The attempt to collect was based on the law covering the number of employes that constituted a factory. The point trying to make a theater a factory was lost.

Mr. Copeland said: "The winning of this case alone shows the advantage of our organization, for otherwise we would have had to pay the fine, which would have been cheaper for individual theaters, while by organization we successfully contested the case and saved the $5 fee once or twice a year.

The annual election of officers of the association will take place in Seattle, Wash., Friday, December 31.

WANTS TO HEAR FROM INDIANA.

President Herrington Thinks the Hoosier Exhibitors Should Get Busy.

WHEN interviewed by our Smoky City correspondent, Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, stated he wished to make a special and urgent plea to the exhibitors of Indiana through the Moving Picture World, which is the best medium he knew of to reach them. He said, "I want those boys from Indiana to get together and let me hear from them. The war tax is staring them in the face and it is high time for action. Don't wait until it is too late, but get together now and get on your toes and do something. Let me hear from you at once and let us get together and accomplish something.

"The state of Virginia was heard from this week and they expressed their desire of organizing and asked my help. I answered their communication by saying that I would do everything in my power to help them and that I would call a convention in that state either the last week in November or the first week in December. In the meantime I will get in touch with every exhibitor and solicit their help and co-operation."

Mr. Herrington said: "I wish to make it understood through this paper that I do not intend to go over the exhibitors' heads in any way, whatsoever, and that I never had the intentions to do so in the past, as was hinted at the Ohio convention."

The following is the letter which Mr. Herrington received from Benjamin Caplon, associate editor of The Screen Weekly, Richmond, Va., and he hopes that it is read by every reader of this paper as evidence to the way some of the states are waking up:

Mr. Fred. J. Herrington, President, Motion Picture Exhibitors' League of America, Pittsburgh, Pa.

Dear Sir: We have been noticing since your election to the presidency of the Motion Picture Exhibitors' League of America, your intention of strengthening the various state organizations throughout the country.

As publishers of the above weekly dealing with the motion picture industry in this city, and coming in contact with the exhibitors here, we greatly feel the need of an organization here. Several attempts have been made here in recent years to found one, but all have been unsuccessful.

Conditions here now are in the worst stages possible. Deadly competition is rife, and therefore business is at low ebb. We understand that the same conditions prevail throughout the state.

Realizing the tremendous advantages that would result from an organization here, we ask your co-operation in helping us to form one. Although we ourselves are not exhibitors, yet we are dependent upon them and their success means ours.

Our idea is to form a branch here, using our publication as an organ not only for this city but for the whole state.

Exhibitors here would welcome this affiliation with you, but there is no one here to take the initiative. We are positive that your co-operation would aid us greatly, and if you could honor us with your presence it would be acceptable, indeed.

We trust that you will consider this matter at once, as it is a matter of grave importance that something shall be done at once.

Yours very truly,

THE SCREEN WEEKLY,
Benj. Caplon

ST. LOUIS LEAGUE ELECTS NEW OFFICERS.

The Theater Managers and Motion Picture Exhibitors' Association of St. Louis, at the regular meeting on Friday, October 22, held the semi-annual election of officers, reelecting nearly all the present office holders. Edward Pohlman, of the Mutascope theater, on Olive street, was reelected president; Fred Wehrenberg, of the Best theater, on Jefferson and Cherokee, vice-president; E. L. Root, of the Eagle theater, 1700 S. Broadway, secretary, and Miss Tillie Schwartz, of the Famous theater, 615 Franklin avenue, financial secretary. This is Miss Schwartz' third term in that capacity. A new officer is J. W. Price, of the Manchester theater, who is treasurer for the new term. The members are just now expending all their efforts in the fight against censorship, and at a public hearing of the Board of Aldermen in the City Hall on October 27, a committee composed of several theater managers and exchange managers were present to defend their cause.

BIOGRAPH SPECIAL OFF FOR COAST.

Crowd at Station Bids Farewell to Players Departing for Their Winter Season in California.

THE Biograph Special left Hoboken at 10:15 o'clock on the morning of Saturday, Oct. 30. On board were all the players from the big studio in the Bronx. They were due to arrive in Los Angeles at 11:30 on the morning of the following Wednesday. The train goes all the way without change.

The Biograph officials are departing from precedent in sending the company's playing forces to the west at this time. January 1 is the usual date. It was desired, however, to get the various companies settled down to work before the breaking of the rainy season, which last year seriously interfered with the production of their initial subjects.

PEARL WHITE SIGNS FOR ANOTHER YEAR WITH PATHE.

Pearl White, world famous as the heroine of the Pathe serials, "The Perils of Pauline" and the "Elaine" trio, has just signed a contract for another year with Pathe. She will first star in the famous theatrical success, "Hazel Kirke," which will be put into pictures by the Whartons, and then will probably be featured in a new serial. The series will be under the personal management of M. Ramirez-Torres, assistant managing director of Pathe.

Miss White has for several years been one of the three or four of the best known stars in the business, practically all of which time she has been identified with Pathe pictures. In fact, "The Perils of Pauline" may be said to have been her first great chance and the starting point of her fame.

TO OUR READERS.

See notices on page 1105 of this issue, on page 1054 of last week's paper and on page 762 of previous week, referring to publication date.

Schools of Motion Picture Art

An Appreciative Study of Modern Dramatic Kinematography Both Here and Abroad.

By W. Stephen Bush.

ARTICLE IV.

The Lasky School.

DO WE agree that it is the mission of the motion picture to rescue our souls from the commonplace, to carry off the waste and the dullness which the daily grind accumulates, to stimulate and to capture our imagination, to appeal to our love for beauty and to stir those nobler and deeper emotions lying just beneath the surface of the convention and the routine of our daily lives? If such is the object of the screen, the Lasky school is a school of glorious achievement.

One Distinguishing Characteristic.

From the very beginning the Lasky school has specialized in beauty. I surely do not mean to say that there had been no specially beautiful pictures before the coming of Lasky. What I want to say is this: Lasky has developed the "beauty" possibilities of the screen to an extraordinary degree; it is evident to the most casual of observers that the creators of this school have spent lavishly of their time, their talent and their money to give us a "film beautiful." They have however been guided by the dramatic necessities above all other things, and they have never specialized in beauty just for the sake of beauty. The painter may indulge such passionate worship of the beautiful and love color and perspective for their own sakes; the man who is engaged in putting the drama on the screen must subordinate beauty to the dramatic values. The Lasky school has made beauty a new element of strength in the photoplay. All Lasky plays are not of even excellence, but a touch of this perfection in settings, a glimpse of this winning beauty, you will find in everyone of them. These are some of the things that help to distinguish a feature from its counterfeit.

Lasky Helped to Define the Word "Feature."

By this time the vast majority of motion picture patrons are quite able to tell a feature from a mere multiple-reel. A conception of a "feature standard" has more or less unconsciously crept into the public mind, and for this conception I think the Lasky school is chiefly responsible. Definitions are hard to arrive at even in logic, and in the world of amusement a definition at its best will always be more or less elastic. A "feature" lives longer in our memories; we feel more as if we had seen a play or finished a good novel; we feel as if we had enjoyed a complete entertainment, not merely an appetizer. The "feature" on its very surface must show something unusual, something more elaborate, something with a deeper purpose and a stronger plot than the old-fashioned single reel. The acting, too, must be on a higher plane; we expect a cast of artists; we must be convinced of much preparation; there must be evidence, and unmistakable evidence, of capable direction. There must be the larger scale and the higher quality. Judged by these standards, indefinite though they may be, the Lasky productions have been "features" from the very beginning.

A School Which Owed Nothing to Tradition, but Blazed Its Own Trail.

The Lasky school refused to lean on the past. The men who are responsible for it—young men without motion picture experience—perceived the essentials of the new art and at once applied themselves to start a development of their own. I have watched this development at first with wonder, and then with increasing admiration. I do not think they ever made a false step. The history of the Lasky school is quite unique; it shows how finely this motion picture art responds to men who are resourceful, who aim high and who are not afraid to have ideals.

Often Impressive and Sublime.

I shall not attempt to say what the public likes best about a dramatic feature, but there is one quality in the Lasky plays which always scores heavily. In speaking of the sublime, an old writer of the schools says: "The sublime is attained when the salient and essential details are picked out from any incident or object to be described and are GROUPED TOGETHER SWIFTLY, TERSELY AND WITH ENERGY." In many Lasky plays these requirements have been fully attained, with the element of beauty added. The sound public taste, the taste which outlasts generations, is exceedingly fond of this style. It characterizes many of the most popular ballads. As a fine example of it I might cite the well-known old poem, "The Twa Corbies." There are strong touches of this in "The Goose Girl" and in other similarly grateful themes.

Look over your audience just before the curtain rises or the film play begins. All are engrossed with their own petty thoughts; in the big cities they are nervous and restless and unreceptive, in the country the mental outlook is often narrow and provincial. The audience, to be genuinely entertained, must be conquered and fascinated. To accomplish this in a motion picture theater much more is needed today than in the early days. Nothing will do it consistently and regularly but the feature of high merit.

Not Blinded by "Shooting Stars."

In the rush to transfer more or less famous "stars" to the screen, the Lasky school has kept its power of selection and discrimination. Its own company stands unrivaled, a fact which is all the more remarkable when one remembers that it is wholly self-created. They keep a moving picture test working in the Lasky studio and no "star" may pass into the light before the camera unless upon proper Missouri reaction. Glittering names alone count for nothing. The Lasky school wisely anticipates the day when the stars of the speaking stage have all passed into films and when the photoplay must demonstrate its rights to popular favor upon no adventitious aid and upon no basis except the basis of screen merit. This day is coming. Now is the time for "preparedness."

The American Screen Classic.

I feel tempted to call the Lasky feature the American screen classic. It is thoroughly American, whether in the theme or in the treatment of the theme. The school has scored heavily with a number of plays that brought the old European civilization into vivid and often amusing contrast with the heartier and breezier ways of our native heath. Its mastery of such subjects has been our marvel and our delight. "The Man from Home" and "Chimmie Fadden" are types of the play in which the Lasky school has specialized with obvious success. There is in every Lasky feature a delicacy of touch, a subtle power of suggestion, a turn of humor, an ever recurring note of sweetness and pathos which are peculiarly American.

A Wide Range of Subjects.

We cannot help wondering at the wide range of subjects which this youngest and most ambitious of schools has pressed into its program. Great ethical questions, the lights and shadows of our own American civilization, the dramatic elements in our industrial and political system, stories that have all the daintiness of a fairy tale, tragic themes, lively narratives—all have been told on the screen with about equal mastery. It all seems so easy and much like a trip to fairyland. Even the experienced eye is often deceived into believing that there has been but little toil and little sweat. The fact is that no company, or rather no school, works harder and with a greater variety of instruments. There are a score or more of collaborators, everyone of them a specialist. Perfection in details is an article of faith with the Lasky school. For the sake of correctness, absolute and ideal correctness of detail, this school will spare no effort. Perhaps one in five patrons will see this perfection in apparent trifles, but the conscience of the director requires it.

The School Has Much in Reserve.

There is a strong suggestion of reserve power and of coming triumphs in the very atmosphere of this school. The men who are responsible for its existence plan for tomorrow no less than for today. The material foundations are very firm and very deep. Success has inspired unbounded confidence in the ruling and guiding spirits. There is no school with higher aspirations, with loftier purposes. We have begun to conquer the prejudice of the highest class of theatergoers; we have begun to win golden opinions and to build up a faith in the higher destiny of the motion picture. None have contributed more toward raising the artistic and the ethical standard of the screen than the school of Lasky.

Art has been defined as an idealized imitation of nature, plus rhythm and symmetry. Lasky embodies the definition in the concrete, not always, but mostly.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

AMID ETERNAL ICE.

Variety Films Corporation Releases a Notable Series of Arctic Pictures.

"WITH the Camera Amid Eternal Ice," is a German film released by the Variety Films Corporation. Without doubt this is one of the best Arctic films yet issued; it is truly a wonderful series. As an educational picture it is of the first order and will be equally welcomed in scientific as well as scholastic circles.

The German relief expedition Leruer goes to Spitzbergen to find the seven members of the perished Schroder-Strauz Expedition. The personnel of this relief expedition is of the highest order, and, as is usual in these days, included an expert with the film camera. No disjointed haphazard pictures are taken, but from beginning to end the series is a most intelligent one. A map is repeatedly shown so that the course of the journey may be readily comprehended and intelligently followed.

While the interesting details of the expedition and its purpose cannot be discussed in this review, it is worth while to say, however, that they deserve the close attention of all educational students and authorities. Of the pictures themselves praise need not be stinted. Photography of the highest class bespeaks capable workmanship, while the thrilling events with which the whole journey is filled maintain an unabated interest which holds the attention to the value of even minor details.

Journeys over ice fields are without doubt of the most difficult character and present almost unsurmountable obstacles, the overcoming of which demands men of undaunted natures and capable of resisting unkindly climatic opposition. The most thrilling incident without doubt is the sinking of the relief ship under pressure of the great ice fields. To give realism to this scene the photographer is also shown hazarding his life to secure pictures of the sinking ship, a difficulty he most successfully accomplished.

Never before has such a scene been witnessed by an audience. Under the pressure of the ice as if in sinking sand,

Ship Sinking in the Ice (Variety).

the good ship sinks slowly down before their eyes and produces one of the most peculiar sensations ever felt by a student of the pictures.

The dog-sled expeditions are a very distinct feature, and while similar to many former pictures are perforce of their special nature of new interest; one scene in particular is that in which the dogs are seen in a state of great fear because of the foreboding cracking of the ice beneath them.

A ski expedition to rescue members of the former expedition is one of notable courage and daring from which the members suffered considerably.

Living alone in a hut, with only fields and mountains of ice, amid snow-storms and common Arctic dangers are given in detail; indeed, it would seem that for many long days the only work to be done was to take pictures of such conditions for the enlightenment of the waiting millions at home, and in all parts of the world.

That hunting expeditions were necessary is an accepted fact. Stale dried food cannot satisfy the average human appetite, to say nothing of the valuable dogs to whom some fresh

Fresh Meat in the Arctic (Variety).

meat is as much a necessity as a luxury. A bear hunt for the time being satisfies these desires.

The film is a most unusual one, containing scenes hitherto supposed impossible, and is a valuable acquisition to the scientific and educational world, besides being of fullest interest to every lover of the pictures and deserving a place in every program.

AMONG THE CHURCHES.

From all parts of the country reports come in of the activity of the churches in the use of moving pictures. The causes of this activity are manifold. The primary fact is found in the acceptance by the clergy that the moving picture is a permanent thing, that it has passed through experiment, trial, tribulation and persecution, and comes forth as one of the greatest aids to social and educational life the world has yet received. In some cases the attractive power of the picture houses has caused a breach in the ranks of the church services, and, in a spirit of self defense, ministers have come to realize that "the attractive power of a new experience" is applicable to themselves.

In another way credit must be given to the churches for recognizing the true value of the various powers of the picture in its new life-portraying successes.

"Still" pictures were in themselves an evidence of inactivity, but the living, moving, thrilling pictures are the most effective powers of inspiration within the grasp of man.

Already wherever trials have been made, the results have exceeded anticipations, and, so far as the writer knows, not one instance of failure in the use of church pictures has been chronicled.

In Brooklyn, N. Y., there is what is probably the largest Y. M. C. A. building in the world, erected at a cost of nearly two million dollars; so vast are its equipments that it has been designated as a "manhood factory." Here the moving picture is being given the largest possible scope in a proportion perhaps greater than the largest picture house known.

In Illinois the matter is spoken of as being state-wide, we read:

"The Methodists of Illinois are deeply interested in the subject of the church use of the moving picture. It is prob-

Spokes From the Hub

By Marion Howard.

WELL, the Hub had its first chance to see "Carmen" in pictures and "our Jerry" Farrar in the flesh simultaneously. It was a great night in Symphony Hall where Miss Farrar made her first appearance as a full-fledged opera star. The press has told you about it, and of the all-night ticket line, of itself a tribute to the star. To my mind the occasion was a splendid advertisement for the moving pictures and it made thousands of converts to the films in general.

* * *

The Film Club is booming and interesting local men engaged in the business of booking, etc. Its president took "the floor" at the last meeting and offered as a candidate for honorary membership David W. Griffith, whose work she extolled amid applause. J. Arthur Eslow, of the Universal Exchange, is a member of the executive board, and Samuel Grant, of the Exhibitors League and chairman for the big ball to be held here at the Arena in December is one of the delegates to the City Federation of Women's Club of Greater Boston, the Film Club being the latest to join. Thus the films will have a clear-headed champion if self-appointed censors hold forth. Miss Brazier read a convincing paper on "Censorship Opposed to American Principles," it having been sent her by this publication. Among those joining at this meeting was Stanley W. Hand, of the World Film Corporation. Miss Caroline G. Brown, of the Hotel Touraine, was elected treasurer and Francis Ferguson, manager of the Boston theater, to chairmanship of the finance committee. On Sunday, November 7, the charter membership will close.

* * *

John (formerly "Jack") Mason is seen at last on the screen and all fans went to see his "Jim the Penman" given by the Famous Players. Those of us familiar with the play feel it is well done and all the salient points brought out, but I wish Marguerite Leslie could have seen the late Agnes Booth Schoeffel do the letter act, for she did not emphasize her discovery sufficiently; furthermore she did not look five years older as the mother after all those years had elapsed. Mason made up as befitted the lapse of time but Harold Lockwood, one of the best of the young leads, made up too old, and was scarcely recognizable with too whitened hair. Russell Bassett as usual was finished in a thankless part as in "Sold."

* * *

I would suggest that the Famous Players producers or directors have some one to direct the English of their sub-titles, as "Brings him home" is far from correct when in transit toward that home. It should be "carries" or "takes." This was seen in the pretentious film "The Fatal Card" with John Mason, and at the Exeter theater, patronized by those quick to notice an error. The man he was bringing (?) home was that veteran actor W. J. Ferguson, and if I mistake not I caught a glimpse of Grace Atwell in an early scene. She is a Boston product, once a member of the oldtime Museum Company, and is the wife of Edward Mordant, who is doing such good work in picture plays.

* * *

"The Soul of a Woman" is certainly gripping and Emily Stevens has done nothing finer in her film career. Then the plot is good and as for that baby in the first scene we have rarely if ever seen a better behaved one, especially when posing with his mother as the Madonna and child. Despite the great contrast in the scenes changing from the religious atmosphere of the monastery so reverently done, to the House of the Lost Souls, with its licentiousness, all was in keeping with the spirit and motive of the play and nothing really offended—rather a good lesson was there. It, however, required an actor of the type of George LeGuere to portray the difficult part of the boy and look it. There was scarcely a dry eye in that vast audience when he returned to those splendid Christian priests who took him in when a baby and taught his soul to grow, and who made it possible for the lad to return clean and none the worse for his look at the outside world where sin reigned. It had a tragic end for the mother who was more sinned against than sinning. A new feature accompanying this film was the writing of the subtitles, plainly seen through the moving pen and what an expert he is at handwriting! Certainly the Metro folks have a big card in all this. The tempest scene was the best seen here.

* * *

Through the courtesy of manager J. Arthur Eslow I am seeing some of the run offs of the Broadway Features at the Universal headquarters and rather like the novelty. Julia Dean, that sterling actress, has a goor part in "Judge Not," but more melodramatic than any undertaken on the speaking stage. I recall her work in "The Lily" under Belasco and with Nance O'Neil, but it was "namby pamby" compared with her stunts in the film. She has to run the gamut of emotions starting in with a gambling hell in Montana, ending with a trial for murder and subsequent freedom with a lover to her credit. The ornate scenes (interior and garden) are exceptionally well done, and the night ones in the drawing room were perfect. I note a more careful attention to detail in furnishings, especially of the desks and accompanying accessories. An able company supported the star.

* * *

"Out of Darkness" ought to be a good one for the general public to see because it is all about capital and labor and teaches a mighty good lesson for the indifferent idle rich. Charlotte Walker is the heroine who sees the error of her ways, when not too late. What a splendid piece of work Thomas Meighan does all through. Little Marjory Daw does a pathetic bit, and the fire scene is a thriller sure. Miss Walker is some weight, but is handled easily by Mr. Meighan, who rescues her from the flames when badly burned himself. Tom Forman is in the cast but "lost to sight to memory dear" when a boat sinks with the heroine early in the story, the latter, of course, rescued.

* * *

So our old friend Charles J. Ross is entering the field to further delight us. It seems a far cry from "Mme. Sherry" and "The Love Cure" to "The Senator" but he will make good, because of his personality. Well do we recall how he put his songs over with a near voice, regardless of the score, for he simply recited them, his magnetism aiding greatly. He is one of the several actors entertained here by the Professional Women's Club, when he shared the honors with Mme. Simone and Mr. and Mrs. Edwin Arden and told a pathetic little story in verse.

* * *

Just now we are having a treat in "Neal of the Navy," and wherever shown there is great applause over scenes depicting life in the navy. Young Courtleigh is very popular with feminine filmgoers. There is some betting over the identity of the brute man, with the Christlike face.

* * *

Three days in the week the Boston theater resounds with laughter over the World Film clever series called "You Know Me, Al," the marked feature of which is the wrong spelling in the sub-titles which concern heroes of the bat (base ball). An austere woman sat next me and declared that such spelling ought not to be seen by young folks after all the trouble taken to teach them how to spell. I undertook to explain the "why," but she had no sense of humor and declared that a woman of my age ought not to laugh at it. These skits are extremely funny and appeal to all lovers of the national game.

* * *

Believe me Francis Bushman in "The Silent Voice" made a big hit, and removed the unpleasant memory of him in "The Second in Command" (through no fault of his, however). The press agent of the house booking this attraction had an elaborate story in local papers about his loss of sight, recovery of same, etc., so there were many criticisms of such inexcusable inaccuracy. Our hero lost his hearing, an affliction met heroically at first and afterward rebelliously. The plot is cleverly worked out, the scenes are a delight to the eye, especially the two kinds of views of the park as shown to his servant, who was optimistic and whose acting was a gem in every way. Miss Snow did her best, but is too much of the ingenue type for a big man like Bushman. Film fans here are "delighted" that Beverly Bayne is to reappear with him. We like finished acting such as experience gives. Directors should pay more attention to the gait of the youthful heroines and stop the lop-sided tango walk which offends, to say nothing of its being a bit out of date. Another thing: look carefully to the spelling of your sub-titles. "Betrothes" jars some. Change it. We did not like the snake in this film and claim it to be an unnecessary and offensive bit of business. A snake is the vilest thing that crawls and even Francis X.'s plea for its life is ineffective. It has no place in such peaceful scenes where they are usually inflicted upon us unexpectedly.

* * *

Can anything be finer than "The Bigger Man," an excellent adaptation put forth by the Metro Company? Henry Kolker has done nothing more convincing. We liked especially the manner in which capital and labor is treated, and

isn't the scene thrilling where the militia and strikers are at bay? I hope many capitalists will see this, as it is not a sermon but a story of the survival of the fittest—in this case the title is appropriate.

* * *

We have had some delightful Lubin films here of late like "The Great Ruby," with Peter Lang, an old Boston actor; Beatrice Morgan and other equally good players. The balloon scene was startling and unique. The Drews are always satisfactory, and there are several stunning releases on the way. It is a pleasure to meet the manager of the "Big Four," George Balsdon, in his cosy office. Just around the corner I saw the sign post locating the early home of Edgar Allen Poe, where they say that Henry Walthall will portray some scenes for "The Raven."

* * *

It was my pleasure to see "The Man Trail," a splendid Essanay offering, full of vigor and capitally acted by Richard Travers, Thomas McLarnie, who played an incorrigible villain, June Keith and others. It is a play of the wilds and full of incident. More and more I note that when citybred college men go West, as in the plays, they find their study and activity in athletics quite necessary as shown in this film where intelligence and sobriety direct the well-aimed blows with effectiveness. Ever notice it? Quite an excuse for the athletic side of college life.

* * *

What a pathetic little gem "His Last Word" is, showing the kindly thought of a band of telegraph operators toward the old veteran who had been dismissed on account of age and whom the boys pensioned. Such films should be shown everywhere. Walter Belasco, who bears such a resemblance to David, led in the good cause. That same evening at the Boston theater I saw the MacQuarrie brothers in "His Beloved Violin" and "The Finest Gold." The Universal films make a big hit here on Sunday evenings, when 50 per cent. of the spectators are men.

* * *

Some of us are taking up a study of lip reading in order to more readily understand part of the dialogue in the pictures. This reminds me. It was in the play "The One She Loved" with "Little Mary" and "The Little Colonel," otherwise known as Pickford and Walthall. The naughty young woman desiring an embrace by the hero feigned to sprain her ankle, and as she stumbled he grabbed her, but not affectionately. She thereupon said as clearly shown to us all: "Thank you, Mr. Walthall," and she said it twice, too. Where was the director?

* * *

Delightful in every way is "The Fascination of the Fleur de Lis," with handsome Cleo Madison and Arthur Shirley as seen at the Universal studio. The settings are sumptuous, and in keeping with the spirit of the play. Most realistic is the scene where a patient is removed from his private apartment to an adjoining one for an operation, performed by a self-made young surgeon involved in the thread of the story. It did not seem necessary, however, that the reconciliation of the heroine and her to-be third husband should be in a cemetery, where only "grave" subjects are discussed.

* * *

Well "The Whirlpool" is some film, quite gripping and admirably arranged by Fred Wright. It, too, has a good lesson for husbands who are so wrapped up in business that they unconsciously drive their wives to indiscreet if not worse ends. Nell Craig was excellent and the trial scene was a thriller all through.

SCREEN CLUB HOLDS ANNUAL MEETING.

New Officers Are Installed—Members Enthusiastic Over Outlook for Annual Ball on Nov. 20.

THE annual meeting of the Screen Club was held on the evening of Saturday, Oct. 30. It was one of the most interesting occasions in the history of the organization. Following submission of the reports of officers and speeches devoted to the good and welfare of the club the new officers were formally installed.

Outgoing President James Kirkwood, in the absence of Vice-President Ben Wilson, asked Sam Spedon to install Billy Quirk as president, which he did in a few extemporaneous remarks that were heartily applauded. It was the second time during the evening that Mr. Spedon in his inimitable, philosophical style had entertained the members. Mr. Quirk in turn installed Ad Kessel as second vice-president, John Race as treasurer, Harry Ennis and Robert E. Welsh as secretaries, and A. C. Willat, Hop Hadley and Arthur Leslie as members of the board of governors.

These new officers were unable to be present: Harry Myers, first vice-president; Robert Edeson, third vice-president, and George De Carleton, member of board of governors.

King Baggot, chairman of the committee of arrangements for the coming ball, which will be held at the Astor ballroom on Nov. 20, told what had been done to date to insure the success of this annual function. Jule Burnstein, in charge of the sale of boxes, reported that sixteen already had been sold. The members were enthusiastic over the prospects of the club generally and of its reception and ball.

Gloria Fonda

GLORIA FONDA is lucky and handsome. She was adjudged the most beautiful girl in the state of Washington, where she won the Universal contest from a large field. Besides her good looks, Miss Fonda is a fortunate girl. Good fortune has followed her through her life—she has seen nineteen summers.

Gloria Fonda.

After the festivities in connection with the visit of the sixty-one beauties to Universal City were over, Miss Fonda was one of the several girls who were decided upon by the Universal officials for picture work. She was given a small part in a production, and showed talent. Later she was given a more important role in the Carter De Haven comedy-drama, "The College Orphan," and did it so well that Director-General McRae had Miss Fonda cast for the leading part in "The Masked Substitute," a one-reel drama which William C. Dowlan is directing and playing lead as well.

Miss Fonda possesses personal charm, and in her work before the camera is clever and graceful. Director Dowlan had been casting about for a woman to play leads opposite him, and when he saw in Miss Fonda's work, crude though it was at first, he asked Mr. McRae to make her his leading woman.

"I can scarcely believe my good luck," said Miss Fonda a day or two ago; "only here a few months, and the company gives me a leading role to play. I love the work, and you can rest assured that I intend to give the Universal the very best that's in me."

DEATH OF DAVID MILES.

David Miles, well-known director of motion picture companies, died suddenly at the New York Hospital, Thursday night, October 28. Miles was stricken with hemorrhages while walking on Fifth Avenue and hurried to the hospital where he quickly succumbed. The deceased had been in poor health for several years and made a brave fight against the inevitable. He leaves a widow, known professionably as Anita Hendrie.

The funeral was held Sunday afternoon, October 31, at All Angels church, Rev. Dr. Townsend pronouncing the Episcopal burial service. Present at the services were his widow and a sister, Mrs. M. E. Stanley, together with other relatives and many professional friends. The remains were taken to Milford, Conn., the birthplace of the deceased, for burial, and accompanied by Mrs. Miles.

David Miles was an actor of considerable ability before coming into the motion picture field. His first notable work as a director was performed for the Majestic Company when that concern was organized in 1910. Later he became director of productions for the Kinemacolor Company. After leaving the Kinemacolor he formed the David Miles, Inc., at Los Angeles, but the venture was not a financial success and he sold his interests and returned to New York and was arranging to produce a subject at the time of his death.

At a meeting of the Screen Club, held Saturday night, October 30, resolutions of condolence were adopted and forwarded to the family of the deceased.

able that many congregations will soon be provided with apparatus for employing this means of instructing and entertaining the young and old."

It is said that one church which has already adopted the plan as an adjunct to Sabbath worship, experiences difficulty in seating all who come, although the church is one of the largest in the state.

In Dallas, Texas, the "Woman's Forum" has gone on record in seeking "to broaden the scope of church activities by use of the moving pictures." Good pictures, they contend, are sermons in themselves, and, because there is a class of people who, on account of a sensitive inferiority in the way of dress, cannot go to the usual services of the church, but do find it possible to overcome their scruples when there is an exhibition. In New York at clerical conference for the discussion of "Church Efficiency," a plan was unanimously endorsed for the use of moving pictures in churches or church buildings, in conjunction with other legitimate means for causing the churches to meet the requirements of the times. Probably the latest innovation is the fact that in many places ministers are attending "operating schools" for the purpose of learning to operate or supervise the operation of the picture machine. One result of this increased and growing activity in the church use of the pictures will be the solution of the Sunday picture question. Like many former difficulties, this is one that time and developments will solve, causing contentions to cease, for everyone now recognizes that the good of the picture is the good of the people.

Grace Elliston

GRACE ELLISTON, one of the foremost actresses in the country, who achieved a personal triumph in "The Lion and the Mouse," will make her bow on the screen in a big five-part feature picture now in production at the Rolfe Photo Plays, Inc., studio, for release on the Metro program. The Elliston picture is yet unnamed, but it is said to be a distinctive surprise in both theme and construction.

Grace Elliston.

Miss Elliston was born in West Virginia, and made her first appearance on the stage in 1899 at the Lyceum theater, New York. She received her early training under the personal direction of Charles and Daniel Frohman, and was afterward the leading woman for Richard Mansfield, Nat C. Goodwin, Henry Millier and other big stars. Most of her time was spent in Broadway productions, but her long run in "The Lion and the Mouse" brought her fame throughout the country, and carried her to nearly every state in the Union.

As "Kathie" in "Old Heidelberg," in which Mr. Mansfield starred, Miss Elliston scored heavily. She proved her versatility by a delightful interpretation of "Olivia" in an all-star cast that appeared in "Twelfth Night." Her clever work with Henry Miller in "The Taming of Helen" is well remembered by playgoers. During the season of 1913 Miss Elliston caused blasé New York to "sit up and take notice" with the daring character "Molly" in "Ourselves," a startling human document. She also made a pronounced and favorable impression in "Damaged Goods" on its first presentation.

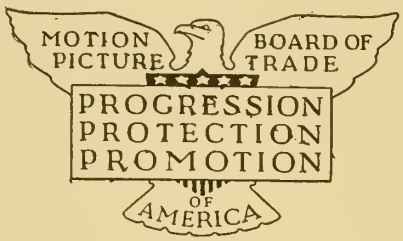
Edward Brennan, the noted dramatic actor, will be featured with Miss Elliston in her debut on the screen.

BILLY SHERWOOD JOINS KALEM FORCES.

Billy Sherwood, the well-known university student juvenile, has joined the Kalem forces. This versatile young actor had no sooner finished work as the young lover in George Kleine's five-reel feature picture, "Canavan, the Man Who Had His Way," than he was signed up to play heavy opposite Marguerite Courtot in the sixth release of the "Ventures of Marguerite" series.

BOARD OF TRADE HAS "TRADE-MARK."

Below is a reproduction of the official trade-mark of the Motion Picture Board of Trade, adopted and copyrighted by the publicity committee of the board. The spread-eagle with its shield and message of "Progression, Protection, Promotion," the organization's slogan, will hereafter appear on all stationery, circulars and printed matter issuing from the office of the board. It will be a distinguishing mark and evidence of standing in the trade for the users.



Trade-Mark.

The trade-mark will become a permanent part of the trade journals, and will also appear on the letterheads, films, lithographs, advertising matter and in the house organs of many of the manufacturers. Cuts of it will be made in a number of sizes, to accommodate the needs of those who wish to use it. Present plans are to have membership buttons made of the same design also.

Some of the exhibitor-members have secured permission to use it in their programs and advertising matter and on their slides and lobby display. The trade-mark, designed by Lambert Guenther, art director of the New York Tribune and one of the best artists in America, is easily handled for embossing, stamping or printing, and is a distinct sign of stability and permanency in the motion picture industry.

MRS. WILSON WOODROW TO WRITE NEW PATHE SERIES.

Pathe has secured the services of the famous novelist and short-story writer, Mrs. Wilson Woodrow, to write the stories of the next Pathe series. The widely recognized talents of Mrs. Woodrow assure the literary excellence of the stories and the value of the pictures from the story standpoint.

Mrs. Woodrow has been so much in the public eye that a brief account of her life and activities should be of interest. Of distinguished colonial ancestry she has also the distinction of being the cousin of the President by marriage, her husband being Mr. Wilson's first cousin. She was born in Chillicothe, Ohio, her ancestors having been among the original settlers of that place.

After her marriage, with her husband, who was a mining, civil and bridge engineer, she lived in the remote mining camps of Colorado and Arizona, obtaining there much literary material of which she made later use. Her first story was of a woman in the mining camps and it had the unusual experience of being received by McClure's on a Friday, being accepted the next day, and the check in payment for it being in the author's hands the following Monday. The story was responsible for her being requested to write a series for McClure's, which series ran for three years. For five or six years Mrs. Woodrow enjoyed the distinction of being the only woman featured among the contributors of "Life." Recently she has been a steady contributor to Hearst's Magazine, which has featured her work.

PRETTY EDITH JOHNSON WRITES OF ART.

Miss Edith Johnson, pronounced by many film critics, as the prettiest girl in motion pictures, has written a very interesting story of her conception of motion picture acting as an art. Miss Johnson assumes the title role in "Sweet Alyssum," released November 15 as a Selig Red Seal play through V-L-S-E, Inc. Miss Johnson's story will be released early in November as Selig Filmland Experiences No. 7 free to newspapers in plate or mattrix form. The article will be two columns in length, embellished with a late portrait of Miss Johnson. Edith Johnson, before she became a Selig star actress, was known as "the girl on the cover," her sweet face adorning the outside covers of many popular magazines. Within the past two years her work as a movie actress has shown marked improvement, and she now enacts many important parts in Director Colin Campbell's stock company. In her own story she gives some sage advice to "movie-stricken" girls who have written her telling of their longing to become motion picture stars. She also discusses the art of dressing in motion pictures in a most interesting way.

Alan Hale, Biograph

By Thornton Fisher.

IF ALAN HALE had not been overcome at the first operation he witnessed at the Pennsylvania Hospital in Philadelphia as a student of osteopathy, he might today be rubbing the kinks out of human bodies instead of working at the hero business, and this story would not have been written.

He was born to be an actor, however, and during his youth some one told him he looked just like a doctor. Then a gentle neighbor eased the information that he typified a lawyer. Still others thought he resembled a minister. Young Hale listened to so much of this that he began to believe that if he resembled these types he could play the parts as well and thus came the first serious hunch that he would be an actor. Hale was born in Washington, D. C. His parents were not stage people, but they never tried to deter Alan from entering the theatrical profession.

From the old gallery of the Academy of Music at Washington the present writer has gazed with boyish credulity at the old Davis thrillers. In the same gallery, too, Alan Hale, also a lad, but quite unknown to me, gripped the railing with pent-up excitement as the villain still pursued her. While he was still young he was taken to Philadelphia where he began his real career. He spent much time as a youngster in Philly visiting the zoo—in fact, almost daily—and knew all the animals by their front names. It did not require a very long time for Mamma Hale to discover how young Alan's handkerchiefs came home in ribbons after a playful session around the cages and young Hale was the recipient of many a ringing tatto administered by Papa Hale on certain tender parts of his anatomy.

When he grew into youth he tackled the real estate business and then the newspaper game called him, but he relinquished it in order to study osteopathy. But on that memorable day when he fainted the ambition to become an osteopath beat a quick retreat and not long after he got his first job with the Orpheum Stock Company. The hardest thing he had to do in that organization was to keep from laughing as he carried a spear with the other supers.

Soon after, he became one of the principals in the company and received his first experience as a real actor in "A Message from Mars."

Cast for one of the important roles in "The Merchant of Venice," he assiduously plugged until he regarded himself letter perfect. After the first performance of the play the

ALAN NEARLY BECAME AN OSTEOPATH

stage manager verbally indicated his displeasure with Hale's delivery: "Why," said the indignant young Hale, "I know those lines backward." "Yes," replied the director. "That's just the way you said them!"

Possessing a rich tenor voice, Mr. Hale aspired to operatic heights, but at the moment when hopes burned brightest and success seemed near, his voice failed and he was compelled to relinquish a musical career.

Several years ago he made his debut in the pictures. Prior to his picture work he wrote scenario after scenario which were sent to one of the New York companies. They were regularly returned—that is, all but one, and when Mr. Hale called to see the scenario editor he was asked, "Are you the man who has been sending me all those scenarios?" "Yes," said the actor, "are you the man who has been sending them all back?" But he landed his first picture job with that company, the old Champion Company. From there he went with Lubin and then came an engagement with K. & E.,

for whom he played the heavy things. Now when Alan Hale's name is mentioned one instinctively thinks of Biograph. He has made good in the pictures.

This fine looking chap and I spent an evening recently at his favorite Italian restaurant in New York, where interesting people are wont to gather, and there he modestly told me of his ambitions and what he hopes to achieve. He likes farce-comedy, and apparently this is his natural forte, for it is in such plays that Hale is at his best. Three farces in which he recently appeared are among his favorites, "Winning the Widow," "Heart Trouble" and "Bob's Love Affairs."

When Hale goes to his books, he prefers Dickens and historical fiction, from which he can glean something applicable in his screen work. For indoor sports the actor resorts to pool and billiards, but the real recreation and joy of his leisure hours is a low rakish gray roadster which he owns and pilots with considerable skill.

Alan Hale is one of the most popular members of the Screen Club in New York, as well as one of the club's comedians, and he has labored indefatigably in its behalf. His engagement with Biograph has been a delightful one and the actor with a loyalty born of faith in the company for which he plays is quick to establish this fact.

The last I saw of Alan Hale that night as we parted was a figure wrapped in a haze of smoke from his auto's exhaust pipe as it sped down the avenue for home.

STRAND TO SHOW WOMEN'S FASHIONS.

The daily matinees at the Strand theater are in the future to have added attractions of interest to women. It will no longer be necessary for them to visit the shops in order to view the latest styles in dress and thus wear themselves out. The management of the Strand has arranged to show moving pictures in colors of the latest styles for women. These pictures were taken in Paris and in this country and will embrace street and evening dresses for women of all ages; cloaks, riding and other sporting habits—in short, everything pertaining to women's wear. These fashion shows will be presented every afternoon, in connection with the regular program, and will be changed every week.

STRAND AT PIQUA OPENED.

Fred L. Adams has opened the Strand theater at Piqua, Ohio. This is a handsome new fireproof structure seating 500, and is equipped with all conveniences for the patrons. Mr. Adams was formerly the manager and proprietor of the Favorite theater in Piqua.

BRITISH NOTES

A COMPANY incorporated in the provinces will shortly set to work upon an ambitious representation of Marie Corelli's novel, "The Sorrows of Satan."

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The one topic of the week for digestion by the entire industry has been the provisions of the Budget in respect of imported stock. Different views, discreet and otherwise, have been propounded by the dozen, embracing every conceivable aspect of the new situation. The American contingent in London regards the impending taxation with marked indifference, an indifference the staunchest patriot must admit is engendered only from a sound conviction that they are still on "terra firma" and that the imposed duty will, in comparison to the increasing turnover, prove to be a mere peppercorn. Others hold stronger opinions, and two at least, overestimating the strength of the measure, appear to have been discoursing to all and sundry in tones of injudicious elation. Will. Barker suggests a tax of six cents per foot on positives and four times as much on negatives in order to prevent evasion of the law, but the tax, which came into force September 29, definitely levies the duties mentioned in a former letter, namely eight pence per foot on negatives, one penny on positives and one halfpenny on raw stock. Mr. Barker's fears of evasion are somewhat premature; yet, assuming this to be under discussion, would it not be possible to flout even Mr. Barker's suggested remedy by importing a very carefully printed positive and making a negative from it at this end? This notwithstanding, he is credulous enough to imagine, and foolish enough to think, the trade and public will believe that foreign firms now upon the British market will risk the punitive consequences to their pocket, reputation and integrity the discovery of any such evasion would entail.

* * *

The trading of copyrights and negotiation, sale and purchase, and sub-contracting of screen rights of notable stage or literary successes, bids fair to develop into a profession of its own. Two companies for the sole purpose of acting as intermediaries between author and producer have come into being lately, while another about to be formed asserts in its prospectus that it will "procure, free of cost, from famous English authors and playwrights absolute assignments to visualize their masterpieces, 'simply' reserving for the authors a ten per cent. royalty upon the net sales of the films. When these have been duly and legally acquired," the prospective investor is informed, "they will be disposed of in America at exceptional prices, in addition to which we shall reserve a royalty of thirty per cent. upon the net sales of all copies of the films." Sounds simple, does it not, but not half so simple as the manufacturer would be who purchased rights from anyone beyond the author himself or his accredited agent.

* * *

The Foreign Office at last has declared a general embargo upon all exports to Siam and China, films of course being included. Since the beginning of the year, the governmental policy of restricting as far as possible the export of articles which might possibly in these critical times prove of use at home has been carried to extremities, but surely the prohibition against shipping kinematograph films to the Orient will require an unusual explanation; particularly so in view of the fact that these film exports generally consist principally of second-hand European and American prints which have already done duty in this country, to say nothing of the extensive traffic between London and China in junk. Exporters in a small way of business are bound to suffer incalculable monetary loss upon contracts that cannot now be fulfilled, while not a few of the manufacturers themselves will feel the effects of the new order.

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Percy Nash, who left the Neptune Film Company a few weeks ago to take up a studio directorship with the British producing force of the Universal Company, has almost completed his initial effort with that enterprise. It is a three-part historical drama, entitled "A Royal Love," and apart from a strong story of court intrigue, embraces a few fine spectacular and costume groupings. From the former company he was associated with, Mr. Nash has brought with him to the Trans-Atlantic Company Miss Joan Rity, and she figures in the lead of "A Royal Love" as successfully as she appeared in the adaptation of Sir J. M. Barrie's novel, "The Little Minister."

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It is generally admitted that the importer of raw film stock will feel the pressure of the amended Budget propositions fixing a specific rate per foot more now than was originally intended when the "ad valorem" duty was announced. A cent per foot tax upon all undeveloped and unexposed film base imported here grows into a considerable item when one reflects upon the statistics of importation and realizes that in future each of these thousands of feet of raw material has to pay ten dollars. One obvious outcome will be a substantial increase in the cost of film stock usually imported from abroad. The best-known brand here is the product of the Eastman Kodak Company, handled on this side by Kodak, Ltd., and has hitherto been sold at three cents, and less, per foot, according to quantity taken. A small proportion of film is manufactured near London by this company, but not sufficient to meet the vastly growing demands of the British trade, and rumor has it that Kodak, Ltd., contemplates manufacturing stock on this side upon similar lines to their plant at Rochester.

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Incidentally it is interesting to note what resources the country has for supplying itself with raw material in the shape of kinematograph film. "Brifeo" stock is manufactured for a London company at Ashstead in Surrey; the Rajah Company manufactures a brand of its own in Cheshire, and the Birmingham Photographic Company prepares "Criterion" stock. The firm of Austin Edwards, with a large factory near London, manufactures several brands of film in ordinary photography and also a proportion of motion picture base. Yet, much of the celluloid base used in home manufacture is imported. It can also be truthfully said that fifty per cent. of the raw film used in this country either for duplicating or negatives bears the familiar edge-mark, "Eastman."

* * *

An application somewhat novel to licensing authorities has been made at Manchester. The owners of a number of billiard saloons in that city have petitioned the authorities to permit them to be converted into moving picture theaters. "The workingman," they said, "does not want billiards if there is a kinema in the district."

* * *

A Rheims inventor is seeking to patent a combined camera and projector, designed to use glass plates instead of the familiar band of film. Apparently its limitations will make it of special appeal to amateur kinematographers, of whom there is now an increasing number in the country. The idea of the camera is to record the exposures in a spiral form upon a sensitive circular glass plate. The exposures are naturally of a much smaller than standard size. From this a positive is made and, in conjunction with a fresh combination of lenses fitted in the back of the camera, converting it at the same time into a projector, it is exhibited by means of an illuminant contained in a supplementary lantern.

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The Societe Anonyme Cellophane are the patentees of an improved chemical process of manufacturing celluloid film base. The main advantage claimed is an arrangement for coating the base with the emulsion in such a manner as to render affectation by atmospheric dust impossible. To attain this end the product is kept perfectly clear of contact with anything during manufacture and in the finished article emerges as an ordinary film with the emulsion side also coated with a protective transparent covering. This side is stated to be permeable to the developing and fixing agents and to offer no resistance to chemical treatment.

London Trade Topics.

A firm of patent agents, acting on behalf of the Melies Manufacturing Company, of Lexington avenue, New York, have registered the enigma "MinA" as the symbolic trademark for that company's films in Great Britain. MinA films are not as well known in Europe as they might be, but probably this is the first step to extended activities.

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The Trans-Atlantic Company's third English production will be a morality drama, "The Woman Who Dared." Work has already been begun under the direction of Thomas Bentley, the producer, of the first subject, "Hard Times," which has just been disposed of as an exclusive at an encouraging

figure. The T.-A. company will also get to work any day now upon a series of British comedies revolving around the adventures or misadventures of one "Poor Clem."

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R. S. Edmondson, of American Film Releases, Ltd., has left these shores for New York on what is expected to be a short business tour.

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The Billy Merson comedies of Homeland Productions, Ltd., marketed through the Globe Film Company, promise to be the most successful British "comics" of the season. The second of the series, "The Man in Possession," was unspooled the other day and received a positive ovation—not a common reception—with an audience of seasoned viewers. Also with Merson appear Lupino Lane and the well-known music hall duo, Bella and Bijou.

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The Phillips Film Company, of Upper St. Martin's Lane, London, has purchased world's rights for the much-discussed play, "Wake Up," and has foreign rights for disposal.

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The new subsidiary company of Mr. Spoor's undertakings, the Essanay Film Service, Ltd., has appointed H. W. Drain as publicity manager.

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The game of touch and go with "Five Nights" continues unabated. The inexplicable law of contrariness which decrees "do as I say, not as I do" demands that if Madville tolerates its exhibition Blankhampton must raise its voice in pious horror. Belfast has banned it and Birmingham is trying hard to secure its withdrawal. Meanwhile in London and other cities it is being extensively rebooked.

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"My Old Dutch," the Turner Film Company's feature, has established something of a record for a British production by being booked for upwards of six hundred theaters in a month.

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Captain Vernon, a former member of the London staff of the Edison Company, has been killed in action in Flanders, and Lieutenant W. G. Pearce, of the same company is at home convalescent from shrapnel wounds received in Gallipoli.

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The Chancellor of the Exchequer (Reginald McKenna) will have visitors from Wardour street during the next day or two. Deputations from two, possibly three, of the main factions of the industry are to wait upon the Chancellor for a first-hand enunciation of his new import duty and also, no doubt, to make a few suggestions. The manufacturers and exhibitors have each decided upon the approach but the renters have not yet made up their minds.

* * *

The first Billy Reeves film of the Lubin Company, "The Substitute," is not being released yet for a week, and already its sale, as reported by J. Frank Brockliss, closely approaches one hundred copies. Taking the cue from their contemporaries, the Lubin Company's agents are putting out some exceptionally good publicity.

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A subject well off the beaten track of the usual style of "interest" film is being reissued next month by the Kinematograph Trading Company. The film is not new but is an exceptionally topical reissue and illustrates the performance of a torpedo-boat destroyer in a storm. The views were taken from the bow of another destroyer immediately in front.

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The British Actors' Film Company is the newest productive unit to be registered at Somerset House for the purpose of exploiting the home-made article.

* * *

A growing practice among exhibitors in the metropolis and the few other cities which permit Sunday opening of moving picture theaters is to exhibit the successive installments of serials, such as "The Black Box" and "The Million Dollar Mystery," each on Sunday only. This is apart from the ordinary weekday program. Sunday programs, made up entirely of three or four installments of a serial, are also proving in popular demand.

* * *

Another idea which takes well at seaside or inland resorts of holidaymakers is the wet-day matinee. By discreet advertising, the managers of these theaters make it well known to the visitors beforehand that each day Jupiter Pluvius is out their operator, so to speak, is in. The fashionable nine a. m. motion picture session only applies to wet days.

* * *

A meeting of motion picture theater managers is being convened in London to discuss the advisability or otherwise of increasing the admission charges to exhibitors, in view of the probable increases in the cost of film hire.

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The Clarendon Film Company has just marketed an adaptation of Max Pemberton's successful comedy, "In Search of a Husband."

* * *

A very popular novel of two decades ago both in Europe and America was "The Mystery of a Hansom Cab" and one that has been translated into many languages. Its translation to the Esperanto of the eye has recently been accomplished by the British & Colonial Company and will provide an excellent single feature mystery picture.

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Another time-honored evergreen of Victorian fiction in "The Coal King" is at present receiving the studious attentions of the Neptune Film Company at its Boreham Wood studios.

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Pathe Freres' London establishment is undergoing extensive alterations structurally. The private projection theater is being completely renovated and one of its new additions will be a refreshment bar.

* * *

A meeting is to be held in London of American manufacturers and their agents in this country to discuss the effects and probable effects of the new Budget provisions in respect of imported film. It is more than likely that the different American concerns represented here will jointly agree to a small all-around increase in the price of all films, whether features or split-reel subjects, that do not come under the category of exclusives. The opinion is prevalent among most foreign agencies in London that the renter and exhibitor must each be prepared to contribute a portion of the new tax.

J. B. SUTCLIFFE.

"ZABLITZKY'S WATERLOO."

A one-act Casino Star Comedy by the Gaumont Company, released Oct. 31 on the Mutual program, features Jean Pierre Pierard, the European champion wrestler known as "Le Colosse." Also featured in this is Cissy Fitzgerald.

No matter what the scenario may be, the Gaumont Company successfully picks types that make the story true to life. Its policy is to have a new star in each production, and thus it can always get the right player. Its release of Oct. 31 is characteristic of the excellent work being done on the Mutual program by its Casino Star Comedy company. The one-act photoplay is called "Zablitzky's Waterloo." Zablitzky is a champion wrestler who thinks he is a lady-killer. In all America there is just one man to play the part—and Gaumont got him. He is the European wrestling champion, known to all lovers of the mat game as "Le Colosse."

Jean Pierre Pierard.

The Casino Star Comedy players make this a farce that combines speedy and laughable action with the refinement that is so characteristic of all the laugh-provokers that Gaumont turns out.

LIBERTY IS MAKING "JEAN" FOR ASSOCIATED.

Sadie Lindblom is taking the lead in a very pretty photoplay, entitled "Jean," at the Liberty studios at San Mateo this week, which will be released on the Associated program in the near future. It is a southern story and her part shows Miss Lindblom as a barefoot girl, almost in rags, and carries her through to scenes in society.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

ALHAMBRA THEATER, OGDEN, UTAH.

Under Management of H. E. Skinner This 3,000 Seating Capacity House Doing Wonderful Business—Musical Program Directed by Organist of Ogden Tabernacle.

THE ALHAMBRA THEATER, Ogden, is the "sister" house to the big American theater in Salt Lake, though not built by the same concern. For some time, however, until the recent purchase of the American and affiliated theaters in Salt Lake by the W. H. Swanson interests, the houses in the neighboring cities were under the same management. With its building, the Alhambra became the oasis of the large district of which Ogden is the commercial capital. Years before Ogden had progressed much beyond the empty-storeroom stage of motion pictures, the Liberty theater, in Salt Lake, was opening the eyes of the patrons of the larger city. Ogden progressed but slowly, though the real motion picture wizards of the state were sitting quietly back, counting the moderate donation of nickels and dimes and watching closely the "experiment" in Salt Lake. The watching eyes grew a little wider with the opening of the American theater by the audacious Midgelys, and after the American had continued many months without a sheriff's sign on the front door, the little company of Ogden men decided

H. E. Skinner.

Alhambra Theater, Ogden, Utah.

'twas time to act, and the purchase of the big house was concluded within a short time by the "Skinner, Snowcroft, Sims" interests. All of which is merely to give a hint of the shrewd conservatism of the men who eventually put Ogden on the "motion picture map"—in the matter of magnificent theaters.

The Alhambra, conspicuous on a downtown side street, was opened to the public something like a year ago. It seats nearly three thousand persons and is beautifully decorated and furnished, with restful foyers and retiring rooms. The musical accompaniments to the pictures and the concert numbers are furnished by a symphony orchestra and an immense pipe organ, under direction of the organist of the Ogden tabernacle. The financing and building of the Alhambra called for more than $200,000, and improvements have been made since the opening of the house.

IMPERIAL AIRDOME, HOT SPRINGS, VA.

Profits Made in Operating Open Air Theater to Be Used in Building Modern Photoplay House.

ONE year ago last Spring the Hot Springs Amusement Company of Hot Springs, Va., opened its Imperial airdome in that city. As can be seen from the accompanying illustration, the airdome is constructed of canvas stretched across wooden frame work. The place is operated from April to November, inclusive, and during these months it plays to a profitable business at a ten-cent admission price. All kinds of pictures are used, and the Imperial not only entertains the white and the colored race, but caters to the wealthy as well as the poor class of people.

Imperial Airdome, Hot Springs, Va.

The Imperial accommodates 300 persons, and has become a favored place for amusement seekers. A Power's 6A machine is used, and the size of picture projected is 9 x 12 feet. The length of the throw is 60 feet. The Hot Springs Amusement Company has been so successful in the operation of its airdome during the last two summer seasons that the officers have decided to expend a certain amount of the surplus capital in the erection of a modern picture theater of the closed type. No specific date has been set aside when the company will begin the building of this structure, but those responsible say that it will be in the very near future. H. T. Moore is the manager of the Imperial.

SIOUX CITY GETS A PLAZA THEATER.

The Plaza Theater Company, of Waterloo, Iowa, has taken a ten-year lease on a site in Pierce street, Sioux City, Iowa, upon which it will build a moving picture theater with a seating capacity of 1,200. The exterior dimensions of the new theater are to be 50 by 150 feet. It is estimated that $40,000 will be expended, and the name of the structure will be the Plaza. The entrance will be composed of a half dozen arched doorways, built of terra cotta. The front of the building will be of enameled brick. There will be a large lobby, and all the conveniences of the modern motion picture theater will be installed. A big pipe organ will be used. Work will be begun in a few months, and the theater is expected to be opened by March of next year. J. E. Bryant, assisted by St. Elmo Bateman, will be in charge of the projected Plaza.

COLUMBIA THEATER, PORTLAND, ORE.

Exclusive of Furnishings, This Photoplay House Cost $125,000—Has Kimball Organ and Charges Fifteen Cents Admission.

THE Columbia theater, Portland, Ore., of which a photograph of the facade is shown here, is one of Portland's large downtown moving picture theaters. Its location is on Sixth street, a hundred feet off Washington, and central to the fashionable downtown shopping district. Constructed two years ago, the building was erected in record time for theater construction and was completed within three months from the time the site was razed. It was built entirely by days' labor, the cost, exclusive of the furnishings, being $125,000. The seating capacity is one thousand, there being one balcony and four boxes. It was the aim of the owners, Foster & Kleiser, Inc., to use as soft-toned a decorative scheme as possible in the theater, and an absence of loud mural paintings is noted in the interior. To create the desired soft-toned effect, the murals are all set in panels placed close to the ceiling. The proscenium arch is of concrete, and the stage is equipped with a drop curtain of

Columbia Theater, Portland, Ore.

Neapolitan plush, costing $1,600. A matter specially worthy of mention is the balcony support. This is a single steel girder, weighing 23 tons, faced with concrete and so trussed as to obviate the use of any pillars whatever. A commodious women's rest room is provided off the balcony. The projection room is fitted with three Powers 6A machines and is well ventilated and fitted with automatic fire shutters.

The exterior is finished with terra cotta and white plastic brick and outlined with hundreds of electric lights peeping through the terra cotta. The architectural style is French Renaissance. The lobby is finished in marble. The air for ventilating and heating is taken 11 feet above the roof and ducted into the basement, after which it is passed through a water screen and over heating tubes in cold weather. It is blown into the auditorium by a fan system which provides for an entire change of air every four minutes. The organ, a divided Kimball, is especially worthy of note. Besides the customary reeds, which are concealed over the proscenium, there is an echo organ with reeds and chimes set in a dome well in the center of the suspended ceiling, from which the echo sounds are thrown. A duct also leads from the organ loft to the front of the building, and when desired the duct can be opened and the music from the theater organ carried to the street.

The Columbia theater was opened by Foster & Kleiser, Inc., as a first-class picture house, under the direct management of O. T. Bergner. Mr. Bergner's forte was music, and accordingly the theater became known for the excellence of its musical programs. Karp's orchestra occupied the pit shortly after the opening of the house but was replaced by the Kimball organ; and the Organists' Guild held Saturday morning recitals in the house, to which advanced music pupils were invited. Film versions of the operas were shown whenever obtainable, and Mayor Albee of Portland recently remarked that the film version of "Mignon," together with the organ accompaniment presented at the Columbia, was one of the most delightful entertainments he had ever attended.

In July, this year, Foster & Kleiser, Inc., discontinued active control of theatrical ventures, and the Columbia was leased to Jensen & Von Herberg, owners of the Alhambra, Liberty and Mission theaters in Seattle. Mr. Jensen immediately took over the management of the house and outlined a policy for its operation similar to that successfully followed in the management of the firm's Seattle theaters. E. J. Myrick, formerly manager of the Alhambra in Seattle, took Mr. Jensen's place as manager in August, and Jensen & Von Herberg now class the Columbia as one of their most successful theaters. The Columbia uses the best film service to be obtained, and joined the other downtown houses in the raise to fifteen cents which went into effect October 10.

PRINCESS THEATER, WHITE HALL, ILL.

On August 28, last, the White Hall Theater Company, Inc., of White Hall, Ill., opened its Princess theater. The initial picture to be played at the house was the feature entitled "The Christian," and the ticket office registered 1,037 paid admissions for the first day of business.

Princess Theater, White Hall, Ill.

The outside dimensions of the structure are 40 x 138 feet. It has a seating capacity of 500 and cost $19,000 to erect. It has been equipped with a 25-foot stage. The manager of the Princess is Carl Lowenstein.

PERCY WINTER WITH RAVER FILM.

THE newly Raver Film Corporation has secured the services of Percy Winter as its director of productions. If experience in matters dramatic and a long connection with the legitimate stage as actor, producer and writer counts for anything, then Mr. Winter comes to his new position fully equipped to perform the duties imposed upon him.

Percy Winter.

The son of William Winter, long the dean of American critics, Percy Winter has almost lived upon the stage since the completion of his college career. Even before that he interpreted children's parts in well-known plays of the day.

From call-boy at the old Booth theater at Sixth avenue and 23rd street, New York, he steadily climbed the ladder, being associated with such stars as Joseph Jefferson, Edwin booth, Mary Anderson, Mme. Mojeska and John McCullough. He became stage director for Steele Mackaye in the first production of "Hazel Kirke" and later staged Bronson Howard's success "One of Our Girls." The next six years was spent with A. M. Palmer and was concerned in the production of a number of plays under that peerless manager's direction.

Among other notable connections should be noted Mr. Winter's association with David Belasco during the years of 1905 to 1908. Since then he has managed various stock companies and during his career has produced and revived more than six hundred plays and interpreted five hundred and sixty-three different parts.

The record is an unusual one and would indicate that Mr. Winter was more than well equipped to undertake the direction of the production department of the Raver Film Corporation.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Unprofessional.

"UNPROFESSIONAL" is surely a mild word to be applied to an exhibitor who clips from this department comment on the advertisement of a competitor, garbles the same and uses it for publicity, and unprofessional is an exceedingly mild word for the estimation in which we hold the management of the Irving theater, Brooklyn. Not long ago we commented upon some programs sent in by Mr. Wunderle, of the Wyckoff. We did not like the frequent use of the country store idea and said so. The comment has been garbled and reprinted by the Irving, with this comment:

Our Business Methods Have Always Been Neutral.

A little over 8 months ago, **War** was declared against the **Irving Theater,** and some of our **regulars** knew it, since the **Battle, rotten tomatoes** and other **dangerous combustibles** have been flying around, and not a single patron in camp **was killed** or **wounded.** Continue to be a **patron;** your **manager** served on board the **U. S. Battleship Texas** during the **War with Spain** and carries a medal awarded to him, by Congress, for **excellent service** and **bravery,** which will be displayed at the ticket box. I am ever ready to go to war with any one that **dabbles** in any way with this business. Continue to be a **patron,** you are safe. I have the best **ammunition,** the V-L-S-E and General Film Program.

Mr. Wunderle's explanation that there was a reason for the gift stuff and his program has been distorted into a confession that his program was poor where, to the contrary, Mr. Wunderle sought to forestall the criticism that he was giving too much show for the price.

We fail to see that the usual service medal for enlistment on a battleship in action makes the management of a house any better, and it does not seem to. The circular will doubtless react in Mr. Wunderle's favor; we most assuredly hope that it does. There is no place in this or any other business for foul fighting and we can understand even three country stores a week when Mr. Wunderle is up against such a competitor.

This department is conducted to help exhibitors better their advertising and not to aid men who cannot fight fairly. This is the first time that such dirty use of constructive criticism has been made and in future a similar happening will be guarded against by the elimination of the exhibitor's name in such a case.

Incidentally Mr. Wunderle has changed his program style to match a change to four and five-part features and so gets a more open program. If we had the Wyckoff we would take about half a page of the space for a weekly chat on business decency, managerial courtesy and the difference between good films and many commercials. It might have some effect.

Ruffner and Bagley on Lobby Work.

Ralph R. Ruffner of the Liberty, Spokane, sends in two photographs so good that we are not only going to use both but to let the big one rise to show the detail of the lobby construction. Mr. Ruffner writes:

That little editorial under "Facts and Comments" in Sept. 11th issue concerning sensational posters as a means of enticing business into a theater caused me to dig up two photographs of the Liberty's lobby showing how we display our wares before the passerby.

They may be called expensive, but the cost is not so great when apportioned among the number of days of the picture's engagement. Take "The Face in the Moonlight." The three sheets were really beautiful, but they look rather flat in the photos. The name "Robert Warwick" stood out from the boards about an inch and a half; the photos at the top were illuminated from the backs. The color scheme on one of the threes was red and gold, and on the other green and gold. The balance of the display speaks for itself.

The display on "When a Woman Loves" represents the most novel three sheets I have ever seen or heard of. The drapes are of old rose velvet, dark green background; the title, "When a Woman Loves," being cut out of the board with red tissue paper pasted on the back through which the light from a 40-watt lamp shone. Emmy's face was cut out of the one-sheet posters which accompanied the picture, and were mounted and placed on the board so that she had the appearance of peeking from behind the curtains or drapes. A regular stock three-sheet frame with illuminated title and velvet portiers represents a new wrinkle in the advertising line, I believe. The cost of the display was $10 per board; picture ran three days; cost per day per board, $3.35 approx.

Very seldom do we use any paper in our lobby, and then when we do, it is off to one side—for the sharp-shooters to find (and they *find* it, believe me). To the exhibitor who cannot afford to pay for high-class card work, but who is dependent upon the posters furnished, I believe there is great room for improvement in the eastern field where experts select the scenes from the plays for their paper subjects. Every exhibitor of any experience knows when paper can be counted upon to "pull" and when it can't, but how often have we all seen examples of short-sightedness on the part of men (or were they children) who selected the poster designs for everything and everybody but the actual, direful needs of the exhibitors?

One of the most flagrant examples of carelessness in selecting a scene—one where a golden opportunity was lost—is to be found in the Metro release, "Cora." Imagine yourself an exhibitor with a picture on your hands by that name; the paper poorly gotten up, with nothing but slack business in sight, and the only claim advanced for the picture is that it is "A Potent Tale of Love and Gratitude." What are you going to do to help get it over? Why, when you sit down and see that studio setting, where the girl is posing for the artist, you are going to promptly fall dead, for had that scene been carried on the six sheets, it would have meant a great deal to every man showing "Cora." And so it is with productions being turned out right to-day. Put some live-wire showmen on the job selecting poster subjects, men who *know* the value of good judgment and the crying need of the game from the box office standpoint, and right away the barometer of *good times* will rise with all of us.

Again returning to the enclosed photographs, it is too bad they cannot be reproduced in the actual colors, for they do not do justice to the beauty and artistic work of our Mr. Ray Bagley, formerly of the Empress, Missoula, who originates and executes all our card work.

We might write eleven pages on posters and still do little good. Sometimes a poster is made before the story is started. The artist

can get no "stills" or photographs of scenes, because none have been made. He must fake as best he can. Perhaps, too, the director is one of those haughty cusses who rises superior to poster needs and does not consider the value to his firm of a few well-made photographs of the most important scenes. Most manufacturers do their best to get spirited scenes, but cannot get the material. You cannot fire an otherwise good director because he will not turn in the proper stills—and he knows it.

The Original?

Having erected a bomb proof, we present for your notice the vest pocket program of the Sampson, Penn Yan, Pa., which L. E. Barger says is the original V. P. Now shoot, but remember that you must beat ten years, for that is the age of the Barger program. He used to put out 200 and get some off the floor. Now the edition mostly goes out of the house and the number is larger. He carries five one-quarter inch spaces of advertising. These pay the cost of printing. Think of that, some of you who sell half your program space for about the same money these minute ads bring. One and one-quarter inches of space pays for the printing of five hundred 2½ by 4½ four page programs on red stock done in black, good stock, good display and good press work.

It seems to be the concensus of opinion that the vest pocket is the most valuable form of advertising used. In the order of their mention, the verdict seems to he the vest pocket, the door knob, the book program and the railroad folder. The vest pocket works the hardest, as a rule, because it may he so easily carried, but it must he remembered that the real vest pocket really is small enough to go into a vest pocket or a pocket hook. The intermediate size that is neither V. P. or folder is a waste of money.

Changes Suggested.

The Palace, South Bethlehem, Pa., sends in its house program for suggestion. It is a four pager, 8½ by 11 inches. The type page is 6¾ inches wide and the lines run clear across, unless a cut is used. This is too wide a line for eight point. It tires the eye to travel clear across the page. It would be better to set three columns to the page, letting the cuts come as they will. It would also be a glood plan not to tell the full synopsis of the features. Tell about the story rather than the story itself and interest will be left aroused and unsatisfied, but if the patron comes to the house knowing the ending before he sees the title flashed, he cannot enjoy the story as much as he would did he not know the ending. The three column page will also permit the insertion of some gossip and house talk. This last is to be provided for by a rearrangement of the back page, but more should be run inside. The front page should carry the list of releases for the week in compact form and then a reader about each title should be run somewhere in the paper and the date of showing again given. The stock used for the issue sent is too good. A lighter paper can be used to as good effect, and a news will give better cut printing than the calendered paper since most cuts supplied are coarse screen for quick newspaper work.

A Regular Daily.

H. E. Jameyson, of the Pathe traveling forces, sends in a genuine curiosity in the shape of The Free Pointer, a two-page *daily* newspaper published by the Tucker Brothers, of Oklahoma City, in the interest of their Met theater. The sheet has a circulation of 20,000 copies daily and is printed on the Tuckers' own presses from type set in their own composing room. More than that, Mr. Jameyson says that during his visit to the business office three persons came in to complain that they had not received their paper. Just imagine people kicking because they do not get your advertising matter!

The sheet has nearly seven columns of classified ads. There is about a column of local news, a half column of house announcement to back up a half page advertisement, and the rest is trade advertising. The bill advertised is "The Melting Pot," "The Broken Coin," "Neal of the Navy" and "The Diamond from the Sky"; all on a single program, mind you, for five and ten cents.

And Mr. Jameyson writes of another man there who was running six serials and looking for a seventh for the odd day.

We think that the Tuckers hold the pennant for the present In that they print their own paper. There are many exhibitors who issue papers and a number owning their own small printing plants, but we do not know of another exhibitor, outside of the many newspaper editors who also are interested in picture theaters, who own plants large enough to get out two full-sized pages daily for a run of twenty thousand.

A Y. M. C. A. Exhibitor.

H. E. Dodge, General Secretary of the Y. M. C. A., Fall River, Mass., sends a program card and this most interesting letter:

> I have been much interested and greatly helped from time to time in reading the departments under your supervision that appear week by week in the Moving Picture World.
>
> On Saturday, September 25, we begin our third season of motion pictures, as per the enclosed program. We have attempted all kinds of advertising, but have finally settled on three kinds, (a) cards similar to the one enclosed which are given to our patrons as they pass out, and which gives the program for the following Saturday. (b) Signs on the front of street cars. (c) Posters inside and outside of our building.
>
> You will readily understand that the Y. M. C. A. cannot run every kind of a picture. We have to be very careful of the dramas and comedies that we exhibit. In selecting these, we have been very fortunate in having the assistance of Mr. Louis M. Boas, who is Marcus Loew's agent in Fall River. In fact, we never book a drama or comedy without his O. K. on it. Mr. Boas knows the type of picture that we want, and never "misses fire" on his selections.
>
> Our total attendance for afternoon and evening reaches from 600 to 1,000 per Saturday. Ninety per cent. of the afternoon audience is children, and the same proportion is adults in the evening.
>
> The constituency of our audiences is composed of church people who never go elsewhere to see motion pictures—adult people who do go elsewhere to see motion pictures—high school students and children.
>
> If you have time out of your busy life, I would appreciate a frank criticism of these cards we are using as an advertising medium.

The cards are three in number, but pretty much alike. We prefer for size the card for the opening of the season 3¾ by 6 inches. The other cards are narrow and do not let in a line as nicely. On the other hand one point rule boxes help the display, and throw into relief titles and features. The panel scheme should be used on the wider card, not always but sparingly and when it is desired to give special emphasis to a release. The show is given only on Saturdays, a matinee and night performance. The opening bill this season listed Edison's "Out of the Ruins," a George Ade fable, a "Ham and Bud" comedy (a stage story at that), a "Hazards of Helen," a Paramount travel reel, two other travel pictures and a Pathe Weekly. This is clearly not a church show and yet a diversified as well as a clean program.

For a one-day program the single side card is the equivalent of the four page vest pocket for a week, and about the only suggestion of any value that we can offer is that the date should appear at the top of the card as well as the bottom. Persons naturally look at the top for the date, so it should be put there and again at the bottom as a reminder. Apart from this the card is about as good as comes, though the admission price might be added.

We wonder if Mr. Dodge ever looked into the scheme used in other parts of the country of using a single reel at the Sunday afternoon meeting for the text for a talk. In many parts of the country, particularly in the South, this has been worked to good effect.

Says It Paid.

Mrs. R. R. Moore, of the Ideal, Akron, Ohio, writes that they are still feeling the good effects of the recent anniversary and that they are going to have one like it again next year. And you'll note that she says next year and not in six months. Although she has only a 250 capacity she works the program and has had forty consecutive issues so far. The smaller the house the greater the need for keeping it filled, and a program with some good chat to hack the list of films always pays.

Try the chat proposition for yourself some time. Pick out some one reel that you know is better than the average. Boom it in advance for a better than usual one and see if it doesn't swell business.

In a Nutshell.

George Editor Carpenter puts it all in a nutshell in a circular letter he sends out to the patrons of the Notable Feature Film Co. He says:

> Don't get away with the idea that it is the amount of space you secure in a newspaper that brings results. Busy people have not the time nor the inclination to read a column of adjectives devoted to a motion picture. It is the short, pungent paragraphs that bring home the bacon. The reading public does not care a whoop about what a great show man you are, "the play's the thing."

The last issue of Real Reels, by the way, is an extra covering the Paramount convention. It was double the usual size and three times as good and should help to put Paramount on more places on the map around Salt Lake City.

A What? ? ? ? ?

Harry Anderson, of Nashville, Tenn., sends in what he says is the first issue of a "Magazette." The thing looks suspiciously like a house program and is run in the interest of several theaterettes by Mr. Anderson who is an advertising agentette, or perhaps we should say agent since the suffix suggests the diminutive and Mr. Anderson is a regular. But dropping the kidding, he brings out sixteen pages and cover with full programs for the six houses of the Crescent company and enough good reading to carry along. There is some local talk, some general matter and the comment on the films as well as a lot of good foreign advertising, but not too much. It doesn't look much like a number one, but then it was gotten out by a trained man who has done his experimenting in other ventures. We welcome the Crescent and hope to stay on its malling list.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Just What?

PRESENTLY there will be need of a conference of directors to decide upon certain arbitrary meanings, or patrons will be unable to follow some stories. There is no need for an arbitrary language such as exists in the school of pantomime. This is forced and unnatural. Already we have too much of the labored but supposedly self-explanatory gesture. We need less; not more, but there are some usages that must be made uniform to be made intelligible. Chief of these is the use of the fade.

In the present time the fade generally indicates a vision instead of the double posed vision formerly used. But sometimes it is also used to indicate a lapse of time, replacing a timed leader.

It is here that the confusion arises and we know of one unreleased feature story that is injured by the interchangeable use of the fade for visions, lapses of time and to break minor jumps. Most directors fade to vision and when a character looks thoughtful and the picture fades down, we know that what immediately follows is what the character is thinking of. On the other hand, some companies, notably the American, fade down at the end of swings of continuity to indicate the cessation of that line of action and the commencement of a new phase of the story. Again some directors use the fade for both, without discrimination, others fade for time and dissolve for visions and still others use straight fades for time and fade to a diaphragm or at least blur the corners of the frame for a vision.

It is all very confusing to the spectator and probably to some writers who are eager to take up the newest styles in production, but the safest course for the writer to follow is to fade for visions and lead for time and leave the rest to the director.

Universal Wants.

William H. Lippert, the new editor of the eastern office of the Universal, writes of his wants as follows:

> In announcing my appointment as scenario editor of the Universal Film Manufacturing company in charge of the eastern studios, succeeding Mr. Raymond L. Schrock, who has been advanced to the post of director with this company, I wish that you might aid me in calling the attention of photoplaywrights to the fact that the Universal company is in need of good scripts.
>
> We are particularly anxious to obtain our scenarios from experienced writers and these must be all strong virile plots. With its largely diversified program, writers should be able to place with us scenarios of strong forceful pictures.
>
> Personally I am in favor of stories of the "red blood" type. Understand I do not desire melodrama, but I want plots that are human, where the situations are logical and not impossible and strong counter plots that make screen pictures worth while.
>
> Under our new organization, I can promise our contributors early consideration of their scenario and a prompt reply. We have now a large staff of competent and experienced readers, of good strong staff writers and we can act upon all scripts within a week. Of course, the scenario which requires no alteration on our part is the one for which we are going to pay top prices. We want the best and we want what is new.
>
> Our immediate needs are one and two reel comedy dramas for Harry Myers and Rosemary Theby, and two reel dramas particularly featuring Ben Wilson. We can also use original three reel stories.

We hope that Mr. Lippert in the east and Mr. Clapp in the west will succeed in devising some scheme for the handling of scripts that will protect authors against loss. This is one thing that has kept the real writers out of the Universal offices to a large extent.

Taylor Wants.

J. O. Taylor, of the Taylor Motion Picture company, Yuma, Ariz., writes that his company is in the market for Western, Indian or Mexican scripts in from one to three reels. Mr. Taylor does not state his releasing affiliation.

Wildcats.

If you persist in sending your manuscripts to companies that do not ask for scripts, you have no right to complain if you do not get the stuff back. If you see the name of a new concern and rush the stuff off before waiting to see what they are going to do, and if the company goes to smash, there is no one to return your story and it may go into the waste basket. No concern is under any obligation, legal or moral, to take care of unasked contributions. In the case of the companies that advertise their wants, there is some such obligation, morally if not legally, but moral obligations are apt to be lost sight of when the company has gone to smash and there is no one to undertake the work of shipping back the scripts.

Good salesmanship does not lie in sending out scripts to as many concerns as possible, but in making the greatest possible income with the smallest expenditure for postage.

And yet, in response to repeated requests for complete lists, we are preparing an address list that will cover the ground as completely as possible. This list will be ready for distribution about the time this item is printed. You are welcome to one, but do not expect this department to jump in and dig your scripts back for you. If you want to be foolish, go ahead, but on your own head rests your folly.

Schemes.

S. A. Van Petten was recently invited to send in some schemes, spoken of in an earlier letter. He sends in these:

> To begin with, I use a loose-leaf book about 6 by 8 as a Clippings Book, classifying under the following heads: Plotting, Characterization, Synopsis, Technique, Leaders and Inserts, Comedy, Miscellaneous. Formerly I used more subdivisions but I found that the extra time required for the classifying was not justified by the gain. I subscribe to every publication dealing with photoplay and short-story writing, and from these I clip, classify and paste everything that I consider worth preserving for future study and application in my own writing.
>
> Another thing. I remove the pages of the World containing the synopses, and bind each week's synopses together permanently. This I carry around in my pocket for study whenever an opportunity presents. Later each is numbered and filed away for future study and reference. I also clip and preserve synopses of stage plays. Also, as one of your correspondents suggested some time ago, I cut out and keep illustrations showing arrangements of sets as to doors, windows, furniture, actors, etc., which I think will be of assistance. In addition I have a collection of photos of the leading photoplayers, as I find it assists me to visualize if I have before me pictures of the players that I have selected to play the story that I am working on at the moment.
>
> Since I have been specializing in comedy I have worked up a Comedy Index, giving one line, in shorthand, synopsis of every comedy released of late years. It is so arranged with headings that I can glance through it and in a few minutes discover whether the comedy idea that I have in mind has been used or anything resembling it. Moreover in this way I can see how similar ideas have been developed by the various companies. I confess that it was a monumental task at first, and requires considerable work to keep up to date, but I think it is a great help to me.

It seems to us that Mr. Van Petten keeps in books much that he should be keeping in his head, though perhaps this is his method of memorizing, just as many actors of the stage find it easier to study by copying off their parts than to memorize wholly through repetition.

His scheme of copying sets is good, not that he puts this into the script but because he can plan the action better if he has some idea as to the sort of room he is working in. Lately we advised getting a book of house plans to study the floor layouts and our office pupil came in the next morning with a monthly on house decorating, which is quite another matter. The idea was to get the floor plans and study rooms in relation to each other. Frequently a director is unable to conceive a house such as the author builds—and the author would be hard put to draw a diagram himself.

Reading.

An author writes to ask about his reading. He says:

> And as to reading. Joe Roach of Essanay told me, in substance, some time ago that he did a great deal of reading, not for immediate use, but for the purpose of storing his mind with material, and that in time what he read would come forth transformed into something entirely different. From what psychology tells us I presume he is correct—it must be put in there before it can come out. Now, owing to my limited time, I can't read everything, or anywhere near it. I was wondering if it wouldn't be advisable to pick out one of the better magazines that specializes in plot rather than characterization, such as the Popular. I don't suppose the fact that I am especially interested in comedy makes any difference—there's just a hair line between a laugh and a tear.

It will not be advisable to pick out one magazine. The author who would store his mind with raw material must read not one but many magazines, he must read books and circulars and trade papers and the Bible and the Koran and anything else that comes along. The more you read the more material you have to work with and a footnote in a railway time table may suggest a better story to you than seven magazines. It was a footnote to the Koran that suggested "The Sultan" and the "Roller Skates" and "Pepys Diary" has yielded several suggestions that Samuel himself would never recognize. If you have no time for reading, you must make time somehow, and whether you are interested in comedy or drama you must read as widely as possible. There is little real difference between the two.

Train Wreckers.

Properly placed, it does not take a very large stone to throw a train off the tracks and a single foolish incident in a photoplay may spoil the entire effect. Only the other evening a large audience laughed heartily at the moment of greatest pathos in a three reel play because the film people acted so contrary to real life. The scene was

supposed to be the auditorium of an opera house and the hero threw a fit when he saw his wife on the stage. They let him have the center aisle and the spotlight and the lady came down from the footlights and held his head while her maid brought a wrap and they went out through the front of the house just as the script directed. Several times before, the audience had chuckled in the wrong places, but this brought a roar of laughter and what was left of the effect was utterly spoiled. You cannot always save the director from blunders, but you can at least keep the stuff out of your script and put it squarely up to him if you stop and think of the probable *visual* effect of any particular scene.

Wrong Door.

Recently an anonymous writer sent in a long arraignment of the National Board of Censorship for passing vulgar comedies. The writer is advised that the board does not pass such stuff. It is put out without approval. The board issues for the use of directors a two page sheet of suggestions which, if followed, would rid the market of stuff of the burlesque show type. If the suggestions and rulings of the National Board were closely followed, there would be few local censors. It is because stuff is released over the objections of the board that there is a feeling that something must be done.

The board very truly says:

> The question of the treatment of "slapstick" comedies is a very difficult one to deal with as a matter of censorship. As a rule, the basis of these comedies is usually unobjectionable, the objection lying in the suggestive and excessively vulgar actions of the comedians.

This is precisely where the trouble comes. Given a comedian with no refinement of taste and an easy going director, the cleanest comedy can be utterly ruined. Very often it is.

And It's So.

It is a commentary on average production methods that one author is holding up all his rural comedy dramas until producers get to the point where they can appreciate the fact that the present day tiller of the soil now sports an automobile instead of chin whiskers. Each time a rural story is produced, the director seems to think that he must dress his players in the fashion of before-the-Ford. If you can get over a comedy of the farm life of to-day in such a manner that the director simply cannot call for chin whiskers, you might get a pretty good story.

A Change of Heart.

In speaking of his accumulated scripts, a newly arrived author writes:

> Of course there is the morgue, but I haven't a thing in it that I want to sell, *now*.

That's a good way to look at it. He has a lot of unsalable scripts, but he does not want to try to market them on the strength of his newer work. He is unwilling to reduce his batting average by slipping a nearly good between two really good stories. He knows that is not the way to get ahead. And he knows, too, probably, that in time he can resurrect these defunct experiments and give them new life by a little careful work.

The first instinct of most writers, when they score a success, is to seek to press their luck by sending in their back numbers. And that is about the worst thing that could be done. The next submission should be better than the one just sold. It should not be a remnant. The editor will read the second script with eagerness, but if it is poor he will view succeeding ones with a suspicion that is close to prejudgment.

An Annex.

Writing in appreciation of Technique of the Photoplay, a recruit adds the suggestion that this should be supplemented by a smaller work bringing that volume down to date. The idea is good, but there is such a supplement, and this it it. There have been comparatively few changes of importance in the past couple of years, but this department keeps the reader right up to the minute even on the unimportant changes. The photoplaywright department is not something to be read and thrown away. It should be kept and studied. That is what it is for.

Agents.

One of the Chicago schools now supplies its course for $5 to those who will tout for the school and further offers a cash commission for any victim landed. No wonder we've been getting letters in which the authors state that they learned a lot from a course.

Writing and Selling.

It is easier to write a script than to sell one, for obvious reasons, but even when you write good scripts, scripts that *should* sell, it is not always easy to dispose of the product. In the first place you have at least three persons who must be pleased, and their ideas are not always the same. The editor looks at a script for story. He wants a real plot well developed and logical. The director regards only the situations. He cares little for logic so long as there are strong scenes; scenes of vivid and startling action. The manager of production wants something he can sell to his exchanges; something striking, that will make good posters and sound well in synopsis. Like the director, he cares little about the logic. It is two to one against logic, but generally the editor sees the story first, so logic must be a feature of the story, but the story must also be told in big, gripping action and not merely in placid narrative. There must be the visual as well as the mental punch. That will get it past the director. To please the manufacturer you must get a story that presents some unusual features; something more than people walking around a room or through country lanes, and yet the sensation must not be so costly as to eat up the profits. It is by no means an easy matter to please all three. The director might appreciate a story with a duel in the air between two aeroplanes, but the manufacturer would know the exact number of extra prints he would have to sell to get back the cost of the planes. Again a director might "eat up" a story that a manufacturer would reject because of the offense that would be given a certain class of persons. Aim to please all three—and when you can, you will have earned every penny you get.

Personal Interest.

"There are hundreds of stories right here in this town, if I can learn to write them," is the announcement of a would-be writer. There are, but even more important than their writing is a knowledge of how to get them to the general public in a form that the public will understand. The man born and raised in the city takes no interest in the local news of some country weekly. He knows none of the people mentioned and it does not hold him spellbound to learn that Hank Marvin has painted his barn or that Sue Smith is suing William Simpson for breach of promise. On the other hand he will read with interest the story of Miss Smith's suit if it can be shown that Simpson cannot keep his promise to the lady because he already has eleven wives. That feature is unusual and raises the item to the dignity of telegraph news, and it will be clipped by hundreds of exchange editors. The stories, then, that will make good are not those that interest because the author knows the persons he writes of. They are those that are either possessed of an unusual appeal or those that are interesting entirely apart from the personality of the participants. It is very true that every town and village contains the material for hundreds of good plots, but by no means will those tales be of general interest unless they are told by a writer skilled in giving charm to the usual or making the usual unusual.

Paving the Way.

A certain well known feature editor says that more stories sent him are spoiled through being topheavy than from all other causes together. The story moves swiftly and surely to the climax and then the author has to sit down and interpolate a few hundred feet of vision to tell how it all happened. One submission recently ran smooth to the approach to the climax. This was led up to and then halted while in a swing of fifteen vision scenes something that happened before the start of the play was explained. Then the other half of the climax was sprung, but the surprise was all gone. Most of these stories could be worked with little or no explanation if only they were planned right, but a busy editor has no time to sit down and plan it out and so the submission goes back.

With Open Eyes.

Writing with much warmth, an author enclosed the carbon of his script and the criticism of the produced story. "It is not fair," he declaims, "to take my story and ruin it and then blame me for the authorship." And we'll bet two days' salary that a few years ago he was one of those who used to kick for credit on the screen. If you sell a story to a company in these still-crude days, it is almost certain that the story will not get on the screen as you wrote it. It may even be unrecognizable, but your name will probably be on the title. If you do not want to be blamed for the faults of the cutter and the director, do not sell stories. That is about the only way out of it, for the studios will not bother about pen names. If you take the cash you must be prepared to take the blame—and you can be reasonably certain that there will be blame.

Changing Over.

The old advice to change over from exterior to indoor stuff about this time of year no longer holds good. It is not a good plan to send outside stuff to the companies having studios in or near New York or Chicago, but there is plenty of market all winter for exterior stuff, so keep it going, but send to the right addresses.

Variety.

One photoplaywright who constructs his plays slowly and laboriously tells that he finds it is easier to write three or four at once, or rather to be working on several in different stages of advancement. Some dramatic authors find it helps to work on all of the acts of their plays at once, going from one to the other. Variety to one's work is certainly a help. It is particularly useful in the case of multiple reels where the action must be gone over repeatedly in the rough draft.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will ho endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either hooklet may be had hy remitting 25 cents, money or stamps, to the editor, or hoth for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 110.

BEST answers will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

"What is a "quarter size," "half size," "full size" lens? What is meant by "stopping down" a lens, and why is it sometimes done? What objection is there to the type of objective which focuses by twisting the lens barrel? Where should the lens focusing screw be placed, and why? How would you test your lens for distortion of the picture?

Roll of Honor on Question No. 104.

The Roll of Honor on Question 104 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York, and W. C. Crawford, Brooklyn, New York.

I have concluded to publish the replies of Brothers Solar and Crawford, hecause each deals to a certain extent with a little different phase of the matter.

Reply to Question No. 104.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

Suppose you had a 4½-inch diameter plano-convex lens next the arc. How close could you advance the arc before encountering the critical angle, and where would its first effect be felt? Is there any possibility of encountering it at any other point than at the rear surface of the rear condensing lens? Does placing the shorter focal length lens of two plano-convex lenses in front tend to hring about loss through critical angle?

The Answer:

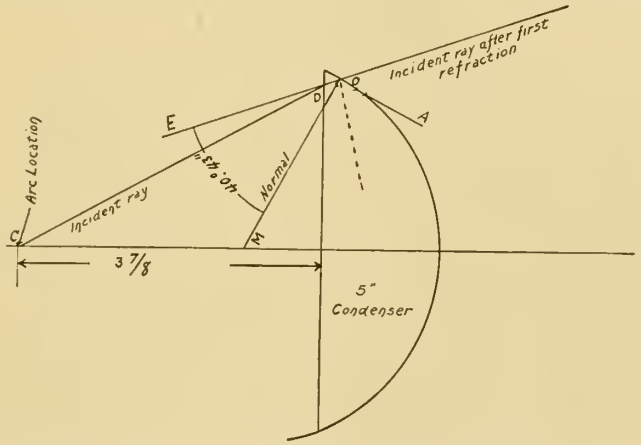
With a 4½-inch plano-convex lens next the arc you can advance the crater within 2.614 inches of the surface of the condenser before encountering the "critical" angle, which is 40° 43′, the angle formed by the ray of light and a perpendicular to the face of the condenser where the ray strikes it. At this angle the light is completely reflected from the lens and does not pass through it at all. The first effect would be felt at the extreme outer edge of the condenser. A ray refracted through the rear surface of the condensing lens may encounter the critical angle at the front surface of the lens, and again at the surface of the next lens. The longer the focal length of the rear condenser, the greater the divergence of the rays, hence, if the condenser of shorter focal length be placed in front, instead of in the back, where it belongs, the rays will diverge more, and have a greater tendency to cause loss through "critical" angle.

Reply to Question No. 104.

By John Solar, Watertown, N. Y.

The question infers that the critical angle is approached by moving the arc toward the condenser, whereas we approach it by moving the arc away. With the range of movement in the ordinary lamphouse, we cannot arrive at the critical angle with any condenser of longer focal length than 5 inches. The arc would have to he about 10 inches from the condenser in order to arrive at the critical angle with a 5½-inch lens, and about 14 inches with a 6-inch, and in either case the critical angle would occur at the extreme outer edge.

Referring to the diagram, critical angle is the name given to the angle M. O. E. when the corresponding angle of refraction equals 90 degrees M. O. A.; that is to say, after the ray at the second surface is at right angles with normal. In the figure the arc is 3⅞ inches from the condenser. The incident ray to the first surface C. D. is refracted at D, and after refraction takes the direction E. O., and this with M. O. (normal) forms the critical angle M. O. E., 40 degrees 43 minutes. The ray E. O., after refraction, takes the direction O. A., and just skims the surface of the lens, as shown by the arrow heads, and is at an angle of 90 degrees with normal. If the arc be moved slightly forward the point of critical angle will he moved toward the outer edge of the lens, and some light will be transmitted at point O. If we move it back slightly



the light will be reflected in the direction of the dotted line. There is no possible chance of encountering critical angle at any point of the condenser combination except at the second surface of the hack condenser—that is to say, under any condition encountered in practice.

[You are quite correct, Brother Solar, but it was the principle I was after, not the actuality of practice. By moving the arc forward toward the condenser, as Brother Crawford says, the critical angle will be encountered, first at the outer edge of the lens, and, as the arc is still further advanced, then further in toward its center, though, of course, the critical angle can never be encountered all over the lens at one time. The effect of critical angle would be a loss of light, or, in other words, efficiency. It is, however, purely a theoretical question, since, unless we should at some time adopt condensers of larger diameter, it is hardly possible that critical angle would be encountered in practice as Friend Solar points out.—Ed.]

Unfair Conditions?

The following statement appeared in the Ledger, one of the Columbus, Ga., daily newspapers, on Sept. 30. Later this statement was replied to at considerahle length hy M. P. M. O. Union 639 of Columbus, and the union now requests me to set forth their side of the trouble.

NOTICE TO THE PUBLIC!

THE GRAND, AMERICAN and BONITA THEATERS did not discharge their operators or reduce their salaries as reported, but they walked out, without giving us a moment's notice. WE REFUSED TO RECOGNIZE THEIR LOCAL UNION ON ACCOUNT OF VERY UNFAIR CONDITIONS IMPOSED UPON US. The Union Orchestra of the Grand Theater also refused to recognize them or walk out in sympathy with them. The above theaters have always been in favor of union help and are still paying union prices. It is not a question of salary or hours, hut of principle. We are to-day paying as much as ever to have our machines run.

This is our ONLY and FINAL statement.

(Signed)
GRAND THEATER,
By R. E. Martin, Prop.
AMERICAN THEATER,
By Jas. Johnson, Prop.
BONITA THEATER,
By W. H. Tolbert, Prop.

Replying to the foregoing the union, in brief, says: "The Bonita theater discharged one of our men and employed a non-union operator instead, whereupon the union, very naturally, pulled out their other man, following which the proprietors of the three named theaters appeared in a body in the operating room of the Grand and told the Grand operators they could only retain their positions by quitting the union. The same thing was repeated at the American, and notwithstanding the fact that the union had a contract with the manager of the American they were told peremptorily to give up the union or quit."

The statement of the union is too lengthy to publish in full, but the statement of the managers that they have always been in favor of union help and are still paying union wages; that it is not a question of salary, or hours, but of principle, is a proper subject for comment.

In the above statement the managers contradict themselves flatly. If it is not a question of salaries, hours or conditions then what in the name of heaven could be these unfair conditions of which they complain.

It seems to me that if simply on a matter of principle these managers object to doing business with union operators, although willing to pay union salaries and allow union conditions, then they ought also to refuse to do business with a bank which is a member of the bankers' union, or employ an attorney who is a member of the attorneys' union (Bar Association), or have a theater built by union bricklayers, and above all things refuse absolutely to join the managers' union.

In the interests of harmony I might point out that many of the largest employers of labor to-day not only employ organized labor, but deal with the union as a body, and, as a general proposition, find it far more satisfactory than the old way of doing things. It seems to the editor that these managers are attempting to occupy a position long since found untenable by the railroads and many other large employers of skilled labor.

Warning Signal.

Rochester, New York, writes:

> I am thoroughly in accordance with the stand of the General Film Company against the unsightly string of punch holes at the end of a reel. It certainly looks had, and is, moreover, entirely unnecessary. I am using a device which eliminates the need of any signal of any kind on the screen. It consists of a metal, trough-shaped receptahle, placed underneath the reel in the upper magazine. It is split in half, and each side is insulated from the other and connected to opposite poles of a huzzer circuit. When rewinding I place a washer in the reel at the proper distance from the end, and as the reel runs out the washer drops down into the trough and closes the circuit, whereupon the huzzer giving the signal, and I switch over to the other machine. The action of this little device is positive, and you cannot miss the signal, as you sometimes miss the punch mark on the screen when your attention is distracted for an instant. One advantage of this plan is that you can place the washer any distance from the end you may desire, and have your signal work at any particular spot in the reel.
>
> If you get caught without N. I. cement when running N. I. film, trim the edges square and cement a strip of inflammable film over the joint. Regular cement will stick inflammable film to the N. I., though it will not join two pieces of N. I. I have often wondered how four and five day films could possibly get so much oil on them as some I have seen. Recently, however, I was in the operating room of a brother operator, and observed a nice little pool of oil in the base of the machine, into which every turn of the intermittent dabbed the lower loop. Every inch of that whole film had a blotch of oil on it, unless the oil was cleaned up before the end of the film.

Now here is a brother who has the right view of things. What he has said will be of benefit to thousands of operators in other operating rooms, and, moreover, this benefit is accomplished *without in any way, shape, manner or form injuring him.* I did not myself know that regular cement would stick ordinary film to N. I. The washer scheme looks like a good one. The only possible objection that could be raised is the fact that it must be put in every time the film is rewound, and moreover it will not work where the Feaster Film Feed is used. But as the brother says the signal is positive, and has decided advantages which he has named.

As to the oil smeared film, why I believe all Rochester men belong to the union. Now I wonder if it ever occurred to this operator who was daubing up film with oil through rank carelessness and sloppy work, that he is injuring not only his own work, but *the work of every other operator, union and non-union, who must thereafter run that reel,* unless somebody cleans off the mess he put on it. Does he stop to consider that the daubing up of that film is going to indirectly bring discredit on the work of other I. A. men? The audience don't know what makes that picture "fuzzy" on the screen. It simply blames the operator, who is innocent because he received the film in that condition. In my opinion it would be the duty of the Rochester local to endeavor to locate this man and punish him, by fine or suspension, for deliberate negligence in his work, tending to bring discredit on the work of other union men, as well as upon himself, and through him upon the I. A. An operator who at this late day does not know that one drop of oil is an abundance on any projector hearing is not fit to be in an operating room at all, much less the member of a union.

Two-Wire vs. Three-Wire.

Glasgow, Kentucky. writes:

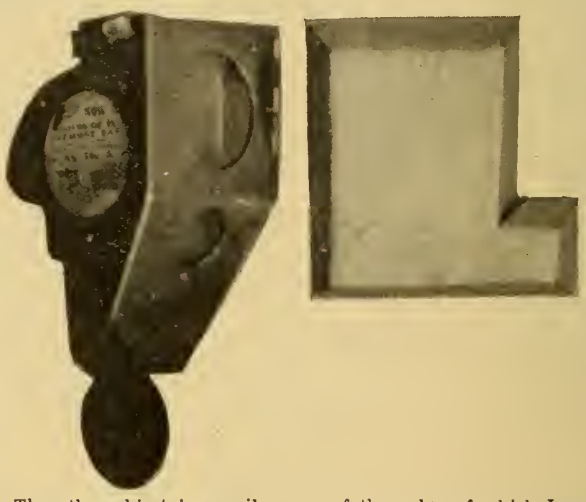
> Before going into my present trouble I must thank you for help in the past, although your answer did not quite fit the case. The reason for the jump on Pathe film was wrongly made patches. The intermittent sprocket was not worn out. It was in good shape, but after changing it everything went O. K. Many thanks. Our trouble now is, the light company has given us 110-volt current from a two-wire system. They are now going to change to a three-wire system, and asked if we could use 220 on three lines, though they claim we will only get 110. We use Hallberg's "Standard" economizer on one machine, and on the other a Bell inductor, the latter giving the better results of the two. The light company claims that by connecting through center line and one outside we will still get 110. We don't have to have it, and they don't insist on making the change, but they say it will give us better light. The Hallberg economizer is a 40-50 ampere, 110-volt A. C., and the Bell a 40-60 ampere, 110-volt A. C.

Yes, by attaching to the neutral and one outside wire you will get 110 volts, though it will have a tendency to unbalance the light company's system, but that is not anything you should worry about if they are satisfied. I would refer you to pages 40 to 43 of the Handbook for an explanation of the action of a three-wire system, if you have one. If you have not, then I would advise you to get one just as soon as the new book is ready—by January 1, I hope. There is no reason why you should get a better light with the three-wire system, unless the present two-wire is overloaded—which is quite possible. You get a better light from the Bell-Howell economizer because it has greater amperage capacity than the "Standard" Hallberg you have.

Improved Six A Fire Shield.

Brooklyn, New York, says:

> Users of Powers Six A machines can manicure their lower fire shield into simple and positive fire prevention by adopting the suggestion shown in the attached photograph, because breaks in the film are immediately detected through those openings, which are covered with glass one-eighth of an inch thick.



> The other object is an oil cover, of the value of which I am also convinced. Am using it to keep oil off the motor disc and friction wheel. My present friction wheel has been running twelve hours daily since December 13, 1913, and still is like new, except for the rawhide; much of that has disappeared as a result of periodical trimming. I submit these after one year's satisfactory use.

The present Powers fire shield is open on the right hand side—that is to say it is perforated. I cannot see where the fire prevention comes in on this, although some operators would appreciate the privilege of watching their lower loop. As to the oil shield, I cannot make intelligent comment, because I don't quite get the idea. The illustrations are passed along for examination and consideration by our readers. Would appreciate a description of Brooklyn's method of trimming up the rawhide friction wheel.

"Daylight" Screens.

Mr. Paul Davis, Boise, Idaho, wires the department asking the addresses of manufacturers of daylight screens.

Now it seems to me this daylight screen business is being just a little hit overworked. There is no surface in the world that can properly he called a "daylight screen." The only genuine daylight screen is one in which the surface is so thoroughly shaded that the daylight does not reach it practically at all. It may have a very deep shadow box, or may be made with a large number of very deep shadow hoxes in the form of pigeon holes. The only way you can view a picture on a true daylight screen is directly in front of it. I would most respectfully suggest to screen manufacturers that they cease using the word daylight. Some screens will give a more hrilliant reflection than others. By using heavy amperage you can see a picture even on a plaster screen in tolerably hright daylight, hut there is not a screen surface on earth, and there never was, and there prohahly never will be, one which will show a good picture with its surface exposed to the broad, open light of the day. The Day and Night screen has gone out of business. Let us get down to hrass tracks on this screen proposition, gentlemen, and confine our remarks to telling prospective purchasers that we have a most excellent screen surface, without using the word "daylight," which is, to say the very least, misleading.

It Helps Him.

Manuel Nostl, Tampa, Florida, encloses reply to Question 99, and says:

> Am getting used to answering the questions, and it seems as though the more I study the less I know. Nevertheless I do know *one* thing, and that is that studying these questions is doing a whole lot for me. I have learned more since starting to answer them than I would have imagined possible.

There are several thousand others in this glorious land who would discover the same thing if they got busy on the questions.

Motor and Dynamo Brushes.

Minneapolis, Minnesota, replies to Question 98 and propounds the following questions:

> (a) When the brushes of the dynamo or motor are sparking and their position on the commutator is changed, the sparking is often reduced. Why is this so? What I am getting at is the underlying reasons for the thing. (b). Are hard or soft brushes best? (c) Is a thin or a thick brush best, and how thick should the brush be? (d) How much pressure should the brush have? (e) What is for and against carbon and copper brushes?

(a) It would require a great deal of space to completely explain this particular matter, since it involves the whole scheme of commutation. In the first place there are two kinds of sparking, one due to a dirty commutator, and one due to wrong position of the brushes. Sparking that is due to the wrong position of the brushes has a bluish, brilliant color, whereas sparking due to dirty commutator usually has a duller, somewhat reddish tinge. Other things being equal sparking is least when the brush is in what is known as the commutating plane, a position ordinarily somewhat in advance of what is known as the "neutral plane." At the instant commutation takes place the current in the armature coil in which the current is being commutated has its direction reversed, and the reversal causes self-induction, which acts precisely in the same manner, or has the same effect, as though the current possessed weight. Now if the brushes be so set that commutation takes place in the wrong position, or at the wrong point, then as each segment passes out from under the brushes the coil to which it is attached will be thrown into the circuit carrying current flowing toward the brush as an idle coil—that is to say, a coil carrying no current. This creates additional resistance in the circuit and, due to self-inductance, what might be termed the momentum of the current seeks to jump the air gap between the segment and the brush, instead of instantly changing its path and flowing through the idle coil, and thus sparks are formed. If the brushes be rocked ahead (in the direction of armature rotation) to the correct commutating plane, then the coil will not be idle, but will be carrying current in the same direction as the current already described (to produce this condition is the principal office of the inter-poles of modern machines) and under this condition the current does not seek to leap the air gap, or at least is not nearly so likely to; hence sparking is reduced or eliminated. (b) Very soft carbon brushes have a tendency to deposit carbon on the commutator, which is, for several reasons, objectionable. A brush of medium hardness and of good quality is best for ordinary work. Very soft brushes are suitable for certain special work, as are also very hard brushes. Brushes having their outer ends coated with copper give better contact with the brush holders. (c) If the brushes be too thin there will not be sufficient time for perfect commutation, if too thick there will be trouble in another direction. The necessary thickness depends on width of commutator bars and degree of angle of brush with relation to commutator. The proper brush thickness for each machine is determined by the manufacturer, and the brush holder supplied by him indicates the thickness of brush to be used. Get brushes to fit the holders and you will be all right. (d) Just sufficient to make good electrical contact. Too much pressure will cause unnecessary friction, unnecessary wear, and unnecessary heating. Too little friction will produce poor electrical contact, with consequent sparking and damage to the commutator. No rule can be given which can be applied in practice by the average man. One and a half or two pounds pressure per square inch is supposed to be technically correct for carbon brushes. (e) Copper brushes made of guaze, if rightly constructed, are the best brushes made. They are, however, expensive and require more or less expert attention. Copper wire brushes require much attention, and have other objectionable features. Copper brushes have a tendency to roughen the commutator, and when they are used, the rotation of the armature in the wrong direction, even for a short distance, *might* cause serious damage. Carbon brushes cause less sparking than copper. The carbon having higher resistance than copper, particles which may become embedded in the insulation are not so apt to short circuit adjacent commutator bars. With carbon brushes no serious damage will be done even if the armature be rotated in the wrong direction for a considerable distance, or even for a short space of time. Copper brushes are more flexible than carbon, and any roughness of the commutator is apt to have greater effect with carbon than with copper brushes.

On the whole, however, the carbon brush is much superior to the copper article for all ordinary work. Copper brushes are now seldom used except for machines supplying very large amperage at very low voltage—as for electro plating.

No Damage.

E. C. Jarvis, Lansing, Michigan, asks for the address of the Radium Mat Slide Company, and says:

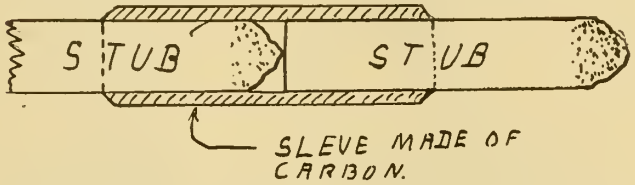
> In setting up two Powers machines, I find that although they are only 18 inches off center, one of them seems to be slightly out of focus on the long side. Have raised one side of the aperture plate the thickness of one of the aluminum cards enclosed, and find it corrects the fault. I am wondering, however, if this will be detrimental to the film—in other words, does it make too much work on one side of the intermittent sprocket? I don't myself believe it will do any harm, but some of the boys think it is bad.

Sent desired address by mail. No. You have only raised the aperture probably ten-one-thousandth of an inch. Theoretically, of course, this would make a heavier pull on one side than on the other, but practically the difference is too slight to be seriously considered, and, moreover, the stiffness of the film itself will prevent the sprocket teeth on one side from having any more pull than those on the other side, therefore no damage will be done to the film. Should you get the intermittent sprocket shaft that much out of square with the camshaft, then the condition named would obtain, and the effect would be decidedly bad.

Wants to Use a Thimble.

L. H. Woodruff, Vincent, Ohio, says:

> In the course of a year I have several dollars' worth of carbons in the form of stubs. When using an economizer on these stubs, it very often happens that, through a slight miscalculation, I lose the light in the middle of a reel. Now I would appreciate your advice on a proposition to which I have given some thought, and with which I am unable to find fault. It is to use a thimble, or sleeve, made of carbon, as per sketch,



> the same to be so made that it will slip snugly over the ends of the carbon stubs. You can then burn all your carbon stubs, thimble and all, and that also eliminates the cost of the sleeve.

There are two faults I could find with this particular proposition. First: The cost of such a sleeve would, I think, amount to almost as much as carbon stubs are worth, and the fact that you "burn the sleeve" would cut but little figure, so far as cost be concerned, since the available light does not come from the outer edge of the carbon, but from the center. Second: Due to slight variation in carbon diameters, I think you would find that some stubs would not go in the sleeve at all, and others would fit so loosely that they would not make good contact.

As I understand it, different brands and different lots of carbon of the same brand, will shrink differently in the baking. You can try it, Brother Woodruff, but, while I am sorry to land a wallop on your dream of wealth, still I am afraid the scheme won't work as well as you think.

Wrong and Right.

W. C. Evans, Sherman, Texas, says:

> I have had an argument concerning the right and wrong way to make patches. Enclosed find two splices which I would ask you to examine and test as to which method is the better. My opponent in the argument pulled the Handbook on me, and I pulled the September 4th issue of the Moving Picture World on him, and showed him where Mr. Mitchell of Kansas City, Mo., was arguing the patch problem. I am obliged to look at the matter the same as you do. I cannot see any particular difference, provided a good cement is used, and plenty of pressure be supplied while the cement is setting. Kindly give us your final opinion in order to settle the argument. By-the-way, we ran "Scandal," a five-part Universal feature, the same being shipped to us from the Lyric Theater, Van Alstine, Texas. It required two hours' time to get it in shape to run. Was obliged to make forty-three patches in the five reels. Looks as if the Lyric operator was out of cement, or else did not know how to use it, for the films were broken in several places; also they looked almost as bad as though they had had an oil bath.

Will the Van Alstine operator take note and justify himself—if he can? As to the patch proposition, why, if a patch is tight, as it should be, I don't think it makes a particle of difference which way it is made—that is to say, whether the top of the picture is laid on the emulsion side of the bottom of the next picture, or the bottom of the picture is laid on the emulsion side of the top of the next picture, moreover, as another correspondent has set forth, if the patch be loose it will go through some projectors better if made one way than if it is made the other way. As the thing stands, I really don't believe it makes any difference which way a patch is made, provided (a) it be not too wide; (b) the sprocket holes be matched perfectly; (c) the emulsion be thoroughly scraped off; (d) the back of the celluloid side be scraped; (e) that plenty of pressure be applied while the patch is setting. Incidentally, Brother Evans, the cement you are using is a very poor article. That is not, of course, your fault, but it makes a very stiff patch and has a tendency to curl the film. It is a hard job to get good film cement, and, moreover, my experience has been that when you get hold of a good cement that makes a perfect patch, and then the next lot of the same cement does not act the same at all. Don't ask me why—I don't know, though I lay it to variation in strength of different lots of chemicals.

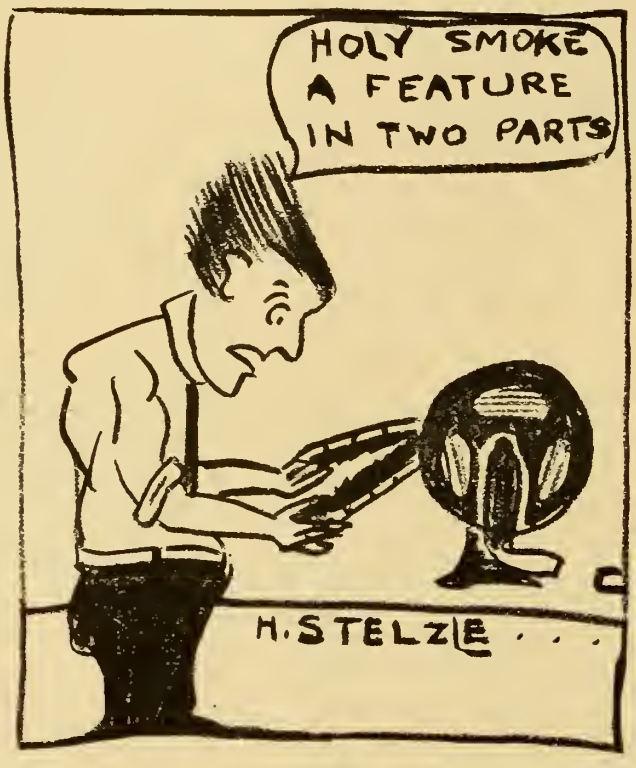
Carbon Economizer.

The Culbert Reliable Carbon Company, Orange, Mass., Mr. Frank R. Culbert, president, has sent in a sample of their carbon economizer, a very neat little device made of iron, designed to enable the operator to use his carbon stubs. It is very similar to other carbon economizers, but has the advantage of selling for a very low price, viz.; fifty cents. The fact that it is made of iron cuts no figure, provided the clamp screws be kept lubricated with graphite, there being plenty of metal to provide against undue resistance.

We can recommend the Culbert economizer as an excellent, cheap device. By its aid carbon stubs can be burned down to one inch or less in length.

In Two Parts.

The following came in a letter from Weehawken, N. J. I did not get the idea for a minute, but when the matter had had time to soak



through the solid ivory, I concluded that the "two parts" would have to be amputated from the film.

A Self-Respecting, High-Class Artisan.

It is with a great deal of satisfaction the editor has, during the past five years, watched the evolution of the moving picture operator from a plane of mediocrity in workmanship, irresponsibility as to his relations to the industry, and comparative lack of respect for his profession or trade, into a self-respecting, high-class artisan. The metamorphosis is not yet complete, I regret to say, but, nevertheless, the advancement has been very great, and it, perhaps, gives the editor more genuine pleasure than any other one thing to feel that he has been, at least, to some extent, instrumental in the bringing about of the better condition.

And why should not the moving picture operator be self-respecting, and have respect for his profession? Can you show me another single industry where so very much depends upon the work of one man? Where is there another industry in which the entire revenue of an investment totaling, perhaps, as much as $150,000, is made dependent, very largely, if not absolutely, for its income upon the excellence of the work of a single individual? Nor is that the sum of the responsibility of the moving picture operator, because, not only is the revenue of the individual theater, to a very large extent, dependent upon the work of the operator, but also the success or failure of the work of the producer, which, in many cases, may have cost thousands upon thousands of dollars, is also made or marred through the excellence or lack of excellence of the work of the erstwhile despised moving picture operator. I say "despised" because five years ago, when this department was first started, the moving picture operator commanded, in many quarters, less respect than was accorded a fairly decent canine.

All that is of the past, however. Today some of the best moving picture theater managers in the world will tell you frankly that they consult their operators in all matters of importance having in any way to do with results upon the screen. They possibly might have done the same thing five years ago, but it would have been useless, because, except in isolated cases, the operator himself knew but little—but *very* little—about his own profession. In fact, no one really knew much about it. Wages were very low, and there was a general I-should-worry air pervading the operating room and things allied thereto. There was no source from which knowledge concerning projection could be had, except through the slow and painfully hard school of experience.

Today, however, it is not uncommon to find operators discussing problems which might well puzzle, and, in fact, do puzzle opticians of much learning, and it is no unusual thing to hear a moving picture operator argue an electrician clear back into his hole, and shove the hole carefully in after him. Many narrow-minded operators have opposed the work of the projection department and its editor, still, I think none of them will dispute the proposition that practically all knowledge now available concerning the higher problems of projection has been brought into existence, and been given to the men by and through this department and the Handbooks of its editor. *How many of you would like to go back to the five-year-ago state of ignorance?* I don't think even the most confirmed drone would welcome that proposition, and, moreover, I do not believe there is a single operator, worthy of the name, who, away down in the bottom of his soul, really believes that the spread of knowledge, which has operated to elevate his craft, bring it into repute, and secure for it that respect which is its due, has in any way, shape, manner or form injured him.

Please don't think I am writing this with any view of "boosting" the projection department. That idea was far from my mind when I started, but I find that in dealing with matters of this kind, the history of the advancement in knowledge of projection and the history of the projection department is so closely interwoven that it is almost impossible to speak of one without dragging in the other. I think most of you will realize that is a fact. So far as this department is concerned, I take the position that it does not need any "boosting"; nor does it need any apology of any kind whatsoever. For myself individually, I have none to offer any living soul. If I had it all to do over again, I cannot look back and see where I could materially improve upon what I have done, taking everything into consideration.

I have worked for the organization of the men, and the raising of their wages and the bettering of their conditions in the past, as I intend to in the future, because I am firmly convinced that those things are not only to the best interest of the men themselves, but the best interest of the theater manager, and the industry as a whole. I believe that just as firmly as I believe that the night follows the day.

We need knowledge, responsibility, good judgment and competent workmanship in the operating room. We cannot get those qualities for a song. They must be paid for; nor will men capable of putting forth those qualities be content to work under any but reasonably good conditions.

This department and its editor have met with a certain amount of opposition from certain operators' unions. He has had the hearty support of other operators' unions. He believes, however, that slowly and gradually the men are coming to a better understanding of the fact that *the work of this department is, and always has been, in the best interest of the moving picture operator, both organized and unorganized,* and I hope that the day is not far distant when we shall have the hearty co-operation, not only of our present host of friends, but also of those who still hold aloof. I would welcome the co-operation of every operators' union in this country and Canada, and the sooner I get it the sooner I will be able to do the greatest possible amount of good for the operator, individually and as a whole.

This department is a thing which must be reckoned with. It does not matter whether you approve or do not approve of it, it is going to go on just the same. You have (some of you) done about everything you could do to try to injure it and its editor, without avail. Your opposition is regrettable, because it operates to injure yourself (and yourself *only,* therefore, why not make the best of things, jump into the band wagon, and let us all work together for the further advancement of the art of projection, and the improvement of the conditions of the operator. We are on the upgrade, but the top of the hill is still far away.

Interesting.

M. Smith, New York City, writes:

> In a recent issue you ask about the size of spot when using A. C. A few weeks ago I took charge of a small theater on Long Island where I used A. C. through a Power's inductor. I noticed that the bottom carbon would always form a fine crater which I could use almost the same as D. C. I had a fine light until about three weeks after taking charge when I trimmed my lamp connections and found the top wires almost burned off. This leads me to believe that the extra resistance in the top carbon was the cause of the excellent crater which formed on the lower carbon. After cutting off both wires the crater formed on both carbons. Am now using D. C. and cannot experiment, but would like some of the A. C. boys to try increasing the resistance on the one wire to see if we cannot have an A. C. spot that will give good results.

No, Friend Smith, I do not think there is anything doing in that direction, but it really would be interesting to know why the crater formed only on the lower carbon under the conditions named. The only thing I can see is, that, and come to think of it, that explanation does not fit either, the added resistance was sufficient to largely overcome the current flow in one direction, though that would give it no added force in the other direction, and I cannot see why it would tend to increase the size of the crater on the lower carbon. It really is rather a puzzling point. Let us hear from some of our nut crackers as to their view of the matter.

Multiple and Series Multiple Connections.

W. Shepherd, New Orleans, Louisiana, says:

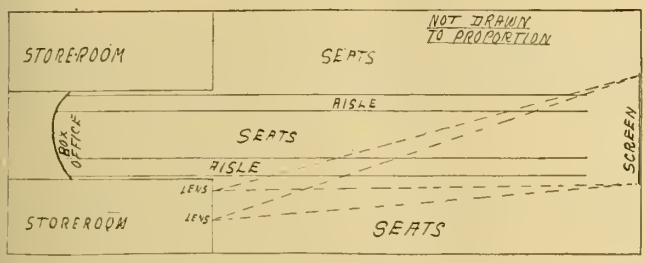
> Have had several arguments with some of the boys with regard to what constitutes a rheostat multiple series connection. Will you kindly set us right by means of a diagram in the department?

The multiple series connection as applied to the rheostat would be, I think, a foolish proposition. It is not necessary to make a diagram. If you connect two rheostats in series, and then connect two more rheostats in series, and then connect these two series in multiple with each other, you have a multiple series connection. But what earthly use would that be? Or, rather, to what earthly use could you apply that kind of connection, so far as rheostatic resistance be concerned? The multiple series connection was used for a time in incandescent lighting, but was long since discarded. As I understand the matter, it was an unsuccessful attempt to use a one-wire incandescent lighting system. One reason it did not work lay in the fact that when one lamp of the series went out the whole series was promptly put out of business; also, it was necessary to extinguish several lights in order to extinguish one.

Operating Room Location.

Nebraska, says:

Although I have taken the World for three years, and was also a purchaser of your Handbook more than two years ago, am up against a proposition I cannot figure out to my satisfaction. Enclosed find hurriedly drawn sketch of house. You will



note that the operating room is proposed to be located on the second floor, probably about twelve feet above the first floor, and is also to one side. Of course this would give us a double keystone effect, but what I want to know is, will it be too much, and can we focus our picture sharply all over? The throw will be 100 feet, and it is 18 feet 9 inches from side to center of house. There will be two projectors, and the operating room will be 9½ feet high and as deep as we want it. By arranging machines proper distance apart the slant on one will be 17 feet 6 inches on a 100 foot throw, and on the other 12 feet 6 inches. How will this work out in practice? I would rather you did not put the above in the department, or if you do please do not use my name, as these are plans for a proposed theater which I do not want known for the present.

Well, Nebraska, I cannot make fish of one and flesh of another, and as you have not enclosed the customary fee I shall be obliged to publish the matter, withholding your name and the name of the city, however. If I would reply to questions by mail without any charge it would be but a very short time, as experience of two or three years ago proved, until I would be called upon to work anywhere from four to five hours a day replying to letters, and most of the correspondents would not even enclose postage. I like to help and be accommodating, but there are limits, and I have some other things to do. According to your plan I see no earthly reason why you could not bridge between the two store rooms, either at their front end or over the box office, and thus secure a centrally located operating room at a very nearly ideal throw. To locate the operating room as you propose would make it very difficult, if not impossible, to secure a sharply focused picture all over the screen. As to the keystone effect, you can easily figure out the amount of that. If you have a 16 foot picture at 100 feet the spread per foot would be $16 \times 12 \div 100 = 1.92$ inch spread of light ray per foot of throw. The rest is simply a question of laying out the angles to scale on paper, and seeing how much farther it is from the lens to one side of the picture than to the other side of the picture, and then multiplying that distance by the spread per foot. This will tell you how much larger one side of the picture will be than the other.

Remove the Click.

V. H. Bell, Gordon, Texas, orders the question booklets, and asks:

(a) How may a click be removed from the intermittent of a Powers Six A machine? (b) Would a smaller carbon on the bottom give me better light on A. C. than ⅝ inch above and below.

You cannot hope to entirely remove it. It is no doubt due to worn parts, although there is always some click in the intermittent movement. That is in the nature of things. However, possibly the intermittent is out of adjustment. If so, I would recommend that you make the adjustment as per Instruction No. 39, page 281 of the Handbook, a copy of which I presume you have. (b) I cannot give you an intelligent answer without knowing what amperage you are using. The better way would be to try it. The general practice is, however, to have both carbons of the same diameter. If you try it, get a 9-10 for below, if you can—if not, try a ½ inch.

Buffalo Local to Dance.

Mr. J. Affachirer, secretary-treasurer of the Buffalo Local Union, No. 229, I. A. T. S. E., says:

This local will hold its annual Spotlight Novelty Dance at the German-American Hall, Wednesday, Nov. 17, 1915. Our affairs are always attended by the theatrical profession of Buffalo and surrounding towns, and in the past each one has proven to be a most enjoyable occasion.

The department wishes for you a continuation of past successes upon the coming occasion. The Buffalo men have in the past proven themselves to be live wires. The local is aggressive and up-to-date, and I am sure they will give their guests of the evening a good time.

An Excellent Film Cleaner.

What seems to be a really excellent little device for the operating room is about to be placed on the market by Mr. C. F. Shue, New York City.

The device consists of a base, D, Fig. 2, which carries arm A, Fig. 2, which is mounted, and two specials, B-B, Fig. 2, with metal caps, upon which are wound strips of cotton flannel, three yards in length. In Fig. 1 we have a view of the cleaner in operation. The film is drawn around the rollers under considerable pressure, and each side is, in turn, rubbed against the cloth, thus removing dirt and oil. The device will, in my opinion, be particularly valuable for the removal of oil,

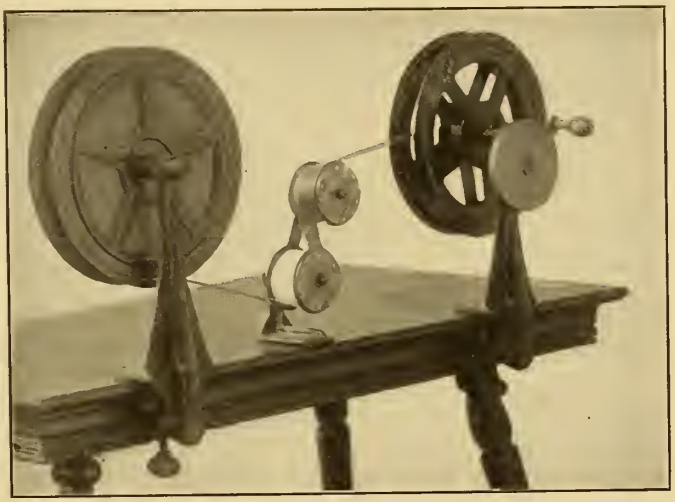


Fig. 1.

although it also collects much dirt, and thus places the film in better shape for projection.

Arm A, Fig. 2, is held to base, D, by a shaft or spindle upon which it rocks, arm A, being held in upright position against the pressure of a spring. This equalizes the pressure with which the film rubs against the cloth, and when it becomes too great arm A will rock downward, thus decreasing the tension on the film.

The action of this device is somewhat similar to that of other well known film cleaners which cleans the film by drawing it between pads of cotton flannel. The peculiar advantage of this cleaner, is, however, that the cloth is in an endless strip, and all that is necessary to renew the cleaning surface is to cut off a little piece of the cloth; also the rocking feature is, I think, valuable.

The manufacturer claims that the device causes the rewinder to pull but little harder. It is even possible to renew the cloth while the device is running. Under screws, CC, Fig. 2, is a coil spring which holds the spools over against arm A. The cap on the other end of the spools has six holes in its surface similar to those shown in cap B-B, and

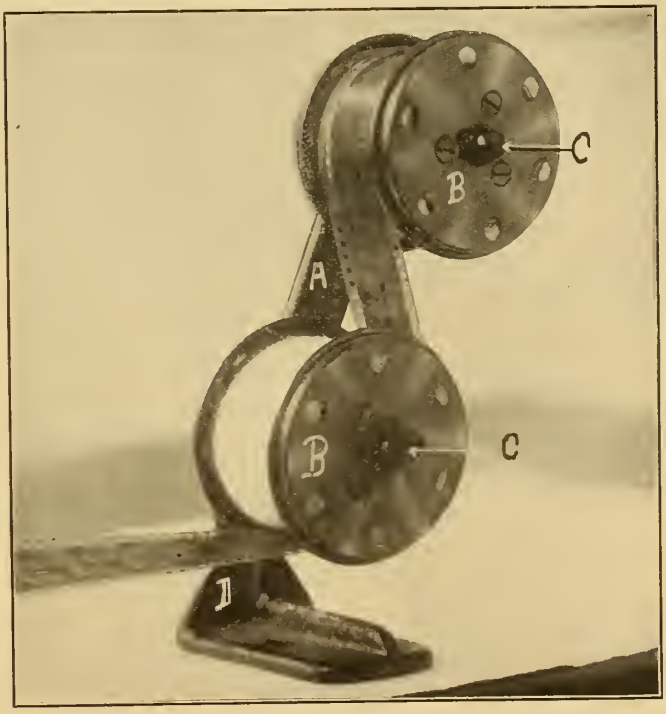


Fig. 2.

the holes engage with a dowel pin in arm A, so that by pulling outward against the pressure of the spring under screw C this dowel pin is disengaged whereupon the spools may be rotated, thus unwinding the soiled section of cloth, which can then be clipped off with a pair of shears.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Motion Picture Camera Exposure Chart.

THIS chart is calculated to give full shadow-detail, at sea level, 42° North Latitude.

For altitudes up to 5,000 feet no change need be made. From 5,000 to 8,000 feet take ¾ of the time in the table. From 8,000 to 12,000 feet use ½ of the exposure in the table.

Exposure for average landscapes with light foreground, river scenes, light colored buildings, monuments, snow scenes with trees in foreground. The data given is compiled for use with Eastman's standard motion picture film and cameras with 50 per cent. shutter opening.

The exposures given are approximately correct, but usable negatives can be obtained with ½ to ⅔ less time where it is not possible to give more on account of small apertured lens or ¼ opening shutter. Allowance should be made, however, for smaller shutter opening whenever possible.

Forty-two degrees North Latitude is that of New York and the Northern States. For Southern Canada use next larger sized stop and in the winter months perhaps two sizes larger. For Southern California, Florida and the Southern States, the next size smaller will generally be sufficient except in the early morning and late evening hours, when the opening should be according to the chart or even increased. When the light is red or yellow where the indicated stop numbers are underlined, the diaphragm opening must be increased to the next or even to the second or third opening beyond that indicated by the chart.

CINEMATOGRAPHIC EXPOSURE CHART—•—f SYSTEM

HOUR	MONTH AND WEATHER																			
	JAN., NOV., DEC.					FEB., OCT.					MAR., APR., AUG., SEPT					MAY, JUNE, JULY				
	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull
11 A.M. to 1 P.M.	22	16	11	8	4	22	16	8	5.6	4	32	22	16	11	8	32	22	16	11	8
10-11 A.M. and 1-2 P.M.	16	11	8	5.6	35	16	8	5.6	4	35	32	22	16	11	8	32	22	16	11	8
9-10 A.M. and 2-3 P.M.	11	8	5.6	4		11	5.6	4	3.5		22	16	11	8	5.6	22	16	11	8	5.6
8-9 A.M. and 3-4 P.M.						8	5.6	4	3.5		22	16	11	8	5.6	22	16	11	8	5.6
7-8 A.M. and 4-5 P.M.											16	11	8	5.6	4	11	8	5.6	4	3.5
6-7 A.M. and 5- P.M.											11	8	5.6	4	3.5	8	5.6	4	3.5	
5-6 A.M. and 6-7 P.M.																5.6	4	3.5		

The numbers given in the chart indicate the diaphragm opening necessary under the F system, which is the system used in marking the diaphragm opening on nearly all cinematograph lenses. They are F 3.5, F 4, F 5.6, F 8, F 11, F 16, F 22, F 32—each succeeding number in this series giving one-half the exposure of the one preceding. Other intermediate numbers are sometimes given, but not often, and may be practically disregarded when using this chart. In the following classification of subjects, the diaphragm opening should be modified from the one given in the chart according to the direction given after each class.

For example, we wish to make a picture in June, at four o'clock in the afternoon, of some red brick building on a hazy day. Under June we look in the hazy sun column and opposite the time we find the exposure to be F 16. For this classification the increase is two points, or F 8.

SUBJECTS.—For other subjects modify the exposure for an average landscape as given for the class of subject.

CLASS A.—Studies of sky and white clouds. Decrease opening three points.

CLASS B.—Open views of sea and sky; very distant landscapes; studies of rather heavy clouds; sunset and sunrise studies. Decrease opening two points.

CLASS C.—Open landscapes without foreground; open beach, harbor and shipping scenes; yachts under sail; very light colored objects; studies of dark clouds, snow scenes with no dark objects; most telephoto-subjects outdoors; wooded hills not far distant from lens. Decrease opening one point.

CLASS D.—Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well lighted street scenes; persons, animals and moving objects at least thirty feet away from the camera. Increase opening one point.

CLASS E.—Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook scenes with heavy foliage; shipping about the docks; red brick buildings and other dark objects; group outdoors in the shade. Increase opening two points.

CLASS F.—Portraits outdoors in the shade; very dark near objects, particularly when the image of the object nearly fills the plate and full-shadow detail is required. Increase opening three points.

CLASS G.—Badly lighted river banks, ravines, glades and under the trees. Wood interiors not open to the sky. Increase opening four to five points.

For back lighting and Rembrandt effects, give an additional increase of one point more than indicated by the classification.

Subjects which require openings much greater than afforded by the lens used should not be attempted, as the film is only wasted.

Bad Film Stock.

A. D., Brownsville, Texas, returns with more details concerning his trouble with film fresh from boxes being stuck together so tightly that the film tears at the sprockets before it will unroll:

"You say to keep the negative in tin cans and carefully taped. Which is what I do until I use it. But it is under these same conditions in the cans sealed that I find my negative stuck on removing it. It's in the can and sealed with the usual tape as sent out by Eastman and it is sealed as well as tape can do it that I find my negative in the shape referred to. I don't expect to keep it for any length of time after its removal from the cans. But how does the moisture enter the cans? It appears as if the tropical heat or warmth has a tendency to produce the sticky annoyance. It would not appear as if moisture alone or at all in this case was responsible.

"The only remedy I can see for me is to keep as little as possible on hand. Still, I am not in position to do this satisfactorily as I never know when I will need 100 feet or when I might urgently need 1,000 feet. It depends on sudden occurrences for which I have to provide and then I find by negative, not all, but some of it useless."

The film which you get stuck together in well sealed cans cannot have been in the proper condition when shipped and you should return it and demand that your money be returned or good film sent you in its place.

I have taken pictures in much worse climates than South Texas and with reasonable care have never experienced the trouble which you describe.

Exposure With Nitrogen Lamps.

Al Lindmark, Chicago, asks:

"When nitrogen lamps are used can the exposure be calculated the same as with mercury vapor lamps?

Please tell me where I can get some literature on the new Shusteck camera?"

By using an exposure meter the value of any type of light may be estimated. It is difficult to estimate the comparative value of nitrogen lamps and Cooper-Hewitt tubes without knowing just what type of installation is used. Using banks of eight Cooper-Hewitt tubes of the standard type tney seemed to have about twice the photographic value of twelve 1,000 watt nitrogen lamps arranged in a similar sized bank. The Cooper-Hewitts were fitted with the usual half cylinder white porcelain enamel reflectors and the nitrogens with semi-parabolic shaped hoods with white enamel reflecting surface.

Unfortunately this department has not heard before of the Shusteck camera and will be glad to hear from any reader who can give any information in regard to it. In addition, anything within the jurisdiction of this department in the way of new cameras, apparatus, or news contributed by its readers, will always find a welcome.

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Comments on the Films

General Film Company

ARLINE'S CHAUFFEUR (Biograph), Oct. 25.—This one-reel drama bears but slight relation to things as they are. It is a pleasant little romance, nevertheless, and everyone will be glad to learn that matters turn out quite properly and Arline's chauffeur becomes her husband, as well. Isabel Rea, Jack Mulhall, W. J. Butler and W. C. Robinson supply a satisfactory quality of acting.

THE INEVITABLE PENALTY (Lubin), Oct. 25.—The danger to a woman in "loving not wisely, but too well" is illustrated in this one-reel drama, written by David Ellis. The film is full of action and has received thoughtful direction by Percy Winter. Octavia Handworth, William Wilson, Gilbert Ely and Louis Mortelle act with excellent effect.

HEARST-SELIG NEWS PICTORIAL, NO. 85, 1915 (Selig), Oct. 25.—A class flag rush at City College, New York, gives a spirited opening to this number. Other items of interest: Suffragette parade, Boston; the Mayor of Chicago at the Panama-Pacific Exposition; Lucile fall and winter styles; new summer home for President Wilson, Long Branch, N. J.; opium pipes and drugs destroyed at Los Angeles; San Francisco high school girls compete in athletic sports; railroad wreck, Randolph, Kans.; Italian troops on Austrian border.

THE PRINCE IN DISGUISE (Vitagraph), Oct. 25.—A charming juvenile comedy in one reel has been written by W. A. Tremayne, and it is delightfully played, with Bobby and Helen Connelly in the star roles. The human touch is irresistible. Mabel Kelly, Frances Connelly and Robert Gaillard are the grown-ups of the cast.

THE KNAVES AND THE KNIGHT (Kalem), Oct. 26.—A diver has nothing on Bud Duncan, in this one-reel burlesque comedy, as Bud is thrown into a lake while incased in a suit of armor. The comic mishaps leading up to this situation are plentiful, Bud having donned the hardware in order to annex a lot of silverware. Rube Miller, Martin Kinney and Ethel Teare assist in the fun-making.

PLAYING IN TOUGH LUCK (Lubin), Oct. 26.—D. L. Don, Ferdinand O'Beck and Eleanor Blanchard are cast for the comic trio in this one-reel farce, written by Daniel Ellis. The fun is of the burlesque type and is well suited to the methods of all concerned. The situations, and not "funny falls," furnish the laughs.

THE RACE FOR A GOLD MINE (Selig), Oct. 26.—Tom Mix wins the race. This is a guarantee that there is plenty of hard and reckless riding in the picture. The reel discloses a breezy western story and Tom once more wins the girl of his choice, as well as the race.

DREAMY DUD UP IN THE AIR (Essanay), Oct. 27.—Wallace A. Carlson has discovered a number of surprising adventures for Bud and Wag in this animated cartoon, and then lands his hero safely back in his bed again. The picture is quite as amusing as the rest of the series. Scenes in the Canadian Rockies are on the same reel.

ITSKY, THE INVENTOR (Vitagraph), Oct. 27.—The central idea of this one-reel comedy is novel and is the mainspring of a lot of laughs. Hughie Mack is responsible for the larger portion of the fun, good work also being done by Harry Fisher and Florence Natol. C. Jay Williams made the production.

A TRICK OF FATE (Biograph), Oct. 28.—The three characters which tell the story in this one-reel photoplay are enacted by Charles Perley, Hector V. Sarno and Augusta Anderson. It is a tense little drama, its scenes laid in the far West, and its strong points are well brought out by the cast.

FUN AT A BALL GAME (Essanay), Oct. 28.—The surroundings and incidents in this one-reel comedy are comparatively novel and also vastly amusing. The leading role is played by Jewel Mendel, who is assisted by a good cast.

KIDDING THE GOATS (Mina), Oct. 28.—There are two comedies on this one reel, the title of the second picture being "A Matter of Form." Both are of the liveliest description, from a knock-about point of view, and will prove amusing to many patrons of the screen.

THE UNFORGIVEN (Vitagraph), Oct. 28.—This is a dream picture, and the unhappy ending of a good man's romance, which is shown to an audience, has no foundation in fact. The dream is a tragic one, however, and the acting of Charles Wellesley, L. Rogers Lytton and Zena Keefe makes it seem very real.

THE WONDER CLOTH (Lubin), Oct. 29.—The "wonder cloth" is a bullet-proof vest, and Benjamin Lev, the author, has written an interesting story in connection with it. The picture is in one reel, Melvin Mayo, Adda Gleason, L. C. Shumway and George Routh forming a satisfactory cast.

A CASE OF EUGENICS (Vitagraph), Oct. 29.—The fun in this one-reel comedy seems rather labored, in comparison to most of the pictures in which Mr. and Mrs. Sidney Drew are the leading actors. However, there are many hearty laughs in it, and Bobby Connelly is also a member of the cast.

General Film Company Specials.

THE PRICE OF AMBITION (George Kleine), Oct. 25.—Three people tell the story of this two-reel drama. The part played by Ethel Grandin is that of a wife who is forced by her husband to assist him in obtaining money from a wealthy man by passing herself off as her husband's sister. Owing to the lack of character in the wife, Miss Grandin is unable to make the part a strong one, although she acts with sincerity and good judgment. The production is creditable.

THE NET OF DECEIT (Kalem), Oct. 25.—The characters in this three-reel drama range from a simple fisherman to a spy, a foreign diplomat, a powder king and an adventuress. The lady in question flirts with the fisherman, but learns to love him and gives up her evil ways for his sake. Melodramatic situations abound in the play, but it lacks that inevitableness which is the most necessary feature in a plot. Harry Millarde has given it a good production. The leading parts are acceptably filled by Roland Bottomly and Alice Hollister.

A MYSTERY OF THE MOUNTAINS (Biograph), Oct. 26.—Homely folk, of simple life and primitive passions, are the men and women in this two-reel drama. The character drawing has been done by a skillful hand, and the story which is unfolded is strong of motive and full of interest. The acting is uniformly excellent and is contributed by Ivan Christy, Jack Drumeir, Jos. McDermott, Mary Malatesta, Kate Bruce, Sidney D'Albrook and James Fuery.

MISS FRECKLES (Essanay), Oct. 26.—Ruth Stonehouse comes very near being the whole thing in this two-reel comedy. She impersonates a denizen of Hogan's Alley, and is first seen "rushing the can" for her Dad. Her performance is well rounded and delightfully humorous. The comedy reflects credit upon the author, H. Tipton Steck, and offers excellent roles for Frank Dayton and Marion Skinner.

HARVEST (Biograph), Oct. 27.—Madame Janauschek, the celebrated Polish actress, made a great success of the stage version of this three-reel photoplay. The drama is a strong one, with a gripping heart interest, and has been expertly arranged for the screen. The parts are all most capably played by Franklin Ritchie, Louise Vale, Gretchen Hartman, Jack Drumeir, Herbert Barrington, Charles H. Mailes, Jack Mulhall and Vola Smith.

BY WHOSE HAND (Kalem), Oct. 27.—The mystery in this two-reel drama is well sustained. Not until Hamilton Smith, the author, is ready to reveal the secret, does the truth come out. It is a crook drama and is spiritedly acted by Harland Moore, Marguerite Courtot, Richard Purdon and Robert Vaughn. A short animated cartoon, "There's Villainy Afoot," is on the last reel.

THE MAN OF GOD (Lubin), Oct. 27.—A priest, a young woman and a degenerate are cast upon a desert island, in this two-reel drama. The priest has great difficulty in saving the girl from being assaulted by the other man. The degenerate dies, the girl is saved and the priest remains on the island. The picture will offend many patrons of the screen. Earl Metcalfe, Ormi Hawley and Kempton Green comprise the cast.

THE STRANGE UNKNOWN (Lubin), Oct. 28.—Paris and New York are the scenes of this three-reel photoplay, which is melodramatic in plot and contains an interesting story. The acting of the cast meets every demand. A review of this picture appears in this issue.

THE MYSTERY OF ROOM 13 (Edison), Oct. 29.—A review of this picture appeared in the issue of Oct. 30, page 813. It is a well-constructed melodrama, finely played by a large cast, Lillian Herbert and Mare MacDermott taking the principal characters.

Metro Pictures Corporation.

PENNINGTON'S CHOICE (Quality—Metro), Nov. 8.—Francis X. Bushman and Beverly Bayne are featured in an ingenious story that has an unexpected denouement. Miss Bayne plays a dual role, that of a society girl and that of the untutored daughter of a Canadian woodsman. In changing from one to the other her transformation is complete. Mr. Bushman is excellent in the character of an easteru college man whose courage is severely tested. This subject is reviewed at length on page 1156.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 43, 1915 (Oct. 28).—Interesting items of this issue are the testing of the new life preserver in New York Bay, scenes of the revolution in Haiti, President Wilson arriving at Princeton to cast his vote for woman suffrage, baseball fans in San Francisco watching the world series, and George Cohan laying the corner stone of the new Friar's Club Building in New York City.

THE SMUGGLER'S CAVE (American), Oct. 29.—This film is based on an old theme, wherein the simple girl of the sea coast falls in love with a stranger, and gets into serious difficulties therefrom. The picture is prettily staged and holds the interest fairly well.

ZABLITZSKY'S WATERLOO (Casino), Oct. 31.—This is one of the Casino comedies in which Cissy Fitzgerald appears. Rather a startling

opening is given the picture with an unequally balanced wrestling match between Zablitzsky and his trainer. Zablitzsky, be it known, possesses a considerable number of pounds avoirdupois of good solid flesh, and wallops his rivals in love to a finish. The comedy is a very good one, and was made at the Gaumont studios.

PUTTING PAPA TO SLEEP (Novelty), Nov. 1.—In which a girl changes places with her maid in order to elope with her lover. Elopers and pursuers wind up in the police station. Some of the small business is funny, but the production as a whole is an average one.

ONE TO THE MINUTE (Beauty), Nov. 2.—A bright little comedy number, featuring Frank Borzage and Neva Gerber. The young club man robs his fellow-members on a bet, but gets in bad when his supposed friend skips with the proceeds and turns out to be a crook. The number is pleasing.

SEE AMERICA FIRST (Gaumont—No. 8), Nov. 2.—The Mutual Traveler visits Boston, Concord, Cambridge and Marblehead in this half-reel. Some fine scenic views are shown of this historic locality.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 2.—On same reel with above. This shows Pa and Ma Jones in some drawings animated by H. S. Palmer. The moving day adventures prove amusing.

ON SECRET SERVICE (American), Nov. 5.—Winifred Greenwood, Edward Coxen and George Field appear in this number. The girl's father turns out to be a badly wanted counterfeiter, but the secret service agent is himself a crook. The story holds the interest and is fairly strong.

BILLY VAN DEUSEN'S CAMPAIGN (Beauty), Nov. 6.—An amusing comedy in which Van Deusen loses out in an attempt to do something to distinguish himself in order to win the girl he loves. His competitor for mayor of the town has a cleverer scheme than he for obtaining votes, and so Van Deusen is obliged to take a back seat in a very undignified manner. The comedy of this number is good.

DOES IT PAY TO ADVERTISE? (Casino), Nov. 7.—A theatrical couple, believing in the adage, "it pays to advertise," hire a baby, keep the boarders in the house awake all night with the crying of the baby, and end in the police court after participating in a number of ungraceful situations. This number contains considerable of the kind of comedy that the average audience likes.

THE MISTAKE OF MAMMY LOU (Thanhouser), Nov. 7.—The old negro mammy sees her young mistress with a revolver and thinks she is going to kill herself. She runs and brings the lover, with whom the girl had quarreled. There is an attempted burglary and the reel closes amid great excitement. A light, pleasing number.

LULU'S LOST LOTHARIOS (Falstaff), Nov. 8.—This is an original and amusing number, in which the jealous sheriff locks up his rivals, one by one. Suburban Holmes, a detective, manages to get them out. The plot is slight, but pleasing.

THE DOUBLE CROSS (Cub), Nov. 12.—A George Ovey comedy in which the comedy lead tries to usurp the place of one who has entrusted him with the entertainment of his young aunt until his return. On the return of the master of the house considerable trouble arises which ends in the tragic dethroning of the would-be nephew.

Mutual Film Corporation Specials.

PLAYING FOR HIGH STAKES (Mustang), Oct. 29.—This is a two-reel western drama which is fairly interesting. The story is of how a western saloonkeeper, falling in love with the brother of a pretty newcomer to the village, tries to keep the young man straight, and eventually gives up his saloon and buys stock in a mining company for the sake of winning the love and respect of the girl. The story is not above the ordinary, but is moderately entertaining, as produced in the film.

THE WASP (American), Nov. 1.—A two-reel number, featuring Vivian Rich. She is first seen dressed in men's clothes, robbing a house. She afterward reforms and takes charge of a relief bureau. Her heart is touched by the sight of so much poverty and she again steals, devoting the proceeds to buying things for the poor. Later she marries a man who has befriended her. The story suffers from the weakness usual to plots wherein a person commits a crime in order to accomplish good of some sort. The leading character holds the interest, but the offering as a whole is not very strong.

WHEN AVARICE RULES (Centaur), Nov. 4.—A two-reel animal melodrama in which Bonavita as the villain kidnaps the ward of the man who has insulted him. He places her in an apartment from which there is no escape except the lion's den. The wife of the animal trainer releases the young woman at the instigation of her sweetheart, and is maltreated in a brutal manner by her husband for her pains.

THE LAW OF DUTY (Reliance), Nov. 7.—A two-reel German military drama which is rather overdrawn as regards action. The story centers around a situation that has been utilized many times before, that of a father sitting in judgment on his son, learning eventually that his surmises are wrong, and that the son, in place of being the turncoat that he had accused him of being, is a hero.

ALICE OF HUDSON BAY (American), Nov. 8.—A two-reel production directed by Chas. Bartlett. The picture is an interesting one with Winifred Greenwood in the feminine lead, and George Field as the villain. The only serious fault to be found with the production is the typically western character of the country where the scenes are laid. The story treats of a circumstance where a man is arrested for the crime of another. The perpetrator of the crime at his death confesses, and the imprisoned man is released. There is a love tale also running through the weave of the story which brings into prominence Alice, the daughter of the trader, and one of the Canadian Mounted Police.

THE DEVIL'S DARLING (Rialto), Nov. 8.—A three-reel subject featuring Francine Larrimore, who proves attractive in the lead. The plot is a variation of the "Faust" theme; in this case a woman sells her soul to the devil in order to retain her beauty. This part of Irma is a repulsive one, yet well handled; she entices the girl from her work and tries to procure her ruin. Phillip, a young minister, arrives just in time to save the girl from a wretched fate. This combines a half-mystic theme with some familiar white slave situations. It is well-constructed and a fairly strong offering of its type.

Pathe Exchange, Inc.

PATHE NEWS, NO. 85, 1915 (Pathe), Oct. 23.—Besides the usual number of scenes from the front, we see in this issue Geo. M. Cohan laying a corner stone for a new Friar's Club Building, and the Klicatat Indians carrying home their allotment of fish in the Wind River district.

Pathe Exchange, Inc., Specials.

NEAL OF THE NAVY, NO. 9, "The Yellow Peril" (Panama Films), Oct. 18.—"The Yellow Peril," which is the title of this number, has, in addition to its entertaining qualities, an educational value, in that it shows how to combat with the disease breeding mosquito. There is a thrilling visualization of how the villain, Hernandez, had Neal and Annette placed in the heart of the mosquito swamp, and their rescue from death by the brute man, and later their safe return to the village by the help of the rescue party from the village.

NEW ADVENTURES OF J. RUFUS WALLINGFORD, "The Lilac Splash" (Pathe), Nov. 1.—"The Lilac Splash" is the name of this number of this series. This time a very elaborate lilac dress figures largely in the story. This is not just as amusing as some of the rest of the series, but has a goodly fund of humor at the same time.

THE MENACE OF THE MUTE (Gold Rooster Play), Nov. 5.—The second of the Ashton Kirk series staged by Arnold Daly. It is a thrilling melodrama, well produced, and reviewed at length elsewhere in this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 190 (Universal), Oct. 27.—Football, Uncle Joe Cannon on the stump, fashions, Rookies training near Chicago, war scenes at the front, Hy Mayer drawings and other features appear in this number.

A DAY AT MIDLAND BEACH (Joker), Oct. 30.—A low comedy number, in which a boob takes his girl on a trip to the beach. He falls off a ferry boat on the way and later takes a tumble from a Ferris wheel. The fun is of a rough sort, but will serve to please some observers.

TWENTIETH CENTURY SUSIE (Joker), Nov. 6.—A "rube" comedy number with Wm. Franey, Gale Henry and Lillian Peacock in the cast. The natives turn out to meet the coming young lady with a band, but she turns out to be old and homely. This is quite amusing in its way.

CUPID AND THE SCRUB LADY (L-KO), Nov. 7.—A very funny low comedy number, featuring Alice Howell as a scrub lady. She is very much in love with the boss and desires to become a real lady. Her chance comes when she saves his safe from being robbed. A good offering of the burlesque type.

THOSE KIDS AND CUPID (Nestor), Nov. 8.—A comedy number, by Thomas Delmar, featuring Ray Gallegher and Billie Rhodes. The girl's little sisters place some silverware in the young man's pockets and a policeman takes him for a burglar. The plot is light, but amusing and well pictured.

GETTING HIS GOAT (Imp), Nov. 9.—A comedy number, featuring William Garwood and Violet Mesereau. A goat gets the hero's clothes while he is bathing; the picnic party is upset by a snake. Numerous other amusing adventures are shown. A pleasing light subject.

PARSON OF PINE MOUNTAIN (Rex), Nov. 9.—Ben Wilson, Joseph Girard and Dorothy Phillips appear in this. The characters live in a mountain district and the young parson forces the girl's lover to wed her after he has betrayed her. The settings and cast are pleasing; the story quite appealing, though not very new in plot.

FATHER'S LUCKY ESCAPE (Nestor), Nov. 13.—In which a young man plays waiter in order to see his best girl at a restaurant. The scene in which she lures his father into a flirtation has a "sporty" tone and lacks any great novelty. A fair comedy number.

Universal Film Mfg. Company Specials.

THE MAN IN THE CHAIR (Gold Seal), Sept. 14.—A two-reel number, written by Hobart Henley, who also plays the lead. He is assisted by Grace Thompson, Burton Wilson, Ray Hanford and others. The story, which is chiefly concerned with the trial of the invalid hero for murder, is a most absorbing one and excellently presented. The wrath of the life-long sick man is aroused to the extent that he walks and meets a man in hand-to-hand conflict. He is acquitted after confessing to his crime. This is new and unusual throughout. It makes a strong offering.

SUCH A PRINCESS (Rex), Nov. 7.—A charming little three-reel fairy story, with Elsie Albert, C. Norman Hammond and others in the cast. The prince is compelled to marry very quickly in order to retain his throne. He does not like women, but on a hunting trip meets Wildflower, a girl of the woods. He marries her and carries her to court, where her bucolic ways attract great attention. The prince becomes irritated, but she saves him from his enemies and his love returns. This is not remarkable for its settings or characterizations. The story, however is a very pretty one and leaves a good impression on the observer.

ON THE LEVEL (Gold Seal), Nov. 9.—A two-reel number, featuring L. M. Wells, Jack Wells, Herbert Rawlinson and Jean Taylor. Jim, the younger brother, assumes guilt for his brother's forgery. Later the brother makes confession, while facing death, and Jim is exonerated. Jim, in the meantime, writes a play and falls in love with an actress who is masquerading as a housemaid to gain local color. The love story is a pleasing one and the number is entertaining, though not dramatic.

HEARTS THAT ARE HUMAN (Big U), Nov. 11.—A three-reel number by J. Jackson. This has a slight tendency to melodrama in the opening scenes, where the hard-hearted father turns his girl away from home. The action is a little jerky. Later, however, the story becomes very interesting. It is all familiar material, but is handled in a way that gives a fresh view of a girl's struggles in the world. The heroine of this is a pretty girl who makes good as a concert singer and then triumphs on the operatic stage. She has trouble with a married man, but later finds happiness with her own lover. This has numerous elements of universal appeal.

WHAT THE RIVER FORETOLD (Bison), Nov. 13.—An excellent three-reel western, based on a story by Peter B. Kyne. Sherman Bainbridge, Edythe Sterling and Jack Holt play the leading roles. The old Indian legend is nicely woven into the story. The mystic draught at the stream by the two partners results in a complete carrying out of the old superstition. There are some fine scenic effects in this. It leads up to a fitting climax and makes, on the whole, an offering well above the average.

V-L-S-E, Inc.

THE RIGHTS OF MAN, a story of War's Red Blot (Lubin), Oct. 25.—An unusual five-part production inspired by the European war. Louis Reeves Harrison wrote a scenario in which he aims to show the horror of conditions resulting from autocratic rule. Contrasted with the menace of militarism, democratic institutions appear in a very favorable light. Director Jack Pratt gave the picture an appropriate setting and the principal characters were adequately presented by Rosetta Brice, Richard Buhler, Francis Joyner, Charles Brandt and George Clarke.

THE CRIMSON WING (Essanay), Nov. 1.—Using a novel by Hobart C. Chatfield-Taylor as the basis of the story, E. H. Calvert has produced a six-part romance of the European war for the Essanay Company. The picture is beautifully staged, has many popular qualities and is excellently acted by Mr. Calvert, Beverly Bayne, Ruth Stonehouse and Bryant Washburn.

THE TURN OF THE ROAD (Vitagraph), Nov. 1.—Isabel Johnston wrote the scenario for this five-reel Blue Ribbon feature and Tefft Johnson produced an unusually appealing picture, in which Naomi Childers, Joseph Kilgour, Virginia Pearson and Bobby Connelly appear. It is the story of a mother's love for her son and of a husband's infidelity when tempted by a flirtatious young woman. A happy conclusion is brought about in a reasonable fashion.

World Film Corporation.

BOUGHT (Shubert), Nov. 1.—Lawrence McCloskey wrote this story of an impecunious author's romantic adventures in marriage and on the stock exchange. It was ably directed by Barry O'Neill, with Frederick Lewis and Ethel Gray Terry in the principal roles, those of the unsuccessful writer and the girl who becomes his wife. The picture reaches its most exciting moments in the stock exchange scenes in the last reel.

SHOULD A WOMAN FORGIVE? (Equitable), Nov. 8.—A five-reel offering made by Horkheimer Brothers and featuring Lillian Lorraine. It is a sex problem picture in which the married woman's part is ably taken by Mabel Van Buren. Both sides are acted well, though Miss Lorraine is perhaps more artistic in her interpretation of a Gypsy-like woman. A longer review will be found on another page of this issue.

Associated Film Sales Corporation.

SHOT AT SUNRISE (Monte), Oct. 25.—An amusing eccentric comedy which is a go-between farce and burlesque. In many ways the comedy is decidedly original, and has been cleverly developed. It starts out with masculine rivalry over an eccentric feminine, and ends in a most remarkable fusilade of misaimed cannon. This comedy will be liable to please any audience.

AND HE CAME STRAIGHT HOME (Atlas), Nov. 2.—It is easy to believe that by many audiences this comedy would be greeted with roars of laughter. It cannot be highly recommended, however, because it is one stagger of drunkenness from beginning to end. A few amusing scenes are enacted in a cemetery where the Empress of Egypt, according to the drunken husband's story, with her cruel husband, step out from the tomb for his entertainment.

UNEXPECTED REWARD (Liberty), Nov. 2.—This is an attractive one-reel western drama. It is presented as a story within a story. A young man, returned from the West, telling his mother and sweetheart of how he injured his wrist, gives a vivid description of how a bandit entered his cabin, and forced him, at the point of a gun, to lure a posse that appears on the hills nearby off his track. The incidents attendant on the chase and the eventual obtaining of an unexpected reward of $500 for the capture of the bandit are interesting.

Associated Film Sales Corporation Specials.

IN AND OUT (Banner), Nov. 2.—A two-reel comedy of rather an ordinary sort. A good deal of it centers about a young woman who, attracted by a moving picture actor, tries to enter the game somewhat to her sorrow. The picture might be amusing to some audiences, but is not a first-class comedy.

HILARY OF THE HILLS (Santa Barbara), Nov. 2.—Gertrude Bondhill and Ralph Gray are featured in this two-reel production. The story is of the western mines and is of a fairly interesting character. Gertrude Bondhill plays the role of a simple girl of the hills very acceptably, and Randolph Gray, as the new superintendent of the mines, does good work. There are several thrilling situations in the run of the picture.

Miscellaneous Specials.

THE FAMILY STAIN (Fox), Oct. 18.—The opportunities for suspense in this five-part mystery melodrama are partially lost, owing to a lack of clear explanation of the situation in the early scenes of the picture. In its entirety the production is rather harrowing, but well handled by the director. The acting of Frederick Perry, Walter Miller and others is satisfactory.

Flickers

WEDNESDAY afternoon, October 20, was a very big day for the staff of the All Features Film Co. They sure did cut loose and forget they had come to the office that day or to do any work at all. The reason for it all was that George Ames, general manager of the company, went and married. Frances Eugenie Baker was the young lady that upset business in general around 126 West 46th street that afternoon. The motto now is, "Let George do it."

George Ames.

Mr. and Mrs. George Ames hopped a rattler direct for the Thousand Islands and will spend their honeymoon counting them all to make sure that none of them have been taken in for the winter season.

Stop a minute and look up at George. We trust that he will preserve and always wear that little smile, which has become as well known as he himself.

* * *

We haven't heard a word from Jay Cairns, the broncho buster, yet, and now we dare him to come to New York.

* * *

Arthur Lucas, general exchange representative for the Triangle Film Corporation, after making a complete trip around the states, is back in New York City again.

* * *

W. H. Rudolph, Eastern representative for F. O. Neilsen, leaves for an extended trip Friday. The first stop will be Chicago, for a visit to the home office.

* * *

Jack Cunningham, of the Mirror Films Company, is in Chicago making arrangements for the publicity campaign about to be launched by his company.

* * *

C. Lang Cobb, of whom we have not seen or heard a word about for some little time, was observed lounging around the Astor lobby Monday noon time.

* * *

Frank Carroll had Nate Block, of the Kansas City Feature Film Company, and a devout follower of the Moving Picture World, under his care last week, and was showing him the sights. MAC.

JEFERSON JOINS HORSLEY.

L. V. Jefferson has been added to David Horsley's scenario staff, which also includes Charles Mortimer Peck and Miss Theodora Harris. Among Mr. Jefferson's plays which have been produced are "Both Sides of Life," "The Grail," "The College Orphan," "The Faddist," featuring Henrietta Crosman; "A Splendid Crook," with Henry B. Warner; "Cupid's Thumb-Print," "The Temptation of Adam," and many others of equal note. For Mr. Horsley, he is responsible for the scenario in which Irving Cummings makes his first appearance as a David Horsley star. He is also at work writing the plots and business for the "Stanley's Adventures in Africa" series, which is now being carried on in the Centaur Features under the direction of Frank Montgomery.

F. L. GREENWALD OF OHIO IN TOWN.

F. L. Greenwald, manager of the Exclusive Features Company of 211 Columbia Building, Cleveland, has been in New York for a week. Mr. Greenwald has been making a search for good features for his company.

Chicago News Letter

By JAS. S. McQUADE.

Patriotic Pictures Prevail.

AN ATMOSPHERE of patriotism seems to prevail in Chicago these days. Soldiers and sailors and members of patriotic organizations may be seen most any afternoon or evening marching in groups to the Olympic theater to see Vitagraph's "The Battle Cry of Peace," and many of them are bound for the Colonial theater, where "The Birth of a Nation" is still running successfully.

As guests of J. Stuart Blackton, five hundred Fort Sheridan "Rookies" (business and professional men of Chicago and nearby towns, who have had military training under the supervision of army officers), saw "The Battle Cry of Peace" on Tuesday evening, October 26. Colonel W. N. Nicholson and Congressman M. B. Madden, sponsors for the Fort Sheridan Training Camp, declared "The Battle Cry of Peace" to be a fine lesson in preparedness.

By invitation of D. W. Griffith, the "Rookies" attended the regular exhibition of "The Birth of a Nation" on the following Friday night, October 29. They assembled at the Sherman Hotel, and marched in a body to the Colonial theater, to the music of the Fort Sheridan band.

Other patriotic organizations to give their support to "The Battle Cry of Peace" are the National Security League and the Chicago chapter of the Navy League. Fifteen hundred members of the National Security League attended an exhibition of the picture on Wednesday evening, October 27. Several members of the organization highly endorsed the subject when addressing the spectators that evening.

The Navy League intends to make a special event of attending an exhibition of the picture during United States Navy Week in Chicago, which began Monday evening, November 1. Five hundred members of the league have already been supplied with tickets.

Strand Activities Broaden.

Announcement was made recently by the Strand Theater Company that it has increased its capitalization to $1,000,000, and plans have been completed for five more Strand theaters to be erected in this city; four to be located in the outlying residence districts, and one in the "downtown" district, in addition to the present one at Wabash avenue and Seventh street.

The stock of the new Strand organization, on its $1,000,000 basis, has already been subscribed for by thirteen prominent Chicago business men. In discussing the resultant growth of the organization, the management stated that there were 33,000 paid admissions to the Strand theater in the last seven days. Geraldine Farrar, in the Lasky-Paramount production of "Carmen," has proven to be a remarkable drawing card, and the discriminating Strand clientele built up at Orchestra Hall has been retained at the new location.

In addition to the present officers of the Strand Theater Company, the latest Strand venture will be supervised by a directorate of thirteen stockholders.

Chicago Film Brevities.

William N. Selig has been appointed by Mayor Thompson to succeed Robert J. Roulston as one of the trustees on the Board of Education in this city. Mayor Thompson named seven new appointees to the board, in all, at a council meeting on Tuesday, October 26. The new members will take their seats as soon as the appointments have been approved by the council.

* * *

The first public presentation of Essanay's "The Crimson Wing" was given at the O'Neill theater, in Lake Forest, for the benefit of the Lake Forest Young Women's Christian Association, on Tuesday evening, November 2, at an admission price of $1.50. Lake Forest was the location of many scenes in the production, and a number of residents of that fashionable suburb took part in minor roles.

* * *

Last week was "Farewell Week" for pictures at Hamburger's Fine Arts theater on Michigan avenue. The house will be given over, temporarily, to the Fuller Sisters, beginning early next month. "The Better Woman," presented by the Equitable Motion Picture Corporation, and two short comedies were the final screen offerings at that theater.

* * *

Captain Harry Lambart, vice-president of the Mirror Films, Inc., New York, arrived in Chicago last week to begin the organization of his forces in this city. He will return to New York in time to take part in the production end of the Mirror films, which will begin at the company's studio on Long Island some time in November.

* * *

The winners of the Selig-Tribune contest, entitled "Funniest Event in Your Life," have been awarded prizes as follows: First prize, $175, to Peter Sherlock Gurwit; second prize, $150, to Olive K. Weldon; third prize, $100, to Miss Harriet Snow; fourth prize, $75, to E. A. Bryant.

* * *

The first issue of the new Paramount Weekly will be released in New York on November 8, and two days later, in Chicago. One thousand feet of news of the world and 300 feet of local doings in Chicago will be photographed weekly.

* * *

W. C. Aldous, of the technical division of the Industrial Moving Picture Company, has returned to Chicago after spending four weeks in the east studying film manufacturing conditions. The Industrial Moving Picture Company desires to express its appreciation of the courtesy extended Mr. Aldous by A. F. Gall, of the Edison Laboratories at Orange, N. J.; W. S. Sistrom and Tom Harding, of the Universal Film Manufacturing Company; Mr. Carleton, of the Duplex Company, and Herbert Carleton, of the Rolph studios, Pathescope Company of Boston.

* * *

H. A. Spanuth, general manager of the Central Film Company, returned to this city Thursday, October 20, from a trip to Indianapolis. He reports that his Indianapolis office is doing good business, and advanced the information that H. Liebler, general manager of the Indianapolis branch of the General Film Company, has plans under way for a large moving picture theater, to be built in the near future on the Circle, opposite the English Hotel, in Indianapolis. The new house will have a seating capacity of 2,000.

* * *

Since the exploitation of "The Chronicles of Bloom Center" by the Selig Company, a letter has been received by them from the Mayor of Bloom Center, a little hamlet of the middle west, requesting all information possible regarding the picture. The town of Bloom Center boasts of an inhabitance of 300, and it is planned to exhibit Selig's picture in the town hall.

* * *

An unique feature of the handsome residence being erected at 6231 Sheridan road, for S. S. Hutchinson, president of the American Film Manufacturing Company, will be a moving picture theater in the basement. A regular stage of small size will house the screen, and on either side of the stage will be fountains displaying an assortment of colored lights. Highly upholstered seats will be installed for the comfort of the guests. The house itself is of the Italian Renaissance style, and was designed by Tallmadge & Watson.

* * *

William Schriber has been engaged by the Ascher Brothers to look after the details in the construction of their Frolic theater, which is now in process of completion at Fifty-fifth street and Ellis avenue. Mr. Schriber will also manage the house after it is completed.

* * *

The Feaster Film Feed Company has opened an office in this city in Suite 945, First National Bank Building. E. R. Gardner, the middle west representative of the company, is in charge. Demonstrations of the Feaster Film Feed machine are in progress every day at the Chicago office.

* * *

The popular children's program at the Strand, Saturday

morning, October 30, included "Robin Hood," a three-reel American-Eclair, a single-reel educational, a single-reel comedy, and a solo by Miss Nellie Wulfe.

* * *

Mr. Philippi, of the service department of the Industrial Moving Picture Company, left Chicago Sunday, October 24, on a tour covering Ohio and Indiana. Mr. Philippi will study exhibiting conditions in that territory.

* * *

Negotiations have just been completed for a new moving picture theater to be erected on the property at the northwest corner of Clark street and North avenue. The lot fronts 120 feet on Clark street and 150 feet on North avenue. In addition to the theater there will be two stores, and small offices will occupy the second floor. The entire building has been leased to H. L. Gumbiner for ten years, at an annual rental of $7,000. The plans for the building provide for an exceptionally attractive structure. The theater will contain 1,000 seats, and will be equipped with the most modern ventilating, safety and lighting devices. The equipment will include a $10,000 pipe organ.

* * *

Arthur H. Sawyer, representing the Cort Film Company, producers of "The Whirl of Life," is spending a few days in Chicago. "The Whirl of Life" is a six-reel subject featuring Mr. and Mrs. Vernon Castle, who saw the picture for the first time Thursday afternoon, October 27, when Mr. Sawyer arranged to have it included in the regular program at the Fine Arts theater.

* * *

The Willard theater, at 340 East Fifty-first street, owned by the Hamburger Enterprises, was robbed of $50 early Thursday morning, October 28. A sledge-hammer was used by the robbers to batter open the safe in the manager's office.

* * *

The Castle theater, now in course of construction at 8 South State street, will be opened early in November. Dr. L. Schwartz, C. E. Beck and J. E. Kernott are the backers of this recent theater venture. They promise to exhibit only the cleanest of pictures and will cater particularly to ladies and children.

* * *

The first Chicago showing of Selig's five-reel production, "A Black Sheep," was given at the Hamlin theater Saturday evening, October 23. The management reported a large attendance.

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The Gumbiner Amusement Company has leased a new theater, to be known as the Garden, which is now being erected at 6824-28 South Halsted street. The lease is for a term of ten years, at a net rental of $75,000. The theater will have a seating capacity of 1,000, and will be modern in every respect. The structure will cost about $60,000 and will be completed early next January.

* * *

The double bill at the Ziegfeld theater beginning October 30 will be George Kleine's "The Sentimental Lady," with Irene Fenwick, and Blanche Ring in "The Yankee Girl," a Famous Players production.

* * *

Beginning Sunday afternoon, the Triangle bill at the Studebaker will have Douglas Fairbanks in "The Double Trouble," Bessie Barriscale in "The Golden Claw" and Weber and Fields in "The Best of Enemies."

* * *

M. G. Watkins has succeeded D. W. Hildreth, resigned secretary of the Reel Fellows Club. At the club's last meeting it was announced that the new clubrooms, located at 17 North Wabash avenue, will be opened on the evening of November 17, when the regular Reel Fellows banquet-meeting will take place. Donald J. Bell donated $50 toward buying new clubroom furniture, and E. A. Hamburg volunteered to supply the club with the necessary decorations in the way of photographs, etc.

* * *

Paul H. Bush, well known in Chicago film circles, is now at the head of the New York office of the Indian Film Company, owners and distributors of the Tribune war pictures. Mr. Bush writes that the Tribune pictures broke all records for attendance in the history of moving pictures in New York City. The remarkable advertising campaign on these pictures will be recalled by a good many in Chicago as well as New York. The pictures were distributed on the state rights plan, and all but a few of the states have been disposed of. A full page advertisement of the Indian Film Company may be seen on another page in this issue.

Mutual Gets World's Series

Will Release on November 15 Two Reels Selected from the Mass of Negative Secured at Stirring Baseball Games.

IN accordance with his well-known policy to obtain the widest range of subjects, President John R. Freuler of the Mutual Film Corporation has completed negotiations with the World's Series Film Company for the exclusive rights to two reels of pictures taken when the recent world's championship series was played between the Boston Red Sox and the Phillies at Philadelphia and Boston, October 8 to October 13.

This remarkable picture, which was taken by the company which had the only authentic consent of and was made in cooperation with the National Baseball Commission, is the only accurate pictured account of the series. From three to six cameramen were stationed all the time at vantage points on the diamond and in front of the grandstand, and as a result the picture which will be released in the Mutual program on November 15 contains a most complete record of the series.

Not only are the individual members of the teams shown, but their plays, in coherent sequence, as they were made. The enthusiastic fans, the arrival of President Wilson and his fiancee, Mrs. Galt, the throwing of the ball by the former, and all other events of importance and interest are shown. The two reels will take the place of the regular Monday and Wednesday "Novelty" comedy releases of that week.

Metro Organizes Boosters

Officers and Members of Club Staff Will Meet Weekly to Discuss Food and Dissect Program.

THE Metro Boosters' Club will give its first dinner at Keen's Forty-fourth street chop house on Thursday evening, Nov. 4. This organization has been formed within the Metro Pictures Corporation and its allied companies, and at the first dinner there will be present President Richard A. Rowland, Joseph W. Engel, treasurer; B. A. Rolfe and Max Karger, manager of the Rolfe Photo Plays, Inc.; all the directors who are making the Metro pictures, and these include John W. Noble, Edwin Carewe, Charles Horan, Edgar Jones, William Nigh and Herbert Blaché, together with the local managers, members of the publicity staff and the directors of the corporation and others of the Metro family.

The dinners will be informal and will be followed by a picture showing each week, with a general Metro discussion for mutual helpfulness. Once each month the representatives of the trade press and other important members of the motion picture industry will be invited as guests of the club. Joseph W. Engel will be Master of Ceremonies at the first dinner, and Paul Henkel has arranged a special menu of Metro dishes.

BLANCHE WALSH DIES IN CLEVELAND.

Actress Had the Distinction of Being the First American to Be Starred in an American Feature.

BLANCHE WALSH died in Cleveland on Saturday, Oct. 31, as the result of a relapse following a return to work after an operation. Miss Walsh insisted on keeping her engagements and refused to heed the advice of her physicians. Her husband, William H. Travers, left for New York on Sunday with the body.

Miss Walsh was born in 1873 in New York City, and attended the public schools and Normal College. Her first appearance on the stage was in 1888 in "Siberia." She had been continuously before the footlights ever since. Early in 1912 she appeared before the camera in "Resurrection," a four-part subject by the Masko Company. The picture was released in July of that year, and was the first American feature of that length. So, too, was it a good picture. On the stage Miss Walsh had in 1903 created the role of Katusha in "Resurrection."

TRIANGLE PUBLICITY DEPARTMENT MOVES.

Notice has been sent out by the Triangle Film Corporation to the effect that after Nov. 1 its publicity department will be located in room 1417 of the Masonic building, 71 West Twenty-third street, New York city. This includes the press, pictorial, advertising and musical divisions. The telephone number is Gramercy 1966. Change your records accordingly.

TO OUR READERS.

See notices on page 1105 of this issue, on page 1054 of last week's paper and on page 762 of previous week, referring to publication date.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

EXHIBITOR VS. EXHIBITOR.

One Theater Owner on the Board of Censors Votes Against Competitor's Picture.

LOS ANGELES is a strange place. Here the Board of Censors say that they might as well disband and allow the public to censor its own pictures. That is the opinion of Judge A. P. Tugwell, member of the local board.

This situation arose when the local clippers of film stood up and said "No" when J. A. Quinn, one of Los Angeles' foremost exhibitors, ran "Damaged Goods" for them.

At a private invitational showing of the Mutual picture only two cards were received out of about one hundred and fifty which in any way showed disapproval of the great play. Mr. Quinn requested a reconsideration by the members and they consented. The matter was talked over, one of the women members admitting that she would never forget the picture all her life. Manager Brooks of the Brooks theater was strongly against Mr. Quinn running the film.

Mr. Brooks admitted that he was an exhibitor and a member of the Board of Censors and that he ran features in his house and also that he was against allowing Mr. Quinn, his competitor, to show the picture.

At the present writing the matter is hanging fire until the Board of Education sees the film, the censors having given up the argument and "passed the buck" to the educators.

Meanwhile Mr. Quinn is showing "The Man From Oregon," having laid over the Mutual picture for a week, and the seat sale goes on apace.

GREAT FIRE SCENE STAGED AT INCEVILLE.

Entire Village of Thirty-three Houses Burned Down for Final Scene in Ince-Triangle Production.

The "village-to-be burnt" was completed this week at Inceville, and burned. This fire scene is the climax in a powerful Ince-Triangle picture story featuring William S. Hart. Thirty-three buildings were razed to the ground, while nine cameras registered the conflagration.

In filming this fire Ince stationed his camera men at various points of vantage on the adjoining mountains. Then by the use of white flags he signaled them to commence "shooting," when the torch was applied to one of the oil-soaked

The Big Fire Scene at Inceville.

structures. Quickly the flames spread and within twenty minutes the entire village was ablaze.

A fire to be convincing in a picture must be the real thing. An ordinary "set" will burn too fast and the walls crumble up and fall unreal in the flames. Determined to have no faky-looking fire scene spoil his production, Mr. Ince went to the considerable expense of building regular houses of solid lumber. There was a dance hall, saloon, grocery store, post office, hotel, etc., good enough for any mining town.

The smoke from the conflagration was really astounding and drifted in big black clouds over Santa Monica. The whole beach district was thrown in a pitch of excitement and telephones began to ring furiously, inquiring whether Inceville was on fire.

Billie Burke Has Gone.

Since Billie Burke departed from Inceville a cloud has passed between the bright sun and the canyon studio.

Billie Burke liked this state. In her Southern style bungalow she enjoyed every leisure moment when she was not facing the lens.

Billie Burke.

Now that her picture is completed and she is far away she awaits a pleasant surprise in seeing herself acting on the screen. She is not the only person who is anxious to see the picture. Mr. Ince, too, is anxious. He has labored on this subject.

Another Studio for San Diego.

Word comes from San Diego that the Great American Film Company is establishing a plant in the southern exposition city. It is announced unofficially that the studio will occupy ten acres of ground and promises to be one of the best in Southern California. The Pacific Building Company, owner of the tract, is interested and is making all efforts to rush work and will begin making comedy pictures some time this week.

Negotiations are also being made with the Exposition officials to have a Great American day at the Fair. This will be one of the big attractions, and the film made that day will be part of the serial, "Great America."

New Studio to Be Built in Los Angeles.

We are informed that the United Motion Picture Company, a new film manufacturing concern, intends to build a studio at the intersection of Alessandro and Brandon streets in Edendale.

The site for the new studio was purchased some time ago. The company, in addition to producing one and two-reel pictures, will engage in the manufacture of motion picture cameras and projecting machines for use in homes. The company is also planning to make a specialty of producing films suitable for use in churches, Sunday schools and similar organizations.

The officers of the company are William Francis Truth, a Los Angeles man; J. Mortimer, an Englishman, and

Wycliffe A. Hill, former editor of a local moving picture magazine.

Los Angeles Film Brevities.

F. J. Marion, president of the Kalem Company, arrived in Los Angeles this week on a pleasure and business trip. After inspecting the Western studios of the Kalem Company, Mr. Marion will visit the expositions in San Diego and San Francisco before returning East.

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Dorothy Gish, Mrs. Gish, Owen Moore and director Allan Dawn went to New York last week and word has been received at the Fine Arts studios here of their safe arrival at the Eastern Metropolis. This is the second company of Griffith's players to go East. John Emerson and company is now at work in the New York studio on "His Picture in the Papers," a comedy drama starring Douglas Fairbanks. Director Lloyd Ingraham, who is now filming "The Missing Links," starring Robert Harron and Norma Talmadge, may also start east to stage a comedy production featuring Mae Marsh and Robert Harron.

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Mr. Horne will now begin on the fifth episode which is to be called "The Bush Ranger at Bay."

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William Beaudine, who has recently been appointed director of the Kalem "Ham" comedies, is producing a bandit story with Bud Duncan as the bad, bold four-foot-seven bandit. The scenes for this picture are taken at Mount Lowe. The cast includes John McDermott, Ethel Teare and Myrta Sterling. McDermott has recently joined the Kalem Company to play juvenile leads. He was with the Ziegfield productions for three seasons, and played juvenile lead in "The Winsome Widow."

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James Horne and his "Stingaree" company returned this week from the Mojave desert where they have been filming scenes for the fourth episode of this new Kalem serial. The company traveled in a special train, carrying nearly one hundred people and as many horses.

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True Bordman, Jr., son of the Kalem player at the Glendale studios, is the child rescued by Miss Gibson in a thrilling installment of "The Hazards of Helen Series" entitled "The Girl Who Dared." Miss Gibson makes a daring leap from horseback to a fast moving train to rescue the child, who is being kidnapped.

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American Film Company's New Studio At Santa Barbara, California.

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Arthur Shirley, formerly with Kalem Company, and recently with Universal, has resigned to join Thomas Dixon, who is now in Los Angeles, to produce his latest novel, "The Fall of a Nation."

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Ramona, according to Kenneth McGaffy, the enterprising publicity expert of the Lasky Company, is the only living burro with a dramatic temperament. She very nearly tendered her resignation to the Lasky Company last week. It was only after personal appeals were made to her by the heads of the Lasky Company that she finally consented to appear in support of Victor Moore in "Chimmie Fadden Out West." Ramona does not care to be identified with the lighter side of dramatic art. Having appeared in support of such famous stars as Geraldine Farrar, Lou Tellegen and Edgar Selwyn, she feels that her forte is Greek tragedy or the Shakesperian or Ibsen revivals. She is not a comedienne. Emotional work is her scope and she does not care for the light and frivolous.

Therefore, when Ramona was told she was cast for a comedy she refused to make up. At the eleventh hour she demanded that she have an introduction as well as several close-ups with the stars. She also insisted that she have her own automobile to take her to and from location, and that the chauffeur and footman be in uniform. These requests were granted, but even during the taking of the picture, Ramona did not enter into the comedy scenes with the proper spirit. It was only when emotional dramatic energy was required that she threw herself whole-souled into her art and rose to the dramatic heights with that energy, fire and technique for which she is justly famous. Ramona is her "nom de film"—in private life her name is "Jonnie."

* * *

"Mother of Seven" is one of the most pretentious Fine Arts Film productions now under way. Jane Grey, the well known actress, is playing the stellar part with Tully Marshall, Ralph Lewis and Walter Long in the cast.

Staging Mexican Battle Scene for Fine Arts Film, "Mother of Seven."

A number of the exterior scenes are being staged at Sunland, Cal., where Co-directors C. A. and S. M. Franklin have built an entire Mexican village and are filming some spectacular battle scenes.

Another Fine Arts feature now being filmed for the Triangle program is "The Price of Power," starring Orrin Johnson with Vera Lewis, Charles Clary, Gladys Brockwell, Spottiswoode Aitken, Daisy Robinson, Eugene Pallette, Francis McDonald and Clyde Hopkins in the cast. Jack Conway is director.

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A big reception is planned by members of the Lasky Company in honor of Anita King, the Paramount Girl, when she returns to the studio after the completion of her transcontinental motor trip.

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Two hundred and fifty people appeared in a lawn fete scene in a current Lasky production in which Fannie Ward, Jack Dean and Sessue Hayakawa played principal parts. The location was Busch Gardens in Pasadena. Some virtuous citizen in the prim little burg informed the local police that there was a big picnic party and that they carried on something scandalous—gambling, by gosh, and everything. Mounting its trusty motorcycle the police force sped to the scene of the crime and was just about to drag the entire party of 250 players to jail when it discovered a battery of motion picture cameras.

* * *

Rollin S. Sturgeon and a company of Vitagraph players will start for the Great Bear Valley about November 1st, to film scenes for "God's Country and the Woman." This Blue Ribbon feature is an adaptation from J. O. Curwood's novel and the scenario is written by Doris Schroder. The picture is supposed to be laid in the Far North and at first the producer desired to spend the winter in Alaska, but that was given up and a California location decided upon. The company will be away for a month and the cast will include Nell Shipman, William Duncan and George Holt. Forty-five Eskimo dogs, including sixteen full bred malamutes, will be used for the dog scenes. William Duncan, who has lived in Alaska and knows how to handle dogs from A to Z, will play the lead. Bear Valley, one of the most picturesque

of coast mountain locations and which is a paradise for exacting directors, is to be kept open all winter if the plans of the stage driver are put through. Several thousand dollars are to be spent in retaining a right of way with Dame Weather, and if the road is open some wonderful pictures ought to be made during the cold months in this Alpine-like country above the earth.

* * *

The Isis Theater, owned by Charles G. Robinson, in Covina, was last week sold to Mrs. Lulu A. Dietz of this city. Mrs. Dietz has gone to that city to take charge of her new playhouse. She will first completely renovate the theater, then open with an attractive program.

* * *

Thomas H. Ince is producing a special picture in which appear several hundred little children who have been rehearsed under the direction of Mrs. John D. C. Carey of Venice. The children are pupils in the Pavilion de Danse at Ocean Park in a Saturday afternoon class. There will be 78 distinctive characters in addition to the corps de ballet and the auxiliaries. The script for the special story was gotten out by Kenneth A. O'Hara, Ince's publicity manager, who is dabbling in the scripture end of the business.

* * *

William Wolbert has now finished "A Squared Account," in which George Kunkel, Otto Lederer and Jack Mower playing leading parts. Otto Lederer, who played the part of Black Steve, a wounded outlaw, was laboring under rather strenuous difficulties, having framtured his right arm while cranking a motor car. Director Wolbert's next picture will be "La Paloma," a three reel featurc by Daisy Eloise Smith. George Stanley is to play the part of an old Spaniard who always whistles "La Paloma."

* * *

Anne Schaefer entertained an old professional friend this week, Pearl Ford, who is the ingenue with the Potash & Perlmutter show at a local theater.

* * *

Henry King, who starred in the "Who Pays" serial with Ruth Roland for the Pathe-Balboa, bought a fine new car and went out to drive to town. The motor back fired and burst into flames and now Henry is wishing that he had taken out a full insurance policy. The worst part of the experience was that he was compelled to tramp all the way into town, seven miles, which is no easy matter for a tired player when he is used to riding.

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I hopc this is the last motor story. Roscoe Arbuckle, of Keystone Films, made a 750-mile tour in his big car through Southern California, the whole distance being made in less than three days, a mere week-end vacation. He relayed driving with his chauffeur, and did not stop but for gas and oil, and once in a while for a bite to eat. The engine was kept humming both night and day. When he did stop, the husky young Keystonian was forced to play a few antics for the benefit of the crowds that recognized and demanded a "speech."

* * *

Every record for fast moving picture productions was beaten here this week when Pathe News cameraman Buffum surprised detectivcs and deputy sheriffs by appearing on the scene with his trusty camera and took pictures of their chase of Harry Duncan, alleged slayer of Patrolman Toolen of the Los Angeles police department, who was shot one day before. The posse was hot on the trail of the reported murderer and Buffum learned of the search in time to board a fast machine and reach the location of the hunt. The films were taken in the afternoon and developed and printed during the rest of the day and went on the screen at the Orpheum the same evening.

* * *

Charles Fais, who for the past twenty-five years has been identified with the show business in many capacities, has assumed management of the Purchasing department of the Keystone Film Co., under George Stout, business manager of the studio for Mack Sennett. This move was made necessary upon the inauguration of the Triangle and the increased business transactions of the fun producers. Several new departments in the business end of the studio have been inaugurated lately.

* * *

C. H. Keipp, the pioneer exhibitor of Pomona, has retired from active business, having recently sold out his interests, the Berry-Grand theater, to Leo Uhrig, who will assume management shortly. While running the theater for the past two years, since he first opened it, Mr. Keipp has enjoyed a very successful business.

Harry Lonsdale, a Selig player, narrowly escaped death one night this week when the gasoline tank of an automobile which he was driving exploded. In an instant the car was enveloped in flames, and Lonsdale leaped from the car just in time to escape.

* * *

Thomas Dixon's new studio in Los Angeles will be located on a four-acre site on Sunset Boulevard between Dc Longpre avenue and St. Andrews place. The plant will include indoor and outdoor stages, office buildings, dressing rooms, factory buildings, etc. They will be bungalow style and of frame construction. The cost will be approximately $35,000.

* * *

J. O. Kaiser has taken over the Wonderland theater, 315 South Main street. The Wonderland seats three hundred people and has been recently renovated. Mr. Kaiser owned this house several years ago, but retired and engaged in other business. He is now back on Main street.

* * *

The El Monte theater, Watts, Cal., has changed this week. Charles Hansen, former proprietor, has turned over the house to E. J. Linne, owner of the Dew Drop Inn.

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Thomas H. Ince has leased the Brooks theater in this city, to bc used for private exhibitions of Ince-Triangle features before they are shipped to New York. These exhibitions will be viewed only by Mr. Ince and his staff of assistants.

* * *

At last Mabel Normand is completely recovered and is now in San Francisco on a two weeks' health regaining trip.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses—Gearaldine Farrar in "Carmen" at the Strand.

ONE of the most important photo-dramatic productions ever presented at the Strand theater is "Carmen," this week's attraction, in which Geraldine Farrar, the famous prima donna, enacts the titlc role. In securing Miss Farrar before the motion picture camera, Jesse L. Lasky scored a notable coup in motion picture history. The production of the photoplay fully realizes the ambition of everyone concerned in its making, the cast to support Miss Farrar including Wallace Reid, Pedro de Cordoba, William Elmer, Anita King, Jeanie MacPherson and H. B. Carpenter. The bull fight scenes were specially staged by a company of toreadors brought from Spain. The story has been somewhat elaborated upon for the screen production, with a superb musical setting, appropriately adapted from Bizet's opera, rendered by the Strand Concert Orchestra. Besides the main feature, the Topical Revicw, including news and war pictures, scenic and scientific studies and a new comedy are shown. The musical program, which is one of the important factors of the Strand entertainments, consists of popular and classical selections by the Concert Orchestra and vocal soloists, headed by the popular Miss Grace Hoffman.

Hazel Dawn at the Broadway.

Hazel Dawn comes into her own in the Famous Players' Film Company's photo-adaptation of Henry Arthur Jones' international dramatic success "The Masqueraders," a Paramount picture which is being presented at the Broadway theater this week. By her resourceful presentation of the role of Dulcie, Miss Dawn surpasses her fame as one of the foremost musical comedy stars in the country and claims serious consideration as a finished dramatic actress. Special music to fit the picture is arranged by J. C. Bradford, director at the Broadway.

The remainder of the program consists of Pathe latest events, selected comedies, South American Travel pictures and cartoons.

"The Battle Cry of Peace" is continuing its successful run at the Vitagraph theater, and "The Birth of a Nation" will close its engagement at the Liberty the latter part of this month.

Triangle Bill at the Knickerbocker.

Douglas Fairbanks is again seen this week as the Triangle star at the Knickerbocker theater, appearing on the screen in a motion picture play, "Double Trouble." Other stars are Miss Bessie Barriscale, in "The Golden Claw," and Weber and Fields in a screen version of themselves called "The Best of Enemies." Another Keystone comedy, "Saved by Wireless," is also shown.

Essanay Releases

Some Promising Features on the Way—Leading Players in Casts.

GEORGE K. SPOOR, president of Essanay, announces for the Essanay January release on the V-L-S-E program, one of the most successful plays of the speaking stage in recent years, "The Misleading Lady," by Charles Goddard.

Henry B. Walthall will take the leading role which was portrayed on the stage by Lewis Stone. Miss Edna Mayo will take the leading feminine role, playing opposite Mr. Walthall.

This play lends itself peculiarly to photoplay art, being filled with action and dramatic climaxes. It is replete with thrilling incidents, such as the kidnapping of a society girl by a wealthy Western mine owner after she had led him to propose as a bet at a house party, making him the butt of the joke. Their experiences in the rough north country, where he has abducted her, and where she finally learns to love him, are intense in interest.

Essanay also will release a special five-act feature in December, "A Daughter of the City," taken from the play by H. S. Sheldon. This is a thrilling story of mystery and romance, with John Junior, the well known stage star, and Marguerite Clayton in the leading roles. The play is directed by E. H. Calvert, who also plays a prominent part.

The regular December release is "The Alster Case," written by Rufus Gillmore, author of "The Opal Pin," and numerous other detective novels. J. Charles Haydon, director, has just completed the production and it promises to be one of the greatest of Essanay's multiple reel successes.

"Pennington's Choice" Opens Wurlitzer

Big Bushman-Bayne Subject the First to be Shown in the Novel Little Theater.

THE Wurlitzer theater, 120 West Forty-first street, one of the most novel institutions in New York, was formally opened on Thursday, October 28, when the big five part feature, "Pennington's Choice," the Quality-Metro production in which Francis X. Bushman and Beverly Bayne are starred, was shown to the New York critics and a party of guests. This screen masterpiece proved a fitting feature for the opening of this finely appointed little institution. The theater occupies the entire ground floor of the Wurlitzer Building, which was recently completed. It is conveniently located just a few steps off Broadway.

The theater was primarily constructed to demonstrate the Wurlitzer organ and other musical instruments, but it will be rented to film companies who desire to give private presentations of their pictures. The interior of the theater is fashioned on an Egyptian scheme of designing and carried out an elaborate plan. There are 150 comfortable chairs attractively arranged with ample space on either side of them. The place is carpeted and rich purple velvet hangings give the whole a pleasing effect. The walls and pillars are covered with gold leaf and artistically decorated with a hand painted design. There are two large motion picture theater organs arranged along one wall, and every known modern appliance and equipment is found in the place.

Can You Beat It?

Here Is the "Last Word" in Motion Picture Censoring—Pusillanimity Personified.

ONE of the most remarkable instances of the absolute ridiculousness of state censorship as it is at the present time in Pennsylvania was recently demonstrated when the Pennsylvania State Board of Censors refused to allow a picture portraying the removal of a statue from City Hall to be exhibited throughout the State.

At the present time work upon a new subway system in Philadelphia is being rushed forward with all possible speed. The process of construction has been started at City Hall and various notable figures have been moved in order to make way for the subway excavation. It so happened that a camera man from the Pathe exchange was on hand taking pictures of the operation and, while so doing, he happened to include a picture of the removal of the statue of John Christian Bullitt from one pedestal to another, in doing which the workmen put a rope around its neck.

When the picture was presented to the censors for approval they immediately took exception to the scene portraying the moving of Mr. Bullitt and accordingly eliminated it from the film. The trouble apparently lay in the fact that "an act of hanging" and "a state of being hanged" was portrayed for public view. Whether the subject was of flesh or blood or merely a cold, bronze bust did not enter into the matter at all in the minds of the censors.

Can anything more ridiculous be imagined? It is certainly a shame that the workmen did not place the statue in a cradle or at least have knotted the rope about the waist of the statue instead of the neck. Such a brutal scene as lifting a statue from its pedestal by means of a rope tied about the neck can never be exhibited to the good citizens of the state of Pennsylvania, according to the censors, and they intend to save the public from seeing any such bloodcurdling sights as lifting a prominent citizen in bronze from his resting place and lowering him to the hard cold pavement below. We thank the censors for their kindly regard for the feelings of the general public and we wish to say that any such body of persons are certainly deserving of favorable mention to the Carnegie fund for endowing those who have performed heroic acts with suitable reward.

Lorimer Johnston Sails for Africa

American Producer Will Direct Subjects for African Films Productions, Limited.

LORIMER JOHNSTON, late of the Vitagraph company, who has been engaged by the African Films Productions, Ltd., for chief director of the plant located in Johannesburg, Union of South Africa, who sailed for England September 4, has been detained in London by reason of the taking of steamers for army transports. Mr. Johnston, however, sailed for Cape Town October 23. He secured in the United States and in England a further equipment for the already established plant—and engaged players. It is Mr. Johnston's intention to put on as first production one of the most famous of the South African stories of Rider Haggard. He has arranged with a celebrated Italian actor who played in "Cabiria" to take the leading part in the first play. Mr. Johnston writes he will travel through Cape Colony, Transvaal, Durban, Zululand, Traziland, Rhorksia, Matabeleland and all the South African country to gain truthful detail as to exact locations of the parts to be used in the productions.

Miss Jewel Hunt

JEWEL HUNT is the latest member of the Vitagraph Company's stock players. Hitherto unknown to either the legitimate stage or the screen, she is considered a veritable "find" and is destined to rise to the highest ranks of her profession. As a dancer in New York society, however, she has already made an enviable reputation for herself. She is a Southerner, born in Atlanta, Ga., seventeen years ago, of French descent, the daughter of a Confederate colonel of sharpshooters, who still remembers with vivid distinctness the days when he drew fatal bead on the hated "Yanks."

Jewel Hunt.

She was one of the first to properly interpret the modern dances and under the patronage of a number of society women, she conducted the Dolly Varden Studio, at Fifth avenue and 46th street, Manhattan, where she numbered among her clientele many of the "400." She became one of the leading exponents of up-to-date dancing and originated the Dolly Varden Waltz and other attractive figures that found their following among the best dancers.

Miss Hunt has a personality that is undeniable, and is of an unusual type of beauty, resembling no other screen actress. Her French ancestry shows itself strongly in her face and manner, in her black hair and her charming daintiness.

During her brief time at the Vitagraph plant, she has shown a remarkable aptitude and a thorough understanding of the roles she has played. She is soon to be featured in productions that require her dancing ability as well as emotional powers she possesses.

Great Northern Announcement

General Manager Oes Promises Two Features Monthly, With Many Leading Players.

ANNOUNCEMENT is being made by I. C. Oes, general manager of the Great Northern Film Company, 110 West 40th street, New York, that they will henceforth release two features per month under the brand name "Polar Bear Features." These will consist of photoplays especially selected to meet the demands of the American public, and no less than four reels in length. The leading roles will be interpreted by such internationally known stars of the legitimate stage as Rita Sacchetto, Betty Nansen, Ebba Thomsen, Valdemar Psilander, A. Hertel, Nicholas Johansen, Olaf Fonss and others. The productions will be adaptations of well-known plays, and based upon novels and scenarios written by authors of international fame.

Ingvald C. Oes.

Amongst the first of the Polar Bear features will be a four-reel production entitled "Sins of Great Cities," "Money," a screen version of Emil Zola's famous novel of the same name, and a series of detective pictures entitled "The Man with the Missing Finger"; each of these productions contain a complete independent story. The leading part will be played by A. Hertel, the renowned actor, who has created an unprecedented reputation for himself by his famous characterizations of "Gar El Hama."

The Great Northern Film Company, which is one of the pioneers of the motion picture industry, has at all times exercised extraordinary foresight and aggressiveness. It was the first concern to introduce "Features," starting in the early spring of 1911 with the three-reel picture entitled "Temptations of a Great City," and has since been producing them regularly. The Great Northern was the first concern to engage stars of the spoken drama for its photoplays; and it was the first to produce multiple reel comedies. How auspicious the foresight of this aggressive company has been is best evidenced by the fact that since the inauguration of the above measures by the Great Northern, the same policy has been adopted by practically the entire film industry throughout the world.

Mr. Oes has had the management of the firm for the past eight years. The excellent reputation of his concern throughout the entire country is mainly due to his efforts. His earnest endeavor to offer the trade such productions as are in demand, is bound to meet with success, and it is hoped that the past prosperity of the Great Northern Film Company will be augmented by the Polar Bear features.

ENLARGE MOROSCO'S NEW YORK FILM OFFICES.

The continuous growth of the business at Oliver Morosco's Eastern film offices has for some time demanded larger quarters and in order to facilitate the increased activities the New York offices will be moved to a more spacious suite in the Candler Building.

A floor space of almost twice the size of that now occupied by the offices has been taken over by the company, and it is expected that the staff will be comfortably installed in its new home the early part of next week. There will be three private offices occupied by Carl H. Pierce, who is at the head of the Eastern headquarters; Julian M. Solomon, Jr., Accessory and Advertising Manager, and Pete J. Schmid, Publicity Representative. A large space will be allotted to the stenographic and billing departments. The store-room fitted out with library bureau steel shelving for the accessories and special advertising boosters, the mimeograph, multigraph and addressograph machines, cut cabinets, etc., will be in charge of Carl Berger. A new exhibitor's aid department has just been installed under the care of George K. Henken. A little over a year ago Carl H. Pierce, with the assistance of Julian M. Solomon, Jr., represented the company in the East, occupying desk room at 440 Fourth avenue.

Dorothy Davenport Member of Lasky Co.

MEMBER of a family that has been prominent in the American theater for many years, Miss Dorothy Davenport has been engaged as a regular member of the Lasky Feature Play Company and is busy at work on two elaborate productions in which she has leading roles at the studios in Hollywood, Cal.

Miss Davenport made her first appearance in Paramount theaters in the Lasky production of Lou-Tellegen in "The Explorer." Universally she won praise for her playing. She will be the heroine in the picturization of "Mr. Grex of Monte Carlo," supporting Theodore Roberts and Carlyle Blackwell.

Dorothy Davenport.

Miss Davenport is a daughter of the noted comedian, Harry Davenport, and the celebrated actress, Alice Davenport. She is a niece of the late Fanny Davenport, for many years the reigning favorite of the Broadway stage. She was born March 13, 1895, in Boston, and was educated in the public schools in Brooklyn and at Virginia College, Roanoke. At six years of age she made her stage debut in a stock organization.

Her career on the legitimate stage was brief, however. After a few seasons as a child in vaudeville, she joined the Biograph Company at sixteen, and has appeared at different times with the Reliance, Nestor, Selig, Ince and Universal. With the latter organization she played leading roles with Wallace Reid, a screen romance that ended in their marriage. Her first motion picture was in support of Henry B. Walthall in "Life's Cycle."

Miss Davenport is fond of riding and motoring and has a reputation of fearing nothing, which she proved once by jumping off a motor boat which was running at full speed.

METRO FILM OPENS BOSTON HIPPODROME.

After scouring the market for what it considered the biggest and most pretentious current film offering for the auspicious opening of the New Hippodrome in Boston, the week of October 25, the management selected the Rolfe-Metro five-part feature production, "The Final Judgment," in which Ethel Barrymore is starred. The New Hippodrome is the largest theater in New England and has a seating capacity of 4,000. This now gives to Metro the two largest theaters in New England, for the Boston theater, seating 3,500, has gained its wide popularity with Metro features.

The keenest sort of competition existed among the motion picture companies for the feature place on the new program. Metro won out despite the fact that the Boston theater was was already showing Metro feature pictures. Both theaters are run by the Keith interests. The prices at the New Hippodrome range from 25 cents to $1 for admission. For the opening week an added feature was Creatore and his band of fifty pieces.

RAVER HAS STUDIO ON STATEN ISLAND.

Harry R. Raver, president of the Raver Film Corporation, has accomplished another coup d'etat, this time in connection with a studio in which to produce Augustus Thomas' successes, commencing with "The Other Girl." The erection of this studio has just been completed by W. Lindsay Gordon and his associates. According to the agreement entered into by the Raver organization with the builders, Mr. Raver assisted in the installation of lights and selection of scenery and settings. The studio is ideally located on Staten Island and suits the needs and purposes of the company in every way. Every modern facility necessary for the production of important pictures has been provided.

Kleine-Edison Holiday Program

One Comedy and Five Dramas Already Listed for Coming Releases.

THE Kleine-Edison program, which is now complete to the first of next year, offers a pleasingly diversified list of both stars and features. Of the six productions still to come, one is a comedy, "The Politicians," with Bickel and Watson, and the five remaining are dramas. Of these latter, two, "Children of Eve" and "The Destroying Angel," are of the heavier kind and both Edisons.

Two stars new to the Kleine-Edison program will make their debut during December. Arthur Hoops will be seen in the lead of Canavan in the Kleine feature, "The Danger Signal," founded on Rupert Hughes' Saturday Evening Post story, "Canavan, the Man Who Had His Way." Maude Fealy is scheduled to make her first appearance under the Kleine management in "Bondwomen," a story written especially for her. Irene Fenwick, Viola Dana, Bickel and Watson, Mabel Trunelle and Marc MacDermott are headliners who will be seen in this interesting list of good things to come.

The November program is opened by Irene Fenwick in George Kleine's version of Owen Davis' play, "The Sentimental Lady." This is a delightful story of summer resorts, gas stocks, Wall Street and a promising young lawyer who refuses to take "no" for an answer. Miss Fenwick is supported by Frank Belcher, Richie Ling, Ben L. Taggart and others of equal reputation. This feature will be released through the Kleine-Edison Feature Service on November 3.

The following week, on November 10, will be released "Children of Eve," a powerful film story, featuring Viola Dana In a smoothly laid plot, moving rapidly to an unexpected, powerful climax, there is told in this subject a story of love and tragedy. Miss Dana demonstrates graphically her great dramatic talent and scores a decided success.

On November 17 comes the Kleine film comedy, "The Politicians," featuring Bickel and Watson, one of the strongest team of comedians on the American stage today. This is five reels of unadulterated refined mirth, unfolding a tale of two strong-arm politicians fleeing from justice after election frauds in New York have been discovered.

"The Danger Signal," with Arthur Hoops in the titular role, appears on December 1. This tense, powerful story created a sensation when it appeared in the Saturday Evening Post. In it Mr. Hoops rises to dramatic heights and, supported by a company of unusual excellence, presents a most finished performance. The staging of this remarkable photoplay is an achievement in itself.

A week later, December 8, "The Destroying Angel," featuring Mabel Trunnelle, will be offered in the role of Mary Ladislas, whose dramatic inclinations cause her father's disapproval. She elopes with the chauffeur because of his sympathy for her ideals. On the way for a license the auto overturns and kills the chauffeur. The finale provides a situation intensely interesting, affording Miss Trunnelle opportunity to display her forceful character.

December 15 "Bondwomen," with Maude Fealy in the star role, will be released. This story was written especially for Miss Fealy, and provides a splendid vehicle for a display of her remarkable dramatic power. "Bondwomen" is a tale of great strength, furnishing many situations of intense interest, garnished with just enough humor to afford moments for relaxation. It is peculiarly a photodrama that will provide the proper setting for ushering in the holiday season.

ARDEN SUGGESTS A LITTLE STRATEGY.

Edwin Arden, the actor, who is at present engaged with the World Film Corporation in the production of "The Gray Mask," suggested a new method of saving time for the director and actors when the company was out at Ninety-third street and West End avenue in New York City making exteriors, the other day.

The scene was a simple one. The actor had to leave a house, followed at an interval by several other people. A great crowd of adults and children gathered about the camera, watching operations, and continually getting in the way. The light was failing fast. After the director had tried four times successively to get the picture, and failed, he was about ready to give up for the afternoon. Mr. Arden suggested that someone go around the corner with the still camera and two of the minor characters who were not needed and who bordered on the comedy type. An assistant was sent with the still camera, and the comedians were soon at work before it was half a block away. As they left, the director and the principals climbed into the machine and shouted, "Good-bye! See you tomorrow!" to those who were being left behind.

They drove up the avenue two blocks, then returned to the house which they were trying to photograph and went through their important scene without disturbance, because the crowd was around the corner watching the fake comedians before the still camera.

Mr. Arden suggests that this may prove valuable to other directors who are having difficulties in taking exteriors.

A. C. F. Company Extending

Has Increased Capital and Enlarged Factory and Is to Open Western Sales Office in Chicago.

AT a meeting of the officials of the American Correspondent Film company the capital of the company was increased. The factory in Stamford is being enlarged and a western sales office is to be opened shortly in Chicago. "The Battles of a Nation," a six-reel production, is the A. C. F. company's latest.

"The Battle of Przemysl" is now being exhibited in the Philippines, in South America and in Australia and the Hawaiian Islands, as well as in nearly every important theater in the United States. "Friends and Foes," a four reel production, presenting intimate views of the treatment of war captives in the German prison camps and showing operation of the captured industries, is ready for the market and state rights are being sold.

"System, the Secret of Success," and "Pushing Through Poland" have been sold outright and these features are to be put out by their purchasers under their own brand with different titles.

The A. C. F. company has received two batches of film from Europe. One was from Edward Lyell Fox and the other from Albert K. Dawson, special A. C. F. war correspondents.

Augusta Anderson

AUGUSTA ANDERSON, for four years under the guidance of David Belasco, has succumbed to the lure of the movies. Miss Anderson has turned down several large offers to appear on the legitimate stage. She said that the remainder of her days in the amusement world would be spent before the camera. She will be seen shortly in a number of feature pictures.

Augusta Anderson.

Miss Anderson is not altogether new in pictures, having been the leading lady in Biograph pictures more than a year. Heretofore she only appeared in one or two reelers. Within a few days she will attach her name to a contract that will call for her services in a series of features that will occupy her time for a year.

Before taking up the screen work, Miss Anderson was starred in "The Good Little Devil," "The Governor's Lady," "Years of Discretion," "The Man Inside," and a number of other Belasco productions. She is known as one of the prettiest women either on the stage or before a camera. In every popularity contest she has entered, she has always come out the winner or a close runner up.

Miss Anderson is at her best in society dramas, although she is capable of holding her own with the best of character actresses. In several of her productions she played the parts of vampires, to the queen's taste.

VIM COMPANY OFF FOR FLORIDA.

Sixteen funmakers left last Monday for Florida, where they will spend the winter making Vim comedies. They are "Bobbie" Burns, "Walt" Stull, Billy Ruge, Frank Hanson, Robin Williamson, "Babe" Hardy, Harry Naughton, Ethel Burton, Helen Gilmore, Edna Reynolds, Anna Mingus, Mildred Burstein, Violet Adams, Virginia Coffee, Louis Burstein and Herman Obrock, cameraman.

Rothapfel Speaks in Washington

Tells Exhibitors of Capital City They Should Aim to Show the Best and Avoid Sensationalism.

By Clarence L. Linz.

TWO big surprises were sprung at the dinner at the Raleigh Hotel on Friday evening last under the auspices of the Mutual Film Corporation, at which the exhibitors of Washington and nearby places had an opportunity of listening to the address of S. L. Rothapfel, vice president and director of the Rialto Theater Company of New York, who visited Washington while on a lecture tour.

In his talk to the exhibitors, Mr. Rothapfel predicted that there will be a war between the producers in the days to come and he declared the business today to be in a chaotic stage. "You've got to hold tight," he said, "if you want to stick and make good, for the day is coming when it will be the survival of the fittest. The exhibitors are the base of the industry, and it should be their aim to show only the best of films and to avoid sensationalism.

"I cannot impress upon you too much the importance of attention to every little detail of your business," he continued. "You should create a feeling of co-operation among the employees of your theatre and no matter how small their position, impress upon them that they are part of the organization." Mr. Rothapfel declared that the fitting of music to pictures is a thing of the past, and that the music for the up-to-date motion picture theater must be interpretative. He also spoke of the use of perfume in displaying certain features, mentioning the use of incense during an exhibition of "Quo Vadis," and of sulphur during a showing of the "Last Days of Pompeii."

"Individuality means success in the moving picture game, for the movies will not stay long in their present state," he continued. "The Barnum theory has been exploded and the people are not so easily fooled as they used to be. They know good pictures when they see them. You cannot kill an art, and the spoken drama is an art, but the advent of motion pictures has forced the producers of the spoken drama to give the public better entertainment in order to hold its own with the popular moving pictures."

He declared that the moving pictures were the greatest power in the world for good or evil, the press excepted, and that 5,000,000 people attend the exhibitions every day. He stated that co-operation between the exhibitors and the newspapers is essential to a successful and growing business and that advertising brought big returns on an investment. Following his formal address, Mr. Rothapfel answered pertinent questions anent the business asked by the exhibitors and the guests present. Mr. Ferguson, better known in the field as "Gardner Mack," editor of the motion picture section of the Washington Times, acted as toastmaster. Prior to introducing Mr. Rothapfel as the principal speaker of the evening, he made a few remarks on the condition of business, its growth, etc., in the national capital.

Clinton T. Brainard, president and editor of the Washington Herald, spoke of the rapid growth of the moving picture form of amusement. "The growth has been so rapid," he said, "that one can hardly grasp it. At the annual banquet last Wednesday in New York of the Retail Book Sellers' Association, the fact was developed that despite the war in Europe the sale of standard books, such as the works of Thackeray, Dickens and Shakespeare, had been normal, while the sale of books of popular fiction had fallen far below the average.

"This falling off in popular fiction is due to the fact that few people remain at home to read for pleasure in the evening any more, but go to the moving picture theater instead. It has been demonstrated that the moving picture has likewise been responsible for a decided falling off in the circulation and advertising of the afternoon newspapers because, instead of sitting at home and reading the newspaper, people go to the moving picture shows."

One of the surprises was sprung by Tom Moore, owner of the Garden, Strand and Plaza Theaters, who declared that "on March 15, of next year, work will be started on my new theater in Ninth street, between D and E streets, Northwest,, which will be completed by November 1, 1916, at a cost of $500,000. It will be a moving picture house exclusively."

Mr. Moore told his audience how he had started in the moving picture business by first singing in a picture theater, his wife playing the piano and how since that time he has made $500,000. He has operated seventeen theaters in the last ten years, three of which he still has. The second surprise was the announcement that ground will soon be broken for the erection of a large theater on upper Fourteenth street, Northwest, probably by a group of New York capitalists.

The banquet arrangements were made by B. C. Cunningham and Victor L. Abbey, of the local Mutual offices. Among others present were A. Brylawski of the Cosmos Theater; Harry Wolf, Meader's Theater; A. B. Spellbring, of the local operators' union; J. E. McDonald, of the Southwest Amusement Company; H. E. Bierman, Mutual Film Corporation; J. A. Cunningham, Baltimore manager for the Mutual Film Corporation; C. Plunkett, Plaza Theater; V. C. Wrenn, Strand Theater; Tom Moore, Arthur Robb, Garden Theater: E. B. McCurdy, Lafayette Theater, Baltimore; G. C. Schulz, Penn. Gardens; George M. Mann, manager of the Washington office of the Paramount Pictures Corporation; Thomas A. Costello, American Theater; A. J. Eichelberger and F. H. Smith of the Empire Theater, Frederick, Md., and members of the press.

Mr. Rothapfel has wired the Mutual offices from El Paso, from which point he took the train for Los Angeles, that he is eating his way "around the United States." Following his visit to Washington he stopped at New Orleans, Dallas and El Paso. He reports his meetings are getting better right along the line. His immediate itinerary is Los Angeles, October 30 to November 2; San Francisco, November 3-5; Portland, November 7; Seattle, November 8. Then Mr. Rothapfel will proceed to Salt Lake, Denver, Kansas City and through the Middle West.

Bradley Barker with Kalem

BRADLEY BARKER, who has joined the forces of the Kalem Company, began his work for that company in support of Marguerite Courtot in "The Ventures of Marguerite," and from preliminary reports he is bound to be as successful with this company as he was when on the stage. Mr. Barker entered the motion picture field several years ago following a long experience on the stage and in commercial life. While he was not of a theatrical family, Mr. Barker's early inclinations were toward the stage.

Bradley Barker.

Born in Hempstead, Long Island, thirty-one years ago, his father sent him to New York early in his life to attend school. He was brought up by a theatrical family and was associated with Julian Mitchell and others during his early days. it was natural that Mr. Barker at the conclusion of his school days should turn to the stage for a living.

Mr. Barker had everything in his favor, looks, ambition and a winning personality. He started stock work, becoming a member of F. F. Proctor's stock company. Later he joined the West End stock and soon all eyes were turned to the actor for the sterling performances that he was giving in the leading roles.

His stock experience finished, Mr. Barker turned to new productions and for two years he supported Dustin Farnum in "Arizona" and then in "The Virginian," in which the young actor kept up his excellent work.

Then came a season or two in vaudeville, in which he headed his own company. At the conclusion of his vaudeville engagements Mr. Barker left the stage and entered commercial life, but he soon returned to the theatrical field and later turned to motion pictures. After working for several companies Mr. Barker turned to the Kalem Company and was engaged.

Mr. Barker has very definite ideas on the qualifications of an actor for motion pictures and he is a strong believer in "realism." There is no detail too small for him to spend considerable time over, and he never appears in a picture without first having devoted considerable attention to the things which he believes necessary to a good performance.

Signal Will Make Railroad Series

S. S. Hutchinson Will Supervise Production of Fifteen Subjects Featuring Helen Holmes, Directed by J. P. McGowan.

HELEN HOLMES is to be featured in "The Girl and the Game," a film novel in chapters, to be produced by the Signal Film Corporation, the first release of which will be December 13. The story is from the pen of Frank Hamilton Spearman, whose stories have appeared in McClures, Collier's and other publications, earning for him a reputation for literary virility that few authors of the day possess.

J. P. McGowan will produce this latest screen novel under the general supervision of Samuel S. Hutchinson, the master-producer of "The Diamond From the Sky," and President John R. Freuler of Mutual Film Corporation, for which latter organization "The Girl and the Game" will be a 'special feature," and which have general direction of the distribution.

Helen Holmes, as "the girl," will have abundant opportunities to display the daring which is her proud possession, and which has brought more thrills to motion picture patrons than the work of any other actress on the screen. The "game" is society today, finance and intrigue interwoven with a background ranging from the marble pillared offices in Wall street and the mansions of the elect to lamp-lighted switch shacks and smoke filled roundhouses with their coal-eating guests of iron.

Helen Holmes.

To produce "The Girl and the Game" a special studio was erected giving to the Signal the greatest railroad studio in existence. A depot was built practicable in every way inside and outside, and a switch tower was erected at a point on the trackage laid on the Signal grounds. Switches, semaphores and all the mechanical safeguards and hazards of the rails have been installed. So complete is the equipment at this new studio that in the actual taking of the first chapter of the forthcoming novel, Director McGowan, thirty minutes after the author's script was delivered to him, had a train consisting of Pullmans, day coaches, parlor cars, diner, baggage car and engine, ready for the camera.

One of the first scenes to be taken was a collision, a freight train smashed into a siding, and a thrilling leap by Miss Holmes to safety. This is all in the first chapter, making a sensational cascade of tense situations, tinged with a human expectancy all compelling, and a femininity pretty and dainty.

Mr. Spearman has in his writings all of the romance of railroad making from the secret intrigue in the private offices of the magnate to the nerve-racked but cool-headed men whose skill drives the big iron horses over the great steel rails. There is in his story the spirit of fight, a struggle for a purpose, with all of the ramifications of the human tangle in the present day battle of man to man. He is the author of "Whispering Smith," one of the most successful serials ever run in American newspapers. "Held for Orders," one of the most melodramatic contributions to American literature, came from his pen as did "The Nerve of Foley," "Dr. Bryson," "The Daughter of a Magnate," Robert Kimberly" and "The Mountain Divide."

Altogether it is predicted by Director McGowan that "The Girl and the Game" will have more actual "thrill-punches" than any picturized novel thus far produced. He has set himself to outdo Director Taylor, producer of "The Diamond from the Sky" in the matter of thrill-making.

Kaj and Arne Gynt

KAJ and Arne Gynt, the well known and talented artists of the Royal Dramatic theater in Stockholm, have recently arrived in New York.

This brother and sister began their stage career at a very early age and achieved many successes. When mere children they were accorded the honor of playing in "Hop o' My Thumb" before the late Oscar II., of Sweden. Among the heavier roles in which they have appeared most successfully are Nastiah and Alyoshka in "A Night's Lodging," by the famous Russian author, Maxim Gorki; as Eleonora and Benjamin in August Strindberg's "Easter," and many others.

Arne Gynt.

Kaj Gynt.

Mr. and Miss Gynt, like most other talented artists, have succumbed to the lure of the camera, and have appeared in a number of photoplays produced in Sweden and Germany.

Miss Gynt is a striking woman, possessing most appealing and expressive large, black eyes which give her a most winsome expression. Her power of interpreting varied emotions is developed to an unusual degree and her every movement is a graceful pose.

Mr. Gynt is a serious, thoughtful type, whose histrionic art is equally as well developed as that of his sister.

Owing to the present unsettled conditions in Europe these unusual artists have brought their talents to the New York mart. Any producing company desirous of high class ability will find in them a valuable acquisition.

ARTHUR S. KANE IN NEW VENTURE.

One of the interesting announcements of the week in exchange circles is that Arthur S. Kane has opened an office of his own in New York, at 901 Candler Building, 220 West 42d street, where he proposes to represent exchangemen and manufacturers. Only recently Mr. Kane returned with his family from a four months' trip in the Middle West and on the Pacific Coast.

"I feel the summer did me a lot of good in a business way," said Mr. Kane this week. "It added greatly to my knowledge of the film business throughout the country. This was my first trip to California, although my third to the Pacific Northwest. The film and picture business in that state was feeling the effects of the expositions which had caused quite a percentage of the theaters to close down. In the Northwest it simply is a case of rather scant population and practically as much film as in the densest communities. Under these circumstances an exchange manager should not be expected to make big returns.

"Canada, of course, has been feeling the effects of the war, and from Winnipeg West to Vancouver and Victoria, I found business rather slow.

"In Minneapolis, many of the exchange managers have the pleasant custom of taking lunch together. Trade animosities seem to play small part in their scheme of things.

"In Kansas City Mr. Newman, proprietor of the Royal, a downtown house at 1022 Main street, handed me two excellent exhibiting maxims: 'It isn't how much you make in a week, it is how many weeks you make money,' and 'Nothing works unless it is simple.'"

V-L-S-E Cuts Fat Melon

Directors Distribute Among Employees 20 Per Cent. of Profits for Quarter Ending October 9.

MONDAY was melon-cutting day at the home office of the "Big Four." On that day there were distributed the checks, representing twenty per cent. of the net profits of the company for a period of thirteen weeks from July 12 to October 9, among all the employees who had been with the organization during that time.

The directors of the V-L-S-E established the unusual precedent of making the office force, as well as the sales force eligible, but credited the sales force, because of the creative character of their work, with two shares per dollar of salary of the fund and the office force with one. It is significant of the spirit of co-operation which apparently prompted the division, however, that the directors made the following statement.

"The board begs leave to enter your lives to the extent of making a personal suggestion, which is this: that each one continue to 'cut his cloth' only to the extent of his salary; and that those who do not possess a savings bank account will establish one with their share of the fund and with scrupulous care add to that account the whole of each succeeding distribution so that this organization may be the means of creating for many a life capital, the possession of which will be of inestimable satisfaction and may be, of unusual benefit in an unfortunate hour."

This distribution is to be a permanent affair, the division being made every thirteen weeks, or four times a year. It means, in reality, a most substantial increase in salary, but the board is anxious to make it clear it is not so to be considered but solely as a token of appreciation of the efforts of the organization and will in no way affect future advances in wages.

The V-L-S-E now has a staff of more than two hundred employees, with offices in nineteen cities. It is this month beginning the second half of its first year.

Triangle Signs Big Stars

Sir Herbert Tree to Appear Under Direction of Griffith—Ince Will Direct Mary Anderson de Navarro.

TWO contracts of signal importance to the photoplay world have been closed by the Triangle Film Corporation. They call for the screen appearances of Sir Herbert Beerbohm Tree and Mary Anderson de Navarro, known on the stage as Mary Anderson. According to the announcement recently issued from the home office of the Triangle Corporation, Sir Herbert will reach New York on November 15th, and soon after that time will start work on photoplays under the direction of D. W. Griffith. Miss Anderson will be directed by Thomas Ince in her initial picture appearance.

The sum to be paid Sir Herbert is said to be one of the largest ever offered a dramatic star, cash in excess of $100,000 being the remuneration agreed upon. On his arrival in America, the actor-knight will decide whether he is to enter at once upon his motion picture activities, or fill a comparatively short theatrical engagement in a few of the larger cities. It is probable that one of his first productions will be Shakespeare's "Tempest," which should offer exceptional opportunities from a film standpoint.

The signing of Miss Anderson is equally a triumph for Triangle officials, for since her retirement, some years ago, she has consistently refused offers to return to the stage. Miss Anderson was born in Louisville, Ky., made her debut at Macaulay's Theater in that city and soon rose to the foremost rank of actresses. Unless there is a change in present plans she will be introduced to the photoplay public in Robert Hichen's "The Garden of Allah," a production to be followed by others for which the actress will write the scenarios.

RAVER CAST COMPLETED.

Director of Productions Percy Winter of the Raver Film Corporation is rapidly closing up the last few selections of the huge cast of five hundred necessary to portray "The Other Girl," which Augustus Thomas production inaugurates the releases of this new feature organization. In addition to James J. Corbett, Paul Gilmore and Becky Bruce, President Harry R. Raver announces the engagement of Frances Thompson, Mona Ryan, Horace Vinton, Mortimer Martini, Louis Thiel, Rawland Ratcliffe, Harry Redding, Ten Eyck Clay, Zola Telmzart and Lizzie McCall. The list enumerated comprises the principals.

Col. Selig Honored

Photoplay Manufacturer Is Nominated Member of Chicago's Board of Education by Mayor Thompson.

MAYOR WILLIAM HALE THOMPSON, of Chicago, Ill., on Monday evening, October 25, nominated six new members of the Board of Education of Chicago. The Chicago Board of Education is among the most powerful and important educative boards in the United States. Included among the nominees was William N. Selig, president of the Selig Polyscope Company. Mr. Selig is at present visiting his motion picture studios in Los Angeles, Cal., and Las Vegas, N. M., and was not appraised of the fact that he had been nominated as a member of the Chicago board.

Col. W. N. Selig.

In commenting upon his nomination, Mayor Thompson said: "I think my appointees are the best group of individuals ever suggested for membership on the board. There were many names suggested to me and the choice was a difficult one."

Mayor Thompson classifies Mr. Selig as a self-made man and one qualified in every way for membership on the Chicago school board. Mr. Selig is known as one of Chicago's most influential business men and is probably one of the most widely read men of the present day. His personal friendship with literary men and women of high standing is also very extensive. For many years Mr. Selig personally read and selected the novels, short stories and original photoplays submitted to his company for motion picture filming, and his conception of the style of work of authors of high class is probably unsurpassed by any book or magazine editor.

Mr. Selig's nomination for membership on the Chicago Board of Education is not only a tribute to Mr. Selig as a man, but is also a tribute to higher art in motion pictures. The product of the Selig Polyscope Company has always been consistently clean and educational.

World Film's New Purchasing Agent

LEWIS J. SELZNICK believes in youth and always gives it its chance. Joe Harnd is only twenty-five years of age, but he is the purchasing agent of the World Film Corporation. His face and his record speak for themselves. There is his face and here is his record.

Joe Harnd.

He was five years purchasing agent for a large silk firm; then he worked for two years for the United States Printing and Lithographing Company. He has been with the World Film for a year, in which organization he started in a lowly position, before he attained his present promotion.

Mr. Harnd is a hard worker, conscientious in the performance of his duties, and, above all things, loyal to his company. Loyalty and ability are the things that count with World Film. He will be successful, because he has energy and the kind of a character that makes for success.

Reviews of Current Productions

"The Turn of the Road"

Vitagraph Blue Ribbon Feature Presenting a Neglected Wife in an Appealing Light—Released Through V-L-S-E.

Reviewed by Lynde Denig.

IN THIS five-part production there is a creditable and in the main a successful effort at character drawing. The author of the story, Isabel Johnston, and the director of the picture, Tefft Johnson, were careful to bring out the human appeal of an unhappy domestic relationship that is easily understood. If anything, they developed the story in a too leisurely manner, repeating scenes that only serve to emphasize what the audience already knows. We soon learn that Helen King is devoted to her son, and although the manifestations of mother love are pleasing enough, as acted by Naomi

Scene from "The Turn of the Road" (Vitagraph).

Childers and Bobby Connelly, there is danger of their needlessly retarding the progress of the story. Perhaps a little judicious cutting will quicken the action in the first two reels and strengthen the grip of a production that has many excellent points.

From first to last the picture measures up to the high standard of photoplay workmanship characteristic of Vitagraph features. It always carries the impression of being true to life; the settings, down to the smallest detail, are flawless and the acting is convincing. "The Turn of the Road," more than most pictures, depends upon acting rather than action, for there is much to be expressed in conveying the emotions of the three principal characters. Miss Childers has the role of an unselfish wife, who refuses to believe ill of her husband, and even after she is forced to face the facts is ready to forgive him. Well conceived and earnestly played, an audience is certain to respond to the sympathetic appeal of this character. Then, of course, there is no more winning youngster on the screen than Bobby Connelly, cast as little Jack. Joseph Kilgour is dignified and forceful as the husband; Virginia Pearson, in appearance and manner, is just the actress for the part of the flirtatious young woman who causes all the trouble, and Robert Gaillard makes a correct figure of the doctor.

That the picture may not be without sensational moments, there is an automobile wreck in which the flirtatious young lady is seriously injured, also a fire of dangerous proportions. These scenes are well presented.

"The Family Stain"

Mystery Melodrama Adapted and Produced by Will S. Davis —Released on Fox Program.

Reviewed by Lynde Denig.

THE possibilities for suspense and interest in this five-part melodrama, produced by the Fox Company under the direction of Will S. Davis, would be more fully realized if the exposition in the opening reel were clearer. Judging from the comments of the audience at the New York Academy of Music, the situation at the basis of the mystery—the supposed substitution of one infant for another—was not sufficiently explained. The audience believed that something of the kind had happened; but seemingly it was at a loss to give a reason, and to account for the actions of the characters in subsequent scenes. This weakness in the early passages of the picture necessarily discounts the effect of the melodramatic scenes that are piled up in rapid succession.

The production, however, is not without its impressive moments, although too great emphasis is placed on physical horrors that are brought to the attention of the audience by means of many close-ups. In his efforts to arouse thrills, the director has stopped at nothing and the wonder of it is that some of the more brutal scenes were passed by the censors. As an example of expert photoplay workmanship the production has much in its favor. The thunderstorm, with the flashes of lightning shooting across the screen and the downpour of rain, is realistic to the last degree. Little is left to the imagination of the spectator in presenting the murder of the woman around whom the mystery centers, and the incidents leading to the apprehension of the murderer are followed in logical detail.

Frederick Perry heads a competent company that plays in a correctly melodramatic key. Walter Miller, in particular, gives a forceful performance.

"The Strange Unknown"

A Three-Reel Romance of New York and Paris—Produced at the Lubin Western Studio.

Reviewed by Edward Weitzel.

ONE of the most effective scenes in "The Strange Unknown" is when a woman's hands and arms part the portieres at the back of a room in which two people are conversing. The woman does not show herself further, her presence being accounted for by explanation that the house is haunted. Two half-sisters are the principal characters in the story. One is an actress living in Paris. An artist, who also lives abroad, is in love with Meta, the other sister. The actress is disinherited at her father's death and a fortune left to Meta. The elder sister returns to New York, with a French cook, and Meta is given a drug that deprives her of her senses and locked in the garret. The lady of the stage manages to gain possession of the family fortune and then tries to capture the young artist, who has also returned to this country. Meta escapes from her prison, shoots the crook, while still deranged, and is finally restored to reason and the arms of her lover.

William H. Ratterman is the author of this active photo-

Scene from "The Strange Unknown" (Lubin).

play, which unwinds a story of crime and mystery that will prove deeply interesting to admirers of the non-analytical but pro-sensational school of drama. The picture is well produced. Helen Eddy is excellent as the younger sister. Her mad scenes are particularly meritorious, being handled with fine restraint. Dorothy Barrett gives a clean-cut performance of the actress, and L. C. Shumway, George Routh and Melvin Mayo are competent in their respective roles.

"Colorado"

Hobart Bosworth Strong in Interesting Five-Part Universal Broadway Feature.

Reviewed by George Blaisdell.

STIRRING melodrama is "Colorado," a five-part Universal Broadway Feature. The script is by Harvey Gates, who in adapting the play by Augustus Thomas, has done a good job. Hobart Bosworth is seen in a role that makes requisition on the versatility of the sure-enough screen player. From the college professor of placid temperament and quiet life he is

Scene from "Colorado" (Universal).

transformed to the farmer and then to the miner—and horseman—facing and meeting stern situations that "try men's souls" and bringing to the surface those qualities of character admired even if not possessed by all humankind.

The story grips the sympathy right at the beginning. Mr. Bosworth is Thomas Doyle, the professor, compelled to resign his chair of Latin and remove to Colorado in the hope of restoring the health of his wife.

He pays an exorbitant price for arid land. The man who by indirection pilfers his money attempts by more direct means to steal the affections of Mrs. Doyle. The tool of the swindler pays violent and unwelcome attention to Doyle's sister. In revenge for a whipping administered by Doyle he nearly drowns the mine's crew—but the blast that endangers their lives sets free a torrent of water that enriches the ranch and makes Doyle's fortune. There is a happy ending.

Anna Lehr is seen to splendid advantage as the invalid wife who becomes strong in the mountain country. Her art, finely supplements that of Mr. Bosworth. Colonel Kincaid, the character designed to show that an act of Congress cannot unfailingly make a gentleman of a United States officer, is well played by Mr. Bradbury. Carl Von Schiller, Albert MacQuarrie and Louise Baxter also do good work. A character that is made to stand out is that of Morgan, the old prospector, played by Edward Browe. It is a delineation that will make appeal anywhere, but deeply so in the west that so well knows the type.

The picture is well staged, barring the topography, which is of Southern California desert mountains and not of rocky Colorado. The scene of the flooded mine is unusually well done and constitutes one of the thrillers of the story. That the drunken good-for-nothing is caught in the torrent and carried to his death is the height of poetic justice. There are moments of tenderness and of strength. Of the latter one of the best is the denouement—the struggle in the hotel between Doyle and Kincaid.

"Colorado" is a well-acted story of outdoors.

"An Enemy of Mankind"

First Episode in Kalem's Stingaree Series Is Interesting Two-Part Picture.

Reviewed by Lynde Denig.

IF THE first episode may be taken as a fair sample of what is to follow, the Kalem company may count on satisfactory returns from the "Stingaree" stories, to be released in a series of two-reel pictures, beginning with "An Enemy of Mankind" on November 24. The photoplays are adaptations of E. W. Hornung's stories, which will be published in some twelve hundred newspapers throughout the country while the Kalem productions are on view. James W. Horne is directing the pictures, acted by an admirably balanced cast, including True Boardman, William Brunton, Marin Sais and Frank Jonasson.

The opening reels of the series, something in the nature of a prologue, show how Irving Randolph, normally a young man of fine instincts, comes to be "an enemy of mankind." He is the victim of circumstances due to the cowardice of his dissipated brother, Robert, and in consequence is hopelessly embittered. In trying to save Robert from an entanglement with a married woman, Irving becomes seriously compromised and then, entirely by accident, he shoots the woman's husband. Despairing of ever having his story believed he goes to Australia with the intention of following a criminal career.

This episode not only gives a sound preparation for what is to follow, but is a complete photoplay in itself, replete with dramatic incidents. Most of the action is laid in England in sumptuous interior settings and against the backgrounds of beautiful estates. It is at a house party on one of these

Scene from "An Enemy of Mankind" (Kalem).

estates that the tragedy which alters Irving's life occurs. Concluding scenes, supposed to transpire in Australia, might have been photographed there instead of in a section of California where eucalyptus trees flourish. Director Horne was fortunate in finding locations that correspond to pictures and descriptions of Australian country.

"The Crimson Wing"

Romantic Picture Inspired by the European War—Produced in Six Reels by the Essanay Company.

Reviewed by Lynde Denig.

NO doubt this richly staged romance, contributed to the V-L-S-E program by the Essanay Company, is a faithful adaptation of Hobart C. Chatfield-Taylor's novel, "The Crimson Wing." If the author, in the first place, wrote an ingenuous sort of a story, it is not surprising that the same qualities are to be found in the picture. We should say that it is war as seen through the eyes of a romantic gentleman with a pretty good idea of what the public—especially the feminine

Scene from "The Crimson Wing" (Essanay—V-L-S-E).

public—likes. Which is equivalent to saying that this six-reel picture ought to be popular. It is almost bound to be popular, because there is nothing in the production to offend a sensitive taste, whereas there is much to please. That the credulity of an exacting spectator will at times be taxed, is equally true.

First among the picture's assets may be placed a cast that contains such able players as E. H. Calvert, Beverly Bayne, Ruth Stonehouse and Byrant Washburn. Second, it seems fair to mention the elaborate and for the most part, appropriate settings. Then due credit must be given the romantic spirit

of the story. Mr. Chatfield-Taylor does not aim for a place among the realists who paint war as it is. He prefers, rather, to imagine its colorful and romantic aspects. It could hardly be claimed that his theme is new, for quite frequently, in Civil War dramas and others, we have seen how friendships are broken and lovers parted when armies clash. But, at least, the theme has something of the charm of novelty when brought up to date and transferred to locations in war-torn Europe.

Germany and France supply the scenes for the action, the principal characters being a German count, his cousin, a French girl with whom he is in love, a French actress and a lieutenant in the German army. Count Ludwig and Marcelle have little more than confessed their love for each other when war is declared and automatically they become enemies. The picture then goes on to show how personal love surmounts love of country, by placing the Count at the mercy of the French girl and allowing her to save him though he carries valuable information to his superior officer. The pleasure-loving actress, sobered by the war and her hopeless love for Ludwig, becomes a nurse and saves the man she worships, even at the expense of her own life. All this and much more was woven into an entertaining and at times stirring story, admirably acted. Mr. Calvert is an excellent type for a German officer.

None the less there are scenes that appear rather too unnatural in view of what we read about conditions in Europe. German military efficiency is a by-word, yet Ludwig and his Uhlans when sent out on a scouting expedition fall into traps with childish simplicity. Then we are inclined to smile at the sight of a general's daughter, lurking around the firing line and heading a charge. But after all one cannot expect romance to be brutally realistic.

"Should a Woman Forgive?"

Equitable Program Offering in Five Reels, Made by Horkheimer Brothers, and Featuring Lillian Lorraine—A Sex Problem Picture, Well Written and Effectively Acted.

Reviewed by Hanford C. Judson.

A SEX problem picture in five reels, made by the Horkheimer Brothers and issued on the Equitable program, "Should a Woman Forgive?" ably fulfils its mission. Both sides of the situation it reflects are vivid and dramatically effective. The author of the script, Joseph E. Howard, has provided incidents free from the suggestion of staleness and repetition, and has introduced them with a balance that keeps the attention flowing along with the action without hurry or dragging. There is also much to praise in the direction. The work of the players is restrained, natural and convincing and the staging is for the most part simple and to the point.

It has the two sides usual to such a picture. Here, on the one hand, is Lillian Lorraine playing passionate breast to breast kisses and all the vapors, whims and petulances of a Gypsy trollop with a heart that is cold and calculating in a voluptuous body. On the other hand, is Mabel Van Buren's interpretation of a badly treated wife of a not very interesting

Scene from "Should a Woman Forgive?" (Equitable).

individual who is trotting back and forth between the two "homes." The light on this side is heightened by the presence of a child and a dignified mother-in-law, mother of the wife, who has money in her own right. This wronged woman is played sincerely and, if Miss Van Buren's work is not so "artistic" as Miss Lorraine's, it is much more pleasing. It rings true emotionally and is full of dignity.

The value of the offering depends upon the patronage. It will interest all; we fear that it will please most. It cannot claim depth; for it gets no real hold on actual life, the man in the case being a figure—the outline of a type, rather than a type—whose inner heart is not shown to us. It is very good work done on a subject not of the highest.

"The Frame-Up"

George Fawcett Comes to the Screen in a Dramatic Five-Part Universal Subject of Politics and Love.

Reviewed by George Blaisdell.

THREE characters bulk big in "The Frame-Up," the five-part Universal Broadway Feature in which George Fawcett, veteran actor, is introduced to the screen. These are the star, Maude George, and Harry Carter. There is a fourth figure, the physical counterpart of which or of whom does not appear before us. That is Otis Turner, who has written

Scene from "The Frame-Up" (Universal).

and produced a story of politics and love that will more than entertain—it will hold and it will move.

Mr. Fawcett has the role of Luke Simms, a politician of rugged honesty. It is a character that in life may be somewhat rare, but surely always welcome and one that in the end is usually famous. Simms is a bachelor who loves children—you see, he is unusual all around; but here again is a likable quality. When Sears, the boss, is in a pinch he names and elects Simms mayor, trusting to time and the dark and devious methods of the master skilled in corruption to subdue him. When the issues of battle are joined it is his mistress Sears selects as the instrument of Simms' undoing. She is to win the mayor and marry him—and control him. How she fails—to control him—is an interesting part of the story.

Mr. Fawcett's manner of speaking—especially in situations of stress—is of the stage rather than of the screen. It is of the rapid-fire or more accurately of the staccato style, but manifestly it fits the character and adorns it. Probably he will like the screen and surely its followers will like him. He has strength and he has magnetism.

As to Maude George: Here is an actress. Face strong and mobile, with a trace of the Latin; large eyes, revealing keen intelligence. To see her performance of Florida Everett, the mistress, who obeys the instructions of a dreaded overlord and marries the mayor and falls in love with him, is to want to see more of her work. Mr. Carter, who plays Sears, is excellent in his many-sided villainy. He displays polish as well as power. Albert MacQuarrie, Olive Fuller Golden and Lule Warrenton complete a good acting cast.

"The Frame-Up" is a picture that will hold its own in strong company.

"The Martyrs of the Alamo"

Fine Arts Five-Reel Historical Drama Produced Under the Direction of W. Christy Cabanne and the Supervision of David W. Griffith.

Reviewed by Louis Reeves Harrison.

A VERITABLE historical drama of tremendous action and of high added value in its elaborate subtitles, "The Martyrs of the Alamo" follows closely the best previous idealizations of the same story with superior care as to detail and greater intensity during the supreme moments of struggle. Most sublime sacrifice of American blood for the cause of liberty, the defense of the Alamo needs such adequate picturing lest we forget how the broad sweep of fair country we enjoy in peace was wrung from the hearts of those who made it what it is. We do forget. The warm hearthstone does not foster nobility of character. We become completely engrossed in absorbing, existing, recreating and dying, like so many vegetables. We lack the stimulus of some great cause to fight for and lapse into so many turnips or orchids, according to social station, except when some epic like the "Alamo" stirs the sap in our veins until it feels like the red blood of our hard-fighting ancestors.

The accurate picturing of those ancestors, their dress, their crudities, their strategems in warfare, their remarkable combination of cunning, self-control and stubborn courage, is an education in itself, but it is the great stimulus of this story that has highest value. It quickens our pulses, gives new life to stagnant blood of overfed prosperity. "The Martyrs of the Alamo" is an admirable presentation from every point of view and should prove a winner wherever it is shown.

"The Sentimental Lady"

Irene Fenwick in a Five-Reel Comedy-Drama—Released by the Kleine-Edison Feature Service.

Reviewed by Edward Weitzel.

THE scenario of "The Sentimental Lady" is taken from a drama written by Owen Davis. George Kleine has given it the benefit of an excellent cast, headed by Irene Fenwick, and the story admits of many scenes of great beauty, amid quiet woodlands and on the shores of a lovely sylvan lake.

Scene from "The Sentimental Lady" (Kleine-Edison).

The plot is along familiar lines. During the opening reel the action takes place in the city. Amy Cary, a wealthy young girl, owns a controlling interest in the People's Gas Company. Peter Cary, her uncle, is president of the company. Norman Van Aulsten, son of the vice-president, attempts to help his father unload a crooked deal on Amy. The young man also is anxious to marry her. The action shifts to a summer hotel on Trout Lake. Here, Amy meets Bob Nelson, a level-headed young attorney, who promptly proceeds to make love to her, rows her to an uninhabited island, and takes a long and dangerous swim for another craft when their boat drifts away. In the meantime, young Van Aulsten betrays the daughter of a local guide; and as Bob is the one who frustrates the crooked deal of his rival, he has little trouble in winning Miss Cary. The events in "The Sentimental Lady" follow along pleasantly, but never reach any real dramatic height. The nearest approach to a strong scene is when Amy prevents the guide from shooting Van Aulsten, and that is of secondary interest. Bob Nelson's swim is a picturesque incident, but it can hardly be called thrilling. On the credit side of the photoplay are four reels of pictorial loveliness, the development and consummation of an engaging love story, and the thoroughly competent acting of Irene Fenwick and the supporting company. Miss Fenwick's charming personality and easy command of stage technic permit her to make Amy Cary a most likable young person. Jack Devereaux realizes Bob Nelson in a very satisfactory manner, and other members on the honor roll are Frank Belcher, John Davidson, Thomas Magrath, Richie Ling, Anna Reader, Lila Barclay, Della Conner, and Ben L. Taggart.

Ruth Hoyt Burned in Studio Explosion.

While acting in the Casino Star comedy, "Beauty in Distress," with Harry Vokes, Miss Ruth Hoyt was painfully but not severely burned in a studio explosion. Wearing a comedy make-up as an extremely plain woman, it was Miss Hoyt's business to gaze at herself in a mirror. Not being able to stand such a homely visage, the mirror was to explode. The explosion occurred but some of the burning powder fell on Miss Hoyt's hand. She was able to continue at work after Director Edwin Middleton had applied first aid remedies.

"The Menace of the Mute"

Another of the Ashton Kirk Series in Five-Part Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THUS far in the Ashton Kirk series proves beyond a doubt the aptitude of both John T. McIntyre, the author, and Arnold Daly, actor-director, for the manufacture and staging of thrilling melodramatic situations. There is also proof positive that Sheldon Lewis is an adept at feigning death, and makes a remarkably effective corpse. The fact of the matter is, it is rather a disappointment to the spectator when this talented actor passes out with such celerity. However, thus is he cast in the play, and so it must be.

"The Menace of the Mute" will please the majority of audiences because the majority of people like melodrama. The more thrilling it is, provided realism does not entirely vanish, the better it pleases.

The story of the murder committed in the play centers about the search for a clue to the death of an old machinist who had in his possession the plans of an invention belonging to the father of the juvenile lead of the play. The young man having a mysterious and apparently unpleasant connection with the old machinist, is believed guilty by his sweetheart, who upon finding that the police are watching the house rushes to warn him. The discovery of the clue is made by Ashton Kirk, and the deaf mute and an accomplice, who are responsible for the murder, in the attempt to gain possession of the plans of the invention, are arrested amid thrilling circumstances.

The production is well made, its situations are tense, its photography good, and it has all the attributes of a good box office attraction.

Scene from "Menace of the Mute" (Pathe).

"Pennington's Choice"

Francis X. Bushman and Beverly Bayne Appear in Quality-Metro Production That Brings a Surprise at the Close.

Reviewed by Lynde Denig.

"PENNINGTON'S CHOICE" may be placed among the very few photoplays that spring a surprise near the close of the last of five reels. And it is a genuine surprise, too, for all along the spectator has been quite in the position of Pennington himself, who has been fooled right and left. He believed two fiercely aggressive bandits to be sincere in their efforts to knife him; he was taken in by the disguise of his sweetheart and believed her to be the twin sister of the girl he wished to marry, and he never guessed that the whole affair was pre-arranged to test his manly caliber. Originality in plot and treatment must be credited to this production of the Quality Pictures Corporation, directed by O. A. C. Lund and featuring Francis X. Bushman and Beverly Bayne.

Scene from "Pennington's Choice" (Quality-Metro).

Miss Bayne's transformation from a fashionably gowned young woman to a bare-footed girl of the Canadian wilderness is so complete that an audience is ready to credit Pennington's failure to penetrate the deception. He is told that her name is Marie, that she is Eugenia's twin sister, and that she will assist her father in judging him, for Eugenia will not be allowed to marry a man who does not possess the courage and strength to inspire respect in primitive society.

Pennington, who has grown soft since his college days, is subjected to the severest sort of tests. He goes into training with his friend Jack Jeffries (brother of the former champion),

and on his return to the settlement trounces the two bullies who have been bothering him. He never suspects, nor does the audience, that the men are Eugenia's brothers. Scenes of particular interest in this ingenious story show Miss Bayne diving from high rocks and Mr. Bushman sparring with a prize fighter. The fight in which he proves his courage is as spirited an affair as one need wish to see. Wellington Playter makes an impressive woodsman.

"The Devil's Darling"

A Rialto Feature of An Original Character Featuring Francine Larrimore.

Reviewed by Margaret I. MacDonald.

PARTICULARLY attractive because its players and its director have worked conscientiously to make the play a dramatic success, "The Devil's Darling" suffers at the same time from an unhealthiness of theme. It is original in character, and presents a strangely gruesome flight of the imagination.

Flavia Arcaro has succeeded well in portraying what we would suppose to have been the idea of the author in connection with the "Devil's Darling." Furthermore, she has dressed the part well, and presents a handsome picture of the intended type.

Francine Larrimore as Alice Lane, a girl behind the counter of a department store, who is lured by the older woman as a sacrifice to her devil, plays with ease and grace, and lends a charm to the atmosphere of darkness that pervades the picture. She is lithe, beautiful, and innocent—the only pure thing in sight.

The closed room whose door opens by means of a hidden spring in which reside the darling's devil and numerous skeletons and skulls presumably of victims brought into his majesty's clutches through the dark-stained incidents which mark the woman's past, can be enjoyed only when considered as an allegorical representation. The production is a go-between allegory and realism, and its moral would point out to young girls that to be safe they must have a care of strangers of either sex.

Others of the cast are John Reinhard, H. W. Pemberton, Sidney Mason and Charles W. Taft.

"See America First"

No. 8 of the Gaumont "See America First" Series Revives Interest in Historic Boston.

Keeping pace with the growing tendency to stimulate interest in things American, the Gaumont Company continues to give the public carefully detailed illustrations of points of geographical, topographical and historic interest throughout the American continent.

Too much cannot be said in praise of this system of enlightening the Americans of today with regard to the history and scenic beauty of their own country.

One of the most interesting of the "See America First" series presents all the points of interest in and about Boston. Among the scenes presented are glimpses of the beautiful grounds of Harvard University, the Charles river, Bunker Hill Monument, the harbor, famous as the scene of the Boston Tea Party; the Tremont Hotel, the home of Louisa M. Alcott, and the old State House. The scene of the massacre is also shown, along with various points associated in history with George Washington, Paul Revere, etc.

A very fine quality of photography characterizes this number, which should be especially interesting to educators.

"The Golden Claw"

A Strong Five-Reel Kay-Bee by C. Gardner Sullivan.

A MOTION picture story of the highest class, of vital subject, original development and striking characterization, "The Golden Claw" is one of those rare products calculated to interest many millions of intelligent people and bring into the fold those other millions of intelligent people who are repelled by poor examples of the new art. The story deals with a subject exceedingly difficult to handle without stumbling upon lines long regarded as commonplace, but it escapes them through a finer conception than usual on the part of the author. It is fortunate for those who attend the exhibitions of photodrama, as well as for Mr. Sullivan himself, that he is what might be called "established." Had he been compelled to submit the script of "The Golden Claw" indiscriminately, it might never have been produced. It is one of the kind beyond mediocre grasp until thrown on the screen in complete shape.

"The Golden Claw" attacks the problem of money madness with great simplicity and directness so far as the line of action is concerned, but the admirable solution is so subtle that only fine characterization and such powerful interpretation as that given by Bessie Barriscale and Frank Mills carries it to the mind through the heart. Miss Barriscale's conversion to a finer view of the marriage relation through delayed promptings of a womanly heart is attended with some exquisite revelation of mental and emotional states, a source of perpetual delight to those in the audience who enjoy a play well worth while.

"The Ferret"

Rupert Julian Appears in Three-Reel Production, Giving a New and Startling Variation of Jekyl and Hyde.

Reviewed by Robert C. McElravy.

BY SOME most amazing facial grimaces and contortions Rupert Julian outdoes the famous dual character of "Dr. Jekyl and Mr. Hyde," in this three-reel production, entitled "The Ferret." He makes the change of features and expression entirely without the aid of any sort of makeup and does it so effectively that the unsuspecting observer is

Scene from "The Ferret" (Universal).

not aware of the deception until the desired moment arrives. It is a new revelation of what can be accomplished by the human countenance for screen visualization.

Mr. Julian is assisted by Elsie Jane Wilson and "Doc" Crane. The latter gives a splendid study of a wily old detective who traces the crime to the respected physician and demands an accounting.

The story is simple, but absorbing. The first scene pictures the bodies of two dead men lying on a restaurant floor. The only suspect is a queer fellow with a distorted face, who is held for some time, but refuses to divulge knowledge of the crime, even under the third degree. The detective arranges to permit the man's escape. He falls into the trap and by careful shadowing is followed to the home of Dr. Baxter. The detective confronts the debonair physician and brings the crime home to him. The wife's story clears him, however, showing that he acted in both her defense and his own. The production is intensely interesting and well handled throughout.

Carlton King on Screen Again.

Carlton King, Edison, who for a number of years has been one of the most popular character actors in that company, and was recently made a director, has been returned to the screen, following persistent requests from exhibitors and patrons to that effect.

Under the direction of Ulysses Davis the new Universal director Hobart Bosworth is working in the stellar role of "Tainted Money," a five-reel story by George E. Hall. Bosworth plays the role of Big Tim, ward politician and head of the machine.

Universal Director Jack Adolfi Discussing "Joan o' the Hills" with J. W. Kellette at Silver Stream, Au Sable Chasm.

Manufacturers' Advance Notes

Mysteries of Monte Carlo

Revealed in Lasky Production, "Mr. Grex," in Which Messrs. Roberts and Blackwell Star.

THERE has been joy among the hundreds of persons in and around Hollywood Cal., who work as "extras" in the motion picture studios since the Lasky Feature Play Company started work on a very elaborate feature production, "Mr. Grex of Monte Carlo," a picturization of E. Phillips Oppenheim's widely read novel of the same name.

Rehearsing a Scene in "Mr. Grex of Monte Carlo."

Some of the scenes in the play, in which Theodore Roberts and Carlyle Blackwell will appear as co-stars on the Paramount program, are laid within the great casinos of Monte Carlo, the world's most famous gambling resort. Probably the biggest interior setting ever erected in a studio is used in one of these casino scenes. Four great halls are revealed in panorama and nearly 1,000 persons are seen playing at the various roulette and card tables.

Frank Reicher, under whose direction the photoplay is being made, had the benefit of considerable personal experience several years ago in Monte Carlo. Mr. Reicher is a native of Germany, but has traveled extensively on the continent and he passed many months at different times in Monte Carlo. Before the Lasky artistic and carpenter staffs started to construct the massive interior sets they studied authoritative plans and photographs of the main casino at Monte Carlo and the one shown in "Mr. Grex of Monte Carlo" is a replica of the famous resort and gaming house.

In book form "Mr. Grex of Monte Carlo" had a big circulation, first as a serial. It contains a melodramatic story that is exceptionally timely at the moment as some of the principals represent national figures in Europe. The story is, however, strictly fiction and attempts to expose no historical facts. Intrigue, international spies and the enthusiastic movements of a young American, proverbially wealthy, form a series of dramatic situations.

It is related from the Lasky studios that when the call went forth for additional players to appear in the great ensemble scenes in "Mr. Grex of Monte Carlo" many local celebrities of Hollywood applied for positions. When "extras" are used at the Lasky plant Cecil B. DeMille and Jesse L. Lasky always make it extremely pleasant for them. Incidentally, the big ball room floor erected for "Mr. Grex" has been put to practical use many times in the past month.

Theodore Roberts in the title role of the piece is given a splendid opportunity for the kind of acting of which he is capable on the screen. His impressive appearance lends itself admirably to the role of a Russian nobleman. Mr. Blackwell, of course, will play the young American who finishes something he started, and Miss Dorothy Davenport, following her great success with Lou-Tellegen in "The Explorer" and in other plays, will appear as Fedora, the lovely heroine.

"Mr. Grex of Monte Carlo" will be among the Lasky releases on the next quarter of the Paramount Program.

DRESNER GETS ASSOCIATED.

A. Dresner, general manager of the Kriterion Film Service, of Indianapolis, Ind., has been spending the last two weeks among the New York exchanges and various exhibitors' headquarters, getting a line on the Associated Program, and after thorough investigation he has come to the conclusion that the Associated Service is not a promise, but a business run on a business basis by business men. He therefore contracted for the states of Indiana and Kentucky. To have a man of Mr. Dresner's film experience pass on the Associated Service is something to be proud of, and which the Associated Service well deserves.

Mr. Dresner is a pioneer in this business, having started with Lubin about twelve years ago. He has managed the General Film in Cincinnati and Universal Film in Washington, and has also controlled a vast number of theaters throughout the middle western states.

"THE AMBITION OF MARK TRUITT" (World).

World Film Corporation is to produce "The Ambition of Mark Truitt" in feature film form. Henry Russell Miller is the author of the book, which has a phenomenal success with the reading public. "The Man Higher Up" was also written by Mr. Miller. Robert Warwick will play the leading role in "The Ambition of Mark Truitt."

"THE COME-BACK OF PERCY" (Selig).

"The Come Back of Percy," third in the Selig rural comedy series, "Chronicles of Bloom Center," was written and directed by Marshal Neilan, and will be adjudged one of the best productions in the series of laugh-provoking Selig comedies. Percy Pinkham, Constable Plum, Druggist Phil Pickle, Postmaster Ira Pash, Chubby Green and Johnny West all contribute.

One fine day a fashionably dressed stranger arrives in Bloom Center. He encounters Chubby Green, and without further ceremony Chubby receives a punch on the jaw. The stranger then seeks out other Bloom Centerites and the same violent proceedings are continued. Constable Plum is appealed to by the victims, and he goes on the trail of the stranger, who, seemingly, the moment he ascertains the name of an inhabitant, proceeds to assault him in a most violent manner. Confronted by Constable Plum, the stranger tells a story.

He recalls the time that he was an urchin in Bloom Center. He says he distinctly remembers that on nocturnal expeditions to melon patches, during visits to the swimming hole and elsewhere, that he was made the "goat" by the other Bloom Center boys. He says that when he left the village with his parents he vowed to return some day and get satisfaction. Then it is he hands his business card to Constable Plum, which reads: "Percy Pinkham, Champion Lightweight Pugilist." He is then recognized as the little undersized boy who many years ago had been made the butt for all mischief perpetrated by Bloom Center boys.

Scene from "The Come-Back of Percy" (Selig).

There is not a dull moment in this two-part comedy and the real human nature shown will appeal to thousands who were themselves boys living in small towns.

"NOT GUILTY" (Equitable).

When a man in a moment of weakness runs away from something he should have faced, and later finds himself in prison with a sentence of death hanging over him, his wife dead from the shock of the occurrence, and nothing between himself and death but the prayerful insistence of his devoted mother to the governer that he is innocent of the crime for which he is to be killed, there is taught a powerful moral lesson. But when his sentence is commuted, and twenty years later the man who struck the fatal blow confesses his crime and his victim is released, there is presented a still more powerful lesson of the awful responsibility resting on those who condemn a man to death on uncorroborated testimony, unsupported by evidence.

Scene from "Not Guilty" (Equitable).

These points, as well as some others of equal strength, are brought out in "Not Guilty," a forthcoming five part production by Triumph, for the Equitable program, in which that sterling actor Cyril Scott makes his first appearance before the camera in the part of Edward Andrews, the long suffering hero. Joseph A. Golden, who directed the production, utilized Sing Sing prison, the Governor's office in the State mansion, at Albany, and the Governor's official room in the State Capitol, as locations for some of the scenes, and in the room where his mother pleads for his life and wins it, a similar plea for a real murderer had been turned down only an hour or two before the screen picture was taken. The producers have a letter signed by an official of the grim, gray pile on the banks of the Hudson at Ossining, certifying that the prison scenes in the play were actually taken within its confines.

KALEM RECOMMENDS "THE MODEL'S ADVENTURE."

The three-part Kalem release for November 22, featuring Paul Gilmore, will be issued under the title of "The Model's Adventure," instead of "A Woman's Wiles," as formerly announced. Kalem recommends this subject as a powerful drama dealing with the Latin Quarter, one of the most interesting phases of Parisian life.

Mr. Gilmore as Jack Addison, an American sculptor, is ably supported by an all star cast. The winsome sweetness of Alma Ruben as Lucile Bergere, a Parisian model, wins the sympathy immediately. Ethel Fleming as Yvonne Nodier, the pampered society girl, who, for the first time, is denied something she desires, and Arthur Templeton as Philo McCullough, an American artist, deserve special mention for their artistic performances. During the action of the picture a well known Western sculptor actually constructed a replica of Miss Reuben in modeler's wax.

EAGLE FILM TO PRODUCE COMEDY.

That is the plan of William J. Dunn, general manager and director of the Eagle Film Manufacturing & Producing Company, 109 North Dearborn street, Chicago. Furthermore, he has completed arrangements for an immediate start on the long task he has set for himself and on Monday morning, November the first, will call together for the first time the company which will make the first series of forty comedies.

"The Adventures of Duffy" will be the title of the series. which will have to do with the comedy mishaps of a detective of the correspondence school brand. The series will carry him through various parts of the country and the possibilities for comedy with such a character are readily seen. The scenarios are all from the mind of Rex Adams, and represent, in the opinion of Mr. Dunn, the best work that photoplaywright has done. The first release will bear the title, "Duffy Makes His Bow."

All of the filming will be done in Chicago for the first ten reels of the series. By that time it is hoped the new Eagle Studio, near Jacksonville, Fla., will be ready for the occupation of the players.

"DOES ADVERTISING PAY?" (Gaumont).

The Gaumont company is to be congratulated upon securing such well-known comedians as Tom Waters and his wife, Mrs. May Wallace Waters, for "Does Advertising Pay?" Tom Waters is known all over America for his popular pianologues in vaudeville and for his numerous light opera successes. His wife is also a favorite, having appeared as co-star with him at the head of their own vaudeville troupe.

"Does Advertising Pay?" also has another remarkable member of its cast. This is "Stuffy" Davis, the press agent who kept Barnum and Bailey in the limelight for several seasons and also has been publicity promoter for Luna Park, Coney Island's greatest amusement center. There is a character in this laughable comedy called "Stuffy," a press agent. The usual Gaumont enterprise secured the Broadway original to appear in this Casino Star comedy on the Mutual program.

"A MODERN CAMILLE" (World).

This forthcoming World Film feature directed by Albert Capellani, is, of course, based upon Alex Dumas' famous play of the same name. It was known both in London and New York at the same time as "The Lady of the Camelias" and was popular under that title.

Paul Capellani, the director's brother, is to play the part of Armand Duval. Other popular members of the World Film supporting Miss Young are Lillian Cook, Robert Cummings, Edward H. Kimball and William Jefferson.

"BELLA DONNA" COMPLETED FOR FAMOUS PLAYERS.

The adaptation of Robert Hichens' celebrated novel and play, "Bella Donna," with Pauline Frederick in the title role, has been completed by the Famous Players Film company under the joint direction of Edwin S. Porter and Hugh Ford. It was in this familiar role that Mme. Alla Nazimova won her first great American triumph, far eclipsing the reputation she had gained in her Ibsen roles.

The story of the novel, which ranked among the "best sellers" at the time of its publication, has been strictly adhered to, but the more sensational points of the story have been softened in order to avoid offending even the most conservative tastes.

"Bella Donna" marks Pauline Frederick's fourth motion picture appearance, as she has already been starred in "The Eternal City," "Sold," and "Zaza," in all of which she appeared under the joint direction of Edwin S. Porter and Hugh Ford.

For the purpose of obtaining the famous desert scenes in the description of which Hichens displayed some of his most wonderful artistry, Messrs. Porter and Ford took a company of players to Florida, the outbreak of the war having rendered impossible the original plan of the producers to stage the play in Egypt. The sandy wastes of Florida, however, have made an admirable substitute for the African backgrounds.

In support of Miss Frederick there appear Thomas Holding, who already distinguished himself by his excellent work opposite the star in her previous screen subject; Julian L'Estrange, who has been seen before in the same star's company. Eugene Ormonde, George Majeroni and Edmund Shalet complete the list of principals.

Scene from "Bella Donna" (Famous Players).

After witnessing the first showing of the picture, Edwin S. Porter declared that in his opinion Miss Frederick had done the greatest work of her motion picture career.

Cyril Maude Production

Last Scene of "The Antique Dealer" Completed by Director Knoles Now in Premo Assembly Room.

OCTOBER 25 witnessed the taking of the last scene in the sumptuous production of "The Antique Dealer," which is the vehicle starring Cyril Maude and a supporting company of stars. Simultaneously with this, Mr. Maude in "Grumpy" started on his countrywide tour, routing America's highest class and highest priced theaters.

Not only in the building of the play which was made to fit Cyril Maude's particular talents, but in every detail Director Harley Knoles has worked his schedule with clocklike precision.

Cyril Maude.

The Premo Feature Film corporation has at no time stinted in any quarter where results depended on getting the right material. Not only is Cyril Maude paid $200 an hour for his time in the studio but a payroll such as has probably scarcely been equaled in a motion picture feature before had to be met.

With every member of the cast supporting Mr. Maude—a star—witness: Lois Meredith, Montague Love, Margot Williams, Lionel Belmore, Walter Craven, Mrs. Cooper Cliff, Will T. Carlton, Henry Carvill. The cast of "The Antique Dealer" reached the $50,000 mark with the end of the scene and there is still as can well be realized considerable to be done before it is ready for the screen. This is the second of the Premo releases.

MUTUAL ADOPTING NOVELS AND PLAYS.

Many pictures from books and stories by well known writers are included in the Mutual Film Corporation's new program. These productions appear in addition to the output of the scenario writing staffs.

"The Other Side of the Door," a novel written by Lucia Chamberlain, and published in 1907 by the Bobbs-Merrill company, has been purchased by S. S. Hutchinson, president of the American Film corporation, and is being produced at the studios at Santa Barbara, Cal.

"The Seventh Noon," a Mutual Masterpicture made from the book of that name, written by Frederick Orin Bartlett, and published in 1910, is a triumph of direction and acting.

A third Mutual release of unusual quality is "His Wife," a Mutual Masterpicture of the wild life of the Irish coast, which was founded on the popular story of Charlotte Monica Braeme's entitled "My Poor Wife," which has already been released.

"The End of the Road," an American release, is founded on the play by H. Grattan Donnelly, and was first known as "Carolina."

"A BIT OF LACE" (Essanay).

This is a charming romance in three acts, taken from the play by H. S. Sheldon. The setting is exceptionally artistic and the scenery and photographic work is of high merit. Edna

Scene from "A Bit of Lace" (Essanay).

Mayo, Essanay leading woman, takes the role of the wife of a scoundrelly clerk. She despises him but battles loyally to be a dutiful wife. Although she is loved by another man, she successfully conceals the fact that she cares for him. Her loyalty to her husband goes so far that she even attempts to purloin a letter incriminating him, and is caught through a bit of lace catching in a door when she is trying to escape. The full depth of her husband's infamy finally is revealed to her and she gives him up. Miss Mayo brings out the conflict of the woman between love and loyalty with a nice discrimination. Darwin Karr plays the leading masculine role, that of a western mine owner, with his characteristic dash and brilliancy. Sydney Ainsworth, as the heavy, succeeds in making everyone hate him as the scoundrelly husband.

Agricultural College Wants Fifty Screens

Oklahoma State University to Equip Agricultural Lecturers With Picture Outfits.

An interesting development in the commercial end of the motion picture business was recorded last week when the Minusa Cine Products company received an inquiry from the University of Oklahoma as to the cost and specifications of fifty small sized screens to be used by the student lecturers on agricultural subjects in their "extension" courses. The inquiry came in through the Victor Animatograph company, of Davenport, Iowa, who handle Minusa screens exclusively. The Victor company was also the recipient of an order for fifty projectors.

During certain seasons of the year the University sends out members of its senior class, also professors and instructors, to various localities where for three or four days an "institute" is held to which all of the inhabitants of the neighborhood are invited. Short courses on various subjects are given and the University is now equipping each of these extension colleges with a moving picture outfit as an aid to the lecturers.

The officials of the college wanted the advice of E. R. Anderson, the maker of the first gold fiber screen, and now the manufacturer of the famous Minusa Gold Fiber, as to the size of screen that ought to be used as well as to the quality.

There is no doubt as to the practicability of the University's plan and success here would seem to open up a broad, new avenue to the great commercial future of the moving picture.

MARGOT WILLIAMS IN MINA.

Margot Williams is capering for MinA in its release of Nov. 11, "An Eye Too Many."

Born in Louisville, Ky., Miss Williams romped through her childhood and school days there. Possessing a hankering for the footlights, Miss Williams left Louisville for New York and danced through her first season in the ballet of "Ben Hur." After a vaudeville engagement George V. Hobart saw her and realized her worth. This resulted in the success that Miss Williams secured as Frailty in "Experience."

CHAPLIN IN NEW ROLE.

Charles Chaplin of the worn out shoes and old clothes appears in an entirely new role in the latest Essanay-Chaplin comedy, "A Night in the Show," which soon is to be released.

In this play Mr. Chaplin doffs his old costume and appears in dress suit and silk hat. But even in this disguise it is impossible not to recognize the Chaplin walk, the Chaplin capers and the inimitable Chaplin mannerisms. He is Charles Chaplin, whether in the garb of a hobo or a man of society.

This comedy proves conclusively that it is not Charles Chaplin's make-up, funny as that has been considered, that endears

Scene from "A Night in the Show" (Essanay).

Chaplin to the photoplay public. His success lies deeper than that; it is personality, an individuality that always is found no matter in what garb he appears.

And Chaplin loses none of his funniness; in fact critics who have watched him at work on his newest piece declare that he is funnier than ever, although a new Chaplin in a new role. His versatility is surprising and leads one to wonder "what next?" in his line of antics.

V-L-S-E SCHEDULE.

"Big Four's" Releases for Balance of Year Exceptionally Strong.

WITH two powerful war plays, already attracting widespread attention, Vitagraph's "The Battle Cry of Peace," and Lubin's "The Rights of Man," the producing companies making up the V-L-S-E are offering during the next quarter three other dramas of strife which are said to be unusually strong in their drawing qualities.

The first of these, an Essanay extra, is called "The Crimson Wing." It differs from its contemporary productions in that the heart interest of the present war is emphasized, rather

Filming a Scene of "The Crimson Wing" at the Home of Hobart C. Chatfield-Taylor.

than some sociological phase of it. The first review of this production had probably the wealthiest audience ever assembled at an entertainment, other than that of the opera, the combined capital of the spectators aggregating some $200,000,000. This is due to the fact that many of the sets and accessories used in the production of the feature were supplied by the elite of Chicago.

Following this war play, Lubin will release through the V-L-S-E a drama of preparedness against war called "The Nation's Peril." This is scheduled to appear November 22d. It will probably be in five reels, featuring Ormi Hawley and Earl Metcalfe. The entire Atlantic Squadron, including battleships, torpedo boats, submarines, destroyers and a marine corps were utilized in making this picture. It was directed by George W. Terwilliger.

Selig is the remaining manufacturer of the Big Four to capitalize upon the public's interest in the question of international argument. Its release scheduled for December 13 will be a Red Seal play entitled "I'm Glad My Boy Grew Up To Be a Soldier." As is apparent it is an answer to the popular song. "I Didn't Raise My Boy To Be a Soldier." The production will probably be in five reels. Harry Mestayer, the notable stage star, will enact the leading role. He will be supported by Miss Eugenie Besserer and an all-star cast. Gilson Willets is the author of the drama and Mr. Frank Beals the producer.

"The Raven" is to be released November 8 by Essanay, through the V-L-S-E, with Henry B. Walthall as Edgar Allen Poe. Essanay will follow this feature with a five part drama, to be released December 6, called "The Alster Case," featuring Bryant Washburn and Ruth Stonehouse. On December 20th, "A Daughter of the City," in five parts, showing E. H. Calvert and Marguerite Clayton, will be released. Mr. Walthall again makes his return on January 3d, with Edna Mayo, in a six part drama from the Broadway success "The Misleading Lady."

Selig's contribution to the V-L-S-E program for November will be an idyllic production of Charles Major's story, "Sweet Alyssum," in which Tyrone Power and Miss Kathlyn Williams will be starred.

The next Lubin release after that of "The Nation's Peril" will be on December 6th, when the story of sea-life captioned "The Man's Making" will be released. This was produced by Jack Pratt, with Richard Buhler in the leading role, Rosetta Brice supporting. It is in five parts. On December 20th this company will show Edgar Lewis's first production for the Lubin Company, dramatized from Henry Vaughn Moody's "The Great Divide." It was produced at the Grand Canyon, Arizona, with Ethel Clayton and House Peters. Others of the cast are Mary Moore, Warner P. Richmond and Hayden Stevenson. This also is in five parts.

In January Raymond Hitchcock will be seen in a Lubin comedy in five reels, probably, called "The Wonderful Wager," based on the story of "The Ford Flivver," written by George V. Hobart, and adapted for the screen by Mark Swan. In this picture, the entire Washburn Circus will be used.

Three V-L-S-E releases are announced for November by the Vitagraph Company. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillard, will be seen in the portrayal of the principal roles, is the first released, November 1st.

A Cyrus Townsend Brady story "Heights of Hazard," that contains every known thrill, will add additional interest to the month's program. It will be released November 15th. "Heights of Hazard" is also a five part feature and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations.

Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly and a special cast of Vitagraph players will be seen in "The Cave Man," on November 29th, produced under the direction of Theodore Marston.

On December 13th, there will be released "A Price for Folly," one of the strongest dramas on the Vitagraph program. It was written by George P. Dillenbeck, and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine.

Frank Daniels, the inimitable King of Comedy, whose first Vitagraph release "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon Features, on December 27th, in "What Happened to Father," written especially for him by Mary Roberts Rinehart.

GETTING A SCENE ON FIFTH AVENUE.

Fifth avenue, New York, on a Sunday noon recently, had one lively spot. Harry A. Pollard, one of the Equitable directors, was busy getting some scenes for "The Dragon" in which Margarita Fischer is the star, and when the little woman, carefully keeping inside the camera lines, was looking into the windows of a big department store and comparing the articles in the window with a list she carried of things she wanted, finding what she was after and darting into the store, she was closely watched by an interested throng, even automobiles stopping in the street, and a bus hauling up near the curb so that the passengers as well as the driver could watch the proceedings.

A touch of realism was added to the affair by one man with a big heart who saw a blind beggar (also inside the camera lines) to whom the star was to give some money. He broke through the crowd, and without thinking that the beggar might not be in real need dropped a dime into his little tin cup, and walked off down the street. The dime is to be mounted on a piece of red velvet and placed in a frame by the "beggar" as a memento of the occasion and a reminder that there is still charity left in the big city.

Another incident which interested the crowd was the attempt on the part of a big, husky Irishman to stop a gunman who had knocked down a bank messenger and was making his "getaway." The robber pushed the man outside the lines and then explained, the result being "Begorra, that was good. The drinks is on me, come and have one."

JOHN DALY MURPHY IN GAUMONT COMEDY.

"A Tangle in Hearts" is the Casino Star comedy Director Richard Garrick is putting on at the Flushing studios of the Gaumont company. The star is that favorite comedian, John Daly Murphy. He appears in a dress suit.

COMPLETES "THE NEW ADAM AND EVE."

Director Garrick of the Gaumont Company has just completed "The New Adam and Eve," a Rialto Star Feature, in which Miss Grace Valentine had the lead. Miss Valentine was

Scene from "The New Adam and Eve" (Rialto).

chosen because of her beautiful hair as well as for her histrionic ability. In the three-reel photodrama are thirty-three scenes with double exposures.

"THE LONEDALE OPERATOR" (Biograph).

Here is another Biograph subject that exhibitors will recall without much difficulty, and which has been reissued by popular request. Although originally released in 1911, it is apparently as fresh in the minds of the older exhibitors today as it was at that time; and there is no reason why this one-reel railroad story, with its suspense and thrills, should not hold the audience as well today as it did then.

Blanche Sweet, as the operator's daughter, calls at the railroad station where her father is ill and persuades him to go home for a rest. Before he leaves the station he offers her a revolver for her protection which she refuses, remarking that nothing will happen to her. She is notified of a shipment of money for the payroll of the Lonedale Mining company which she is to place in the express safe over night. On the same train with the money shipment two tramps arrive and set out to rob the station. The operator telegraphs to the junction for help and a special engine is dispatched with a posse in search of the robbers. In the meantime the operator holds the robbers, who have not broken into the office, with what they thought was a revolver. In record time the special arrives and the robbers are covered by the engineer and fireman. Before they are lead away the operator shows them the wrench with which, to their surprise, she held them off until help came.

Blanche Sweet, Wilfred Lucas, Francis Grandin, Eddie Dillon, George Nicholls, Joseph Graybell and Dell Henderson complete the cast directed by D. W. Griffith. It is released Friday, November 19, on the General program.

ARNOLD DALY PLEASED WITH "THE MENACE OF THE MUTE."

As Arnold Daly looked at the finished print of "The Menace of the Mute," his second Gold Rooster Play, he remarked that the picture made him think of the advertising slogan used in connection with a certain product—"more than a little better." "This picture," he said, "is a distinct advance on my first, 'An Affair of Three Nations.' If I can continue to improve that way with each picture I shall be well pleased." "The Menace of the Mute" has a strong cast, including besides Mr. Daly, Sheldon Lewis, Louise Rutter, Charles Laite, Martin Sabine, and Wm. Harrigan. It will be released November 5th.

AN EYE TOO MANY (MinA).

"An Eye Too Many," the MinA release of Nov. 11 is another comedy with a plot. It has been the aim of MinA comedies to make every story have a logical action, and this last is no exception.

Margot Williams, well known for her excellent work in the part of Frailty in "Experience," takes the role of the young girl in this picture, and is said to play the part admirably.

SAYS TERRISS PICTURES FAVORABLY RECEIVED.

The Picture Playhouse Film Co., Inc., which has long given promise of becoming an important factor in the business of distributing features to renters throughout the country, has been unusually active during the season which is just getting under way. The company has been averaging one release a week for some time and there is every indication that there will be little if any let-up for some time to come.

Although the company is not depending upon any one producing organization, most of the pictures released this season have been the creations of Tom Terriss, well known legitimate actor, and his associates in the Terriss Feature Film Co. "The Pearl of the Antilles" and "The Flame of Passion," two of the biggest Terriss features, were made in Jamaica, West Indies, a few months ago. "Papa's Wife," "Love and War" and "The Blackmailers" are comedies which have been made in the New York City studios of the Terriss company. "A Woman of the World," the latest of the Picture Playhouse releases, which has just been prepared for the market, is also a Terriss dramatic subject. Like the comedies, it was made in New York City.

M. D. Metcalfe, president of the Picture Playhouse Company, says that the new releases have been received with great favor throughout the country and that the business of the various branch offices of the company in ten of the most important film cities of the country has been showing a healthy increase during the past few weeks.

NOTES OF THE TRADE

A REAL shipwreck in a real storm is the latest bit of realism procured by Director Charles Bartlett in his latest picture of Alaska entitled "A Key to the Past," an American (Mutual) release of the near future. Following the shipwreck, the cabin in which the rescued party takes refuge is struck by lightning. Through it all, Winnifred Greenwood, Ed. Coxen, Nan Christy and Walter Spencer play their parts like stoics.

* * *

A pleasant little party was given Tuesday night, October 26, at Zeiss' hotel, Philadelphia, by Kempton Greene, as an aftermath to a visit of the Lubin Moving Picture players to the Broadway Theater, Camden. The stock company of the Camden Theater were all present, as also were the players of the Walnut Street Theater, Philadelphia.

* * *

The same cast that appeared in the first "Chimmie Fadden" picture has been assembled and will appear in the new series. This includes Camille Astor, Mrs. Lewis McCord, Anita King, Florence Dagmar, Raymond Hatton, Tom Forman, Ernest Joy, and Dorothea Abril. Victor Moore, the star is now the proud possessor of a bungalow near the Lasky plant.

* * *

One of the few pictures that show real Chinese is the forthcoming Kalem production of "The Dream Seekers," which was taken in California. The hesitancy shown by the Celestials in appearing before a camera was overcome by Director James W. Horne, and with the exception of Thomas Lingham, who played the leading role, all were true sons of the Far East.

* * *

David Horsley has appointed Bert Von Klein as business manager of his studios in Los Angeles. Mr. Von Klein has been with Mr. Horsley since July as assistant to Director Frank E. Montgomery in the production of animal stories. Previous to that time he had fourteen years of legitimate stage work, and since 1912 he has been in the motion picture business.

* * *

Bryant Washburn, Essanay leading man, was the guest of honor of M. M. Rubens' Princess theater in Joliet, Ill., recently and entertained 5,000 persons who packed the theater to see the photoplay hero in real life. Mr. Washburn spoke to nine different audiences and a huge portrait of Mr. Washburn placed in front of the Princess attracted hundreds.

* * *

Dick Jose, the star of the K. & R. Company's photoplay, "Silver Threads Among the Gold," is receiving ovations in every city in California where he is appearing. He is booked for a run in 'Frisco during December.

* * *

Miss Margaret Gibson makes her reappearance as a Horsley player in "Could a Man Do More?" Miss Gibson has one of the biggest and most effective parts.

* * *

Ethel Barrymore will soon be seen on the stage and screen on Broadway. The Rolfe feature photoplay "The Final Judgment," in which she has the leading role, will play at a big Broadway theater contemporaneously with her appearance in a dramatization of Edna Ferber's Emma McChesney stories.

* * *

Robert Leonard has practically completed his two reel story "Idols of Clay" written by Leonard and starring Ella Hall and himself.

* * *

Director "Bob" Vignola returns to Kalem's Jacksonville, Fla., studios as soon as he completes the four-act production of Kiralfy's famous extravaganza "The Black Crook," upon which he is now engaged. While South, Mr. Vignola will confine his attention to three and four-reel features.

* * *

Leon Kent has started production at Universal City of a three reel drama by F. McGrew Willis entitled "The Butterfly." Constance Johnson, Ray Hanford and Jack Livingston play the leading roles.

* * *

Alice Hollister and Harry Millarde appear in Kalem's two-act modern drama "The Sign of the Broken Shackles." These performers, among the most popular of Kalem's stars, have been working together for years. When Mr. Millarde was placed at the head of his own company, Miss Hollister was added to this company at the new director's special request.

* * *

Rollin S. Sturgeon, managing director of the Western Vitagraph Company, announces his next feature will be from the pen of James Oliver Curwood and entitled "God's Country and the Woman." To get the backgrounds necessary for the topographical realism, he will take a company to Alaska. A pack of fifty wolf dogs will be a prominent feature in a number of the most exciting scenes. "God's Country and the Woman" will, when completed, be a Blue Ribbon Feature in five parts.

* * *

Rupert Julian is making the final scenes in the production of his two reel story "The Ferret," a story which he wrote especially to meet the requirements of his company of Universal players. Julian, Elsie, Jane Wilson and "Doc." Crane play the leading roles.

* * *

Under the direction of Jacques Jaccard, Harry Carey is making unusually rapid time in the production of his first five reel western Universal feature "A Knight of the Range." Practically all of the exteriors have been completed and the company is making ready for the production of the interior scenes still remaining.

* * *

"The Connecting Link," a two reel story by Burton Wilson, is occupying the attention of J. J. Franz and his company of Bison-Universal players. Sherman Bainbridge, Rex de Rosselli and Edythe Sterling appear in the leading roles.

Otto Nelson, playing characters for the Santa Barbara Motion Picture Company Associated Program who began his career as an actor at the age of fourteen in a dramatic company in Sweden, has since been trooping in different countries of Europe and in the United States. He has had several years' experience in the pictures, his last engagement being with the American Film Company, distinguishing himself in "The Divine Decree," a picture produced by Henry Otto. He has also played for the Bosworth Company and others in Los Angeles.

PICTURE THEATERS PROJECTED

BIRMINGHAM, ALA.—Hollis M. Newsome is having plans prepared for a three-story moving picture theater, to cost $10,000.

BRUSH, COL.—Baerresen Brothers, 408 Chamber of Commerce Building, are preparing plans for a two-story moving picture theater, 40 by 118 feet, to cost $6,000.

NEW HAVEN, CONN.—Adolf Juul is considering plans for a two-story moving picture theater, 50 by 100 feet, to cost about $25,000.

WATERBURY, CONN.—Robert Molzon, 292 Bank street, will build an addition to his moving picture theater and make other alterations to interior. The improvements will cost about $20,000.

JACKSONVILLE, FLA.—Extensive improvements have been made to the Duval theater.

SARASOTA, FLA.—B. D. Robinson, Garysburg, N. C., will erect a moving picture theater, 60 by 100 feet.

ATHENS, GA.—Mrs. Allen H. Talmage will erect a moving picture theater, with seating capacity of 700.

TIFTON, GA.—Willingham Tift will erect a two-story brick moving picture theater, to cost $8,000.

BLOOMINGTON, ILL.—Fred Wolkan, Sr., 920 Broadway, contemplates building a large, modern, fireproof moving picture theater.

GLENCOE, ILL.—C. W. Christensen, 127 North Dearborn street, Chicago, is preparing plans for a one-story moving picture theater, 50 by 125 feet.

ROCK ISLAND, ILL.—Extensive improvements have been made to the Majestic theater, including two additional exits.

SPRINGFIELD, ILL.—A. Woypofka will build a two-story moving picture theater, 24 by 80 feet, to cost $2,000.

VAN BUREN, IND.—The Star theater has been taken over by Earl Pace.

BOONE, IA.—The Virginia theater has been leased by Schmitz & Dutton.

WICHITA, KAN.—Work on the construction of an $80,000 moving picture theater for L. M. Miller is nearing completion.

PARIS, KY.—The Grand Opera House has been leased by Mitchell & Lockleiter, who will operate it as a first-class moving picture theater.

BALTIMORE, MD.—Walbrook Amusement Company is planning to erect a one-story moving picture theater, 50 by 150 feet, to cost $20,000.

BALTIMORE, MD.—Isidor Rosenstein, 402 North Howard street, is having plans prepared for a one-story moving picture theater, 37 by 121 feet, to cost $15,000.

BALTIMORE, MD.—Cortez Amusement Company is having plans prepared for a one-story moving picture theater, 35 by 125 feet, to be erected at the corner of Monument and Patterson Park avenue.

IRON MOUNTAIN, MICH.—The Bijou theater has been remodeled.

GRAND RAPIDS, MICH.—H. Beecher, 260 Jefferson avenue, is considering plans for a one-story moving picture theater, 27 by 110 feet.

GREENVILLE, MICH.—The Bates theater has been purchased by Bert Silver and renamed the Silver Family theater.

SAGINAW, MICH.—The Rex theater has been taken over by the Mecca Theater Company and renamed the Annex.

MINNEAPOLIS, MINN.—James A. Burner, 845 McKnight building, is preparing plans for a four-story moving picture theater and office building, 45 by 120 feet, to cost about $40,000.

WINONA, MINN.—The Colonial Amusement Company has leased the Winona Opera House and opened it as a moving picture theater.

EAST ST. LOUIS, MO.—The St. Clair Amusement Company has purchased the Odeon theater, located at the corner of St. Clair and Ninth streets.

ST. LOUIS, MO.—Ferdinand Warner will erect a moving picture theater on St. Louis avenue, 50 by 183 feet, to cost about $50,000. It will have seating capacity of approximately 2,000.

ST. LOUIS, MO.—Columbia Novelty Company will erect a moving picture theater at the corner of Twelfth and Clinton streets.

ANACONDA, MONT.—The Anaconda Amusement Company is erecting a new moving picture theater at the corner of Park avenue and Oak street.

OMAHA, NEB.—The American theater, located at the corner of 18th and Douglas streets, has been leased by A. H. Blank, of Des Moines, Ia. A number of improvements will be made to the house. It has been renamed the Strand and the seating capacity increased to accommodate 2,000 persons.

OMAHA, NEB.—A contract has been awarded to Houghton & Ansell for the erection of a moving picture theater at 2908 Sherman avenue, 100 by 300 feet, to cost $60,000.

OGDENSBURG, N. Y.—Improvements will be made to the Star theater covering an expenditure of about $5,000.

SARANAC LAKE, N. Y.—Pontiac Theater Corporation is having plans prepared for a one and two-story moving picture theater and office building, 140 by 56 feet. A feature of the theater will be a commodious gallery.

MINOT, N. D.—The Arcade theater has been remodeled.

CIRCLEVILLE, O.—The Exhibit theater, located on Main street, recently purchased by E. C. Bowman, is being remodeled and redecorated.

FREDERICKSTOWN, O.—Smith & Jones are planning to erect a one-story moving picture theater, 30 by 100 feet, to cost $4,000.

LAKEWOOD, O.—The new moving picture theater under construction at Detroit avenue and Herd avenue has been leased by Henn Bros. The house will have seating capacity of 1,000.

SCIOTOVILLE, O.—Beloat & Ressinger will build a moving picture theater, 30 by 120 feet, to cost $4,000.

WASHINGTON COURT HOUSE, O.—Jamison & Johnson will erect a two-story moving picture and vaudeville theater, 40 by 166, with stage 40 by 40 feet, to cost $15,000.

ANADARKO, OKLA.—Extensive alterations are being made to the Columbia theater by J. I. Ranson.

DRUMRIGHT, OKLA.—A new moving picture and vaudeville theater is being erected by H. W. McCall, with seating capacity of 1,100.

GUTHRIE, OKLA.—An addition is being built to the Lyric theater.

HOMING, OKLA.—The Imp is the name of a moving picture theater opened here by Ramsey & Hayter.

DOYLESTOWN, PA.—Hildinger & Popier have leased a hall here for a term of years and after alterations are completed, will open same for the exhibit of moving pictures.

SHARPSBURG, PA.—Extensive alterations are being made to the Cameraphone conducted by Mackert & Blaney. The seating capacity will be increased to 900.

TITUSVILLE, PA.—The Kirmer Company is having plans prepared for a modern moving picture theater.

EAST PROVIDENCE, R. I.—A two-story moving picture theater is being erected at the corner of James street and Taunton avenue. It will be known as the Leslie theater, have seating capacity for 6,000 persons, and cost $10,000.

HAMLIN, TEXAS.—D. J. Payne will erect a one-story, modern moving picture theater.

HEREFORD, TEX.—Fred Gherthier is planning to erect a one-story moving picture theater here in the near future.

HUNTINGTON, W. VA.—W. B. Smith is having plans prepared for extensive improvements to the Lyric theater on Fourth avenue. Will install indirect lighting system; art steel ceiling; sanitary wainscoting; to cost $5,000.

PENNSBORO, W. VA.—B. F. McGinnis will erect a three-story moving picture theater and hotel building, 64 by 100 feet, to cost $15,000.

GREEN BAY, WIS.—The Grand is the name of a new moving picture theater opened here. The structure cost $75,000.

MILWAUKEE, WIS.—A new moving picture theater will shortly be erected at the corner of Grand avenue and Second street. Will have seating capacity for about 2,300 persons.

WATERFORD, WIS.—Frank Rambo contemplates building a one-story moving picture theater, to cost $8,000.

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Trade News of the Week

Gathered by Our Own Correspondents

New House in Bucksport

Cashier H. O. Henry of First National Bank of Bucksport Preparing to Build Handsome Picture Theater in His Town—Site Is Where Emery Hall, Recently Burned, Stood—Theater Needed.

By John P. Flannagan, Maine Correspondent of Moving Picture World.

CASHIER H. O. Hussey, of the First National Bank of Bucksport, is to erect a new theater building in Bucksport which will be the first structure to be built in that town since the $75,000 fire which devastated an entire block recently. It will be a handsome building, of two stories on the front elevation, with a flat roof, and will be situated on Main street, on the site of Emery Hall, which was destroyed in the fire.

The entrance to the theater and the auditorium itself will be on the ground floor and it will be a spacious structure, the outside dimensions being about 77 by 100 feet. It is said that later Mr. Hussey will extend his building operations by providing quarters for the Masonic body, which is in need of rooms. The new theater, which is to be built by the Otto Nelson Co. of Bangor, will be greatly appreciated by Bucksport people, who have been without a place of entertainment since the fire.

NEW MANAGER OF PARK AT BANGOR.

A. P. Bibber, who has just assumed the management of the Park and Bijou theaters at Bangor, Me., succeeding Stephen Bogrett, has the distinction of having conducted what was either the second or the third moving picture house in the State of Maine, and that was the Opera house at Augusta. The Nickel theater at Lewiston is said to have been the first and either Mr. Bibber's house in Augusta or a house in Portland was second.

A. P. Bibber.

Mr. Bibber is a native of Lewiston and has been a theatrical man for 35 years. He has occupied every position in the theater except playing in the orchestra, and has even played parts behind the footlights. He has been manager for several stock companies, including the Chas. K. Harris Company and the Elmer Stock Company. He was manager of Music Hall, Lewiston, for four and a half years and made a splendid record while there. Mr. Bibber is a man of most congenial ways and those who have met him in Bangor feel that he will make good here.

RUMFORD'S NEW THEATER.

It is rumored that Rumford, Me., is to have a magnificent new theater, which will cost around $40,000. It will be constructed of brick and all the equipment and furnishings will be elaborate and up-to-date. The seating capacity will be large. Manager Walters of the Cheney opera house has interested a number of prominent business men with capital in the project and a stock company is being formed. Ground will probably be broken in the spring and the theater will be ready for occupancy in the fall. Mr. Walters was in New York last week on business connected with this proposed theater.

"NATION" FILM DRAWS EXHIBITORS TO BANGOR.

More road men were in Bangor this week than at any other time for months. They came here to meet the exhibitors who flocked from all over this part of the state to get a look at "The Birth of a Nation," thinking perhaps that they may secure it for their theaters at some time in the future. "The Birth of a Nation" was presented at the Bijou to crowded houses all the week, and although Bangor people have never before paid more than 50 cents to see a moving picture, they readily parted with 75 cents to $1.50 to see this marvelous film spectacle.

KEITH NOT INTERESTED IN OLD TOWN'S NEW THEATER.

For some reason not given out, the Old Town Amusement Co. and the Keith interests have been printing statements to the newspapers, or rather advertisements, stating that neither is connected with the other. The Old Town Amusement Co. asserts that reports have been circulated that the Keith interests and the United Booking Offices are interested in the present New Central theater and the new theater now being constructed in the Masonic building, Old Town, Me., and this method is taken of denying the statement. The leases of both theaters are controlled by the Old Town Amusement Co. and every share of stock in the company is owned by residents of Old Town. This company and no one else will continue to retain and maintain sole management.

Business Notes—Educational Travel Films—Personals.

S. Schultz, of Boston, representing the Alliance Film Corporation, was in Bangor this week on his return to Boston, after a most successful trip through eastern and northern Maine. He reports that competition in selling films is getting keener and keener all the time, but that good stuff can always find a market. Even in towns of from 700 to 1,000 population, exhibitors are insistent that they shall have the very best and the latest on the market. Among the theaters that have recently contracted for Alliance service are: Music Hall, Lewiston, Stephen Bogrett, manager, for Mondays and Tuesdays; Bijou theater, Pittsfield; New Central, Old Town; Bijou, Ellsworth; Star, Skowhegan; Pastime, Madison; Pastime, Norridgewock; Star, Bar Harbor.

Forty-five hundred teachers of Maine were in Bangor this week to attend the Maine Teachers' convention, and while here the Park theater featured the Paramount travel pictures, advertising them as an educational attraction that should not be missed. The Park was liberally patronized.

D. Roy Craig, one of the old time picture men of Maine, has leased the Grand, at Dexter, and is fixing same up prior to the opening, which will be one of the most auspicious held in the state for some time. Mr. Craig is using an equal split of Mutual and United films changed daily. The opening feature will be Ethel Grandin in "The Stolen Will," a United film.

Mrs. Mabel P. Sweetser and Miss Margaret Griffin, both formerly connected with the General Film office in Bangor, are now with the United Film service in Bangor. Miss Griffin is bookkeeper and Mrs. Sweetser has been appointed booker.

Edward Farrell, manager of the General Film Co. in New England, was in Bangor on a business trip this week, conferring with Manager A. L. Ehrgott.

"BATTLE CRY OF PEACE" OPENS IN BOSTON.

By Edwin McCloskey, New England Correspondent of Moving Picture World.

THE New England rights to "The Battle Cry of Peace," the photo spectacle, which opened at the Majestic, Boston, last Monday night, have been purchased by a syndicate of Boston men. The purchase includes the rights to the Boston engagement, which will be seven weeks' duration. The film plays Boston following a long run of "The Birth of a Nation" at the same house.

The purchasers are Ernest H. Horstmann, Arthur E. Lord, Frank J. Howard, M. Shoolman, Nathan H. Gordon and R. W. Drown. Mr. Horstmann is clerk of the Olympia Theaters, Inc., and president of the Motion Picture Exhibitors' League of Massachusetts. Arthur E. Lord is treasurer of the Olympia theaters and Messrs. Howard and Gordon are vice-president and president respectively of the same concern. Mr. Drown is secretary of the Motion Picture Exhibitors' League of Massachusetts.

FILMS AID HEALTH CAMPAIGN.

Moving pictures will play a proment part in a state wide campaign to improve the health of Massachusetts residents about to be inaugurated by Dr. Allan J. McLaughlin, State Commissioner of Health. Dr. McLaughlin has long recognized the value of the silent drama from an educational standpoint and the far-reaching effect of the film in cases where ordinary methods of promoting the welfare of the state would prove unavailing.

Several films, each of which is a complete story with a health moral, have been prepared. Lecturers will interpret each film as it is exhibited.

Dr. McLaughlin plans to give these lectures and exhibitions in every city and town in the state. A large number of cities have already applied for the films.

SPLENDID LAWRENCE THEATER.

A new up-to-date and splendidly equipped theater has been opened in Lawrence by Toomey & Demarra. The building was designed by C. H. Blackwell, a prominent Boston architect, who has designed some of the most beautiful photoplay theaters in New England.

It has a seating capacity of 3,000, divided between an auditorium, a large balcony and several cosy boxes. Esculators

carry the patrons from the entrances to the balcony. The painting and frescoing is most elaborate and artistic. Ralph Ward, formerly manager of the Lowell Opera House, is in charge of the new showhouse.

W. J. Benedict Joins Kriterion.

William J. Benedict, a well-known showman, who was connected with the William A. Brady enterprises for many years, is now affiliated with the Kriterion Film, of Boston, of which Bernard M. Corbett is the president. He will act as special representative for the Kriterion program in the New England territory.

To Carry Films by Automobile.

Several Boston men are planning a service for the delivery and collection of films from the theaters for the various exchanges. It is planned to use a large number of light automobile trucks and deliver and collect films within a certain radius of the city of Boston. According to the present outlook such a plan, if practical, would save the exchange owners considerable money, which they are now giving to the express companies.

Business Notes—New Projects—Personal Items.

Manager Winfield H. Bradley of the New England office of the Triangle, gave a private exhibition of the company's productions in the Allston theater, Allston, Mass., on last Friday afternoon. A large number of New England exhibitors were in attendance.

It has been rumored about Boston that the Universal photoplay "Jeanne Dore," featuring Sarah Bernhardt, will be shown in Boston at $2 prices.

The Emery Theatrical Company, of Providence, R. I., was incorporated during the past week for a quarter of a million dollars. The incorporators are Willis Emery, Aldon C. Emery and Burton A. Emery.

After differences between Guiseppe Creatore and the members of the executive board of the International Musicians' Union of New York had been settled, Creatore and his band opened at the new Boston Hippodrome, where feature films are being shown.

The accompaniment of the band to the picture has made a tremendous hit with the picture fans of Boston. The first picture to be shown was "The Final Judgment," featuring Ethel Barrymore.

Colonel Bartlett of the Olympia theater, Portsmouth, N. H., and Charles Hodgdon, of the Princess theater, Wakefield, have opened the Town Hall at Billerica, Mass. It is humored they are planning to purchase the Colonial theater at Laconia, N. H.

Stephen Richardson of the Nickel theater, Woonsocket, R. I., is intending to purchase the Star and Bijou theater, at Pawtucket, R. I.

Bernard M. Corbett and Thomas H. Mullen, prisedent and treasurer respectively of the Kriterion Film Company, of New England, were in New York for several days of the past week.

NEW YORK NEWS LETTER.

By Billy Bison. Buffalo Correspondent of Moving Picture World.

THE Buffalo, Syracuse and Albany offices of the United Film have been purchased by the United Film Service of New England of which Fred B. Murphy is the proprietor. This concern, which will be run independently, will supply a regular service to all exhibitors.

The company has its headquarters in Boston and in addition to the three new branches, maintains offices in Bangor, Maine, and Springfield, Mass. Mr. Harry A. Palmer will be the manager of the Buffalo office, while Charles Barolet, who was formerly in charge of the Bangor office, will now direct the destinies of the Albany branch.

Mr Murphy, the new proprietor of the service, is well known to all New England exhibitors, having been identified with picture interests for the past five years. He first came to New England as the Maine representative of the Mutual, resigned to accept the management of the Boston office for the World Film Corporation. He was then appointed manager for the Boston office of Warners' features and when that company was absorbed by the United Film Service, Mr. Murphy purchased the New England franchise for the film output of the concern. By the purchase of the three New York state offices, Mr. Murphy becomes one of the largest independent film exchange men in the country.

BALTIMORE NEWS LETTER.

Reasons for Proposed Theater Permit Ordinance.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

MOTION PICTURE EXHIBITORS of Baltimore are very much interested in the proposed ordinance noted last week of the City Council which will void ordinances issued for the erection of motion picture theaters when the projectors fail to take advantage of the privilege thus granted them within a period of six months. It seems that real estate owners and operators have been in the habit of securing such permits on desirable property and when a man actually desires to build a theater he finds the property in the neighborhood tied up and that he must pay far more than he would if the permit had not previously been granted. In reality, this gives a false value to the property under consideration. In the past, a large number of ordinances have been adopted granting firms and individuals the right to open motion picture theaters, but many of these have never been taken advantage of.

There is also before the City Council an ordinance providing for the mapping out of the city in sections wherein theaters may and may not be established. These two subjects, as well as that which is to grant permits to one or two companies to erect theaters in certain sections, are keeping the members of both branches considerably stirred up. The meetings of the council are devolving themselves into motion picture debates.

At its meeting last week the ordinance authorizing the Linden Amusement company to establish a motion picture theater at 845 and 847 West North avenue was favorably reported to the Second Branch of the City Council by Police and Jail Committee. An ordinance granting this same company the right to open a moving picture theater at 902 and 904 South Linwood avenue was introduced in the First Branch and sent to the Committee on Police and Jail.

The Committee on Police and Jail was divided on the ordinance authorizing the Howard Amusement company to establish a motion picture theater at 404 and 406 North Howard street.

Marion S. Pearce Goes South.

Marion S. Pearce, president last year of the national league of exhibitors, and a member of the firm of Pearce and Scheck which is interested in a number of theaters in this city, is said to be suffering from a nervous breakdown and has been compelled to leave the city for an extended period of time.

PHILADELPHIA NEWS LETTER.

Rothapfel Talks Projection.

Special to Moving Picture World from Philadelphia News Service.

SAMUEL L. ROTHAPFEL, one of the most widely known motion picture exhibitors in the United States, was recently the guest of honor at a dinner held in the Continental Hotel, Ninth and Chestnut streets, at which dinner he talked projection to a large number of Philadelphia exhibitors.

Edward J. O'Keefe, of Atlantic City, N. J., acted as toastmaster at the dinner. Included among those present were James Jefferies, C. G. Powell, H. Battersby, William Goldenburg, J. Pierce, Herbert Givens, C. Stamper, G. Howard, Joseph Dougherty and Marcus Benn.

Rumor Says Triangle Will Open the Belmont.

It is commonly rumored throughout the industry in this vicinity that the Triangle Film is about to open the Belmont theater, Fifty-second and Market streets, formerly conducted by Samuel Wheeler. It is claimed that Mr. Jacobs of the Imperial will manage the theater for the Triangle company and that he will give up his other interests. However, no confirmation of these rumors can be obtained, both parties neither affirming or denying the statements.

Many Parades Hurt Business.

Exhibitors of Philadelphia are troubled by the number of parades taking place in this vicinity. Last week witnessed several large processions, that of the Women's suffrage interests and also that of the Stoneman Club, both of which utterly demoralized business upon the evenings of their having taken place. It is a remarkable fact that the moving picture exhibitors should suffer in this manner from two monstrous parades in one week.

New Amusement Company in Trenton.

The West End Amusement Company has recently been incorporated under the laws of the State of New Jersey for the purpose of operating moving picture theaters. The new company has a capital stock of $100,000, Fred R. Parker, Charles C. Hildinger and Ewing W. Tibbetts, all of Trenton, N. J., being the principal incorporators. The office of the company will be located at 150 East State street, Trenton, and John L. Heher will be the general agent of the company. The stock of the company has been divided into 1,000 shares at $100 each. Hildinger holds 40 shares, Parker 39 and Tibbets 1.

Films Only at the Apollo.

Mr. Segal, who recently purchased the Apollo theater, 52d and Stiles streets, reports that he intends to exhibit nothing but feature films and that he will open his theater Saturday evening, Oct. 30. Mr. Segal intends to install a $5,000 Kimbal organ in the near future and declares that this theater will be one of the most thoroughly equipped in Philadelphia before he has completed his plan of renovation.

A Film by Charlotte Cushman Club.

"Melodramatic Movies" is the title of the film recently exhibited at the Arcadia theater, 16th and Crescent streets. The picture is a sure enough thriller, made under the auspices and direction of the Charlotte Cushman Club, which numbers among its members, in addition to its president, Mrs. Otis Skinner, some of the most prominent women of the city. That the picture was a success is shown by the large audiences which attended its exhibition.

Philadelphia Business Notes.

The Cumberland theater, 26th and Cumberland streets, has recently been purchased by Mr. Misler from Mr. McMurtrie, for a consideration said to be $2,000. Mr. Misler was formerly proprietor of the Gray's Ferry Palace and is thoroughly experienced in the moving picture industry.

Harry Tyson, of the Fairmount Feature Film Exchange, has recently purchased a Ford machine and is conducting his business correspondingly. Business must be pretty good, Harry.

Louis L. Swaab announces that he has obtained the agency for the Newman ticket chopper, something new in the way of economizing, and invites the exhibitors to visit his establishment, 1327 Vine street, and give the new machine the once over.

Federal Censorship

President Harry Crandall of District of Columbia League Sends Through Moving Picture World Warning to Picture Men Over the Country—Must Get Busy—See Your Congressman Before He Leaves for Washington.

By Clarence L. Lonz, Washington Correspondent of Moving Picture World.

IT IS pretty generally believed in Washington that an effort will be made soon after Congress convenes the first Monday in December to reopen the fight for motion picture censorship. This subject has been one of considerable discussion among the exhibitors in Washington, but in a large measure they feel themselves helpless by reason of the fact that they are not represented in Congress and it is a very difficult matter for residents of the District of Columbia to bring about any favorable legislation or to make their influence felt in combatting proposed laws detrimental to their interests. They must rely entirely upon their fellow exhibitors in the states.

It's Up to National League.

In an interview with the correspondent of the MOVING PICTURE WORLD, Harry M. Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia, declared that the National League should lose no time in preparing its side of the story. "The exhibitors," he said, "should co-operate with one another more closely and each should feel that the matter of censorship is something that will vitally affect his interests. What is everybody's business is generally nobody's business and thus it is that each person should take it up as a personal proposition. Unless every exhibitor in the country will combine with his neighbor and form a solid mass representing the industry, I am very much afraid that motion picture censorship will be thrust upon us. It looks to me as though Mr. Crafts is about the only person who is really active in the endeavor to secure this very undesirable legislation and surely the thousands of exhibitors of the country should be able to defeat his activities. The burden of proof, however, will rest upon us, therefore, we must present a solid front and not try to go before Congress unprepared.

Good Graft in Censorship.

"Personally," continued Mr. Crandall, "I would rather welcome a national board of censors as a government institution if the towns and villages, to say nothing of the cities, would be content to accept the judgment of the members of such a board as their own. But with the possibility of securing additional revenue so easily, I doubt very much if the officials of such places would be willing to waive their rights to tax exhibitors or manufacturers for the privilege of being told what they can and what they cannot exhibit. Further, I am sure that if the National Congress enacts the legislation so badly desired by Mr. Crafts, it will serve rather to encourage even the little villages where there are but one or two theaters to get on the band wagon and obtain their share of what is to me, graft, pure and simple.

Get at Representatives Still at Home.

"I do hope that the exhibitors will take time by the forelock and get busy. In many of the districts the members of Congress have not yet left for Washington. This offers a golden opportunity for the exhibitors to get in touch with them and make known their views. But I wonder how many have done this, or who will do so after they have seen the suggestion in the columns of the MOVING PICTURE WORLD.

"Another thing in this connection must be borne in mind, and that is that a majority of the members of the Committee on Education of the House of Representatives, before which the matter of censorship comes, are favorable to the proposed legislation."

SALUTED FLAG—WAS PUT OUT.

Court Upholds Right of Manager to Eject Boisterous Patron.

The local courts have refused to extend protection to those who from patriotism stand in a theater during the rendition of "The Star Spangled Banner" if the management of such theater objects to demonstrations of this nature. Such was the decision of Justice Gould, in Circuit Court No. 1, while hearing the case of one Frank Wahl, who said he had been a member of the National Guard, against the Washington Theater company for $10,000 damages for forcible ejection from the theater.

The ruling was based on a New Jersey case and on decision of the Supreme Court of the United States, holding that a theater company through its manager or other person in authority has the right to revoke the license given by the ticket sold to a patron at any time and remove him from the theater, provided only reasonable force is used, and Justice Gould, in rendering the ruling, expressed himself as not in sympathy with the law, but only legislation can change it, he said. He declined to submit the case to a jury, and directed a verdict for the defendant.

According to the statement of Mr. Wahl, he stood as had been his custom when "The Star Spangled Banner" was played, out of respect to the flag, and refused to sit down when other patrons of the theater called upon him to do so. Counsel for the defense asserted that the plaintiff was creating a disturbance, was boisterous and that he refused to comply when asked to be seated by the special officer and ushers.

NEW EIGHTEENTH STREET AUDITORIUM.

Plans have just been completed by Reginald W. Geare, architect, for the erection of a handsome building at the southwest corner of the intersection of Eighteenth street and Columbia road, northwest, which is to contain an auditorium capable of accommodating 1,800 persons. The building is to have a frontage of 150 feet on Columbia road and 173 feet on Eighteenth street. It is to be of the Georgian style of architecture and three stories in height. The base is to be of limestone and the upper section of light brick.

The main entrance, which is to be on the Eighteenth street side, is to be quite elaborate in design, being ornamented with stone columns with carved pilasters above. Within the entrance there is to be a wide lobby with doorway leading into the auditorium and into a store which is to occupy the corner of the ground floor with frontage on both streets named. At the south end of the lobby will be a grand stairway of stone construction leading to the auditorium.

The auditorium is to have a unique ventilating system. Under each seat there is to be an opening in the floor through which warmed air will be forced in winter from a heating plant located in the basement. During the summer months cold air will be forced through these openings. The air is to be cooled by means of a refrigerating plant which will also be located in the basement.

The ceiling is to consist of a huge skylight, so arranged that it can be rolled to one side, leaving the entire top of the auditorium open. With this arrangement the auditorium will have all the desirable features of an open air theater during the summer months, and yet it can be covered at a moment's notice should there be a sudden shower. The auditorium is to be used for high class motion picture exhibitions, as well as for lectures and travelogues. It is to be artistically decorated, and the equipment will be modern in every particular.

Ten office rooms are to occupy the Eighteenth street side of the second floor, and on the third floor will be rooms designed for use as art and music studios.

A permit for the erection of the building has already been issued. George T. Smallwood and John A. I. Cassedy are behind the project. Contract for the erection of the building will soon be made, it is stated.

Clarence W. Bunn Visits Chicago.

Clarence W. Bunn, local manager for the World Film corporation, has gone to Chicago to participate in a convention of managers for that company from all parts of the United States.

The Mammoth Amusement Company.

The Mammoth Amusement corporation, which will buy, sell, construct and deal in amusement devices and enterprises, was incorporated with a capital stock of $5,000, divided into five hundred shares of a par value of $10 each. The principal offices of the company will be in the Center Market building. The incorporators and trustees for the first year are Edmund K. Fox, Edward G. Whiting and Fred R. Walker.

VIRGINIA NEWS LETTER.

Consolidation in Charlottesville.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

AT a meeting held in Charlottesville on Monday, October 25, the stockholders of the Virginia and Victorian theaters in that place consolidated their interests and incorporated under the charter name of the United Amusement company, the officers being Major Thomas Peyton, president; A. S. Yancey, vice-president; Captain E. I. Johnson, treasurer; Mrs. A. S. Yancey, secretary, and J. W. Johnson, manager of the theaters. The charter authorizes a maximum capital of $15,000. Each of these houses is comparatively new and very well equipped. The Virginian has a seating capacity of 400, while the Victoria can accommodate 385. For the immediate future, the former will continue the showing of feature productions and will maintain a five-piece orchestra, charging a general admission of ten cents, while the Victoria will adopt the regular program with an admission charge of five cents. Charlottesville is a wide-awake Virginia city and it is rumored that this new corporation is contemplating the erection of a new and modern motion picture theater which will have a seating capacity approximating 1,200. It is said that a suitable site has already been selected and that ground will be broken for the construction of the new theater on the corner of one of the busiest thoroughfares in the city.

How Two Small Town Exhibitors Got Together.

It is only too often evident that where there are more motion picture theaters in a small town than the limited population can possibly support, a fight ensues between the respective proprietors for an existence which works to the detriment of the box office receipts. In the town of Culpepper, Va., which has a population of about 2,000 people, there are two theaters, the Eclipse and the Fairfax, each under excellent management. R. A. Tredway, who operates the former, and J. L. Fray, owner and operator of the latter, have always been good friends in a social way, but when it came down to business, the sporting instinct of both is aroused and consequently there was considerable excitement in town when each tried to outdo the other.

The fight between the two houses lasted for about a year and both lost money. Each had a four-piece orchestra to support and considerable of the box office receipts went to pay for film rentals amounting to more than is conducive to carrying on of a healthy business. Mr. Tredway then secured a lease to the Fair-

fax and later closed it down. This did not meet with Mr. Fray's approval and he personally reopened it. It was suggested that they get together on a scheme to settle their difficulties and the meeting of the two exhibitors resulted in an agreement under which the Fairfax is open for a week and then remains dark for a like period while the Eclipse is in operation. In alternating in this way, the exhibitors have things now going very smoothly.

The Eclipse is a downstairs house with a seating capacity of about 360, while the Fairfax, which also utilizes road shows occasionally, is located on the second floor of an adjoining building and has a seating capacity of 500. Both have adopted a general admission charge of ten cents but a much higher charge is made when it is felt by either that the picture has enough merit to warrant an advance. Messrs. Tredway and Fray are now operating their respective enterprises on a very firm basis and are doing that which the houses in many of the larger cities dare not do—charge a quarter and even thirty-five cents for photoplay production.

NEW AMBRIDGE HOUSE TO OPEN.

S. J. Goldstein, as manager, announces that the Regent theater, a handsome house in Ambridge, Pa., with a seating capacity of 600, will be opened to the public November 8. Nothing but high class feature pictures will be run.

Operators' Union Gives Benefit.

Union operators of the Pittsburgh district gave a benefit show last Sunday at the Alvin theater, Pittsburgh, the proceeds of which will be donated to the victims of the disastrous fire on the North Side last week, in which thirteen girls and one man were killed.

Business Notes—Exchange Men—Personals.

The Weiland Film Company of Pittsburgh, Pa., has added "At the Siege of Constantinople" and "With the Allies on the Western Front," two new war subjects, to their large list of this class of films, and they are reported as booking rapidly. Both are three-reelers and they give a vivid account of the great conflict.

Messrs. Vollmer & Huhn, of the Idle Hour, at 221 Diamond street, Pittsburgh, purchased a Wurlitzer Theater Orchestra, style U Duplex.

William A. White, of the Colonial theater in Beaver Falls, Pa., was a visitor in the Steel City last week and while here called on the W. F. Frederick Piano Company and purchased a Wurlitzer theater orchestra, style K, costing $4,500, to be installed in his theater.

The Carrick theater in Carrick, near Pittsburgh, Pa., is being remodeled and more seats installed. The capacity will be increased from 300 to 450.

R. C. Byrnes, who recently sold out the repair shop and supply business of the Reliance Motion Picture Repair Company of Pittsburgh, is now connected with Ludwig Hommel at 422 First avenue, Pittsburgh.

Charles Hart, who has been conducting the Star theater in Emlenton, Pa., announces that he will close that house soon and move the equipment to a new theater he has built in Foxburg, Pa. He will install his own lighting plant.

Friedberg & Adler, owners of the Alhambra theater in East Liberty, Pittsburgh, Pa., are going to take out the new front which they put in during the past summer and which helped to entail an expenditure of $6,000 and put in a new one in its place. It is expected that this new addition will make it one of the most attractive in this section.

Al. W. Cross, manager of the Hudson Feature Film Company of Pittsburgh, Pa., announces that he will book at the close of its engagement "The German Side of the War," which is being shown this week at the Alvin theater in this city.

Candidate Wants Support

Pittsburgh Man Running for Seat in City Council Writes to Exhibitors to Assure Them He Is Not Antagonistic to Picture Business—Says He Is and Always Will Be Friend of Film Shows.

Special to Moving Picture World from Pittsburgh News Service.

THE following letter is a result of the Pittsburgh exhibitors co-operating in an effort to inquire into the views of the different candidates for city and county offices on the motion picture business, before they endorsed them:

To Motion Picture Exhibitors,
Pittsburgh, Pa.

Gentlemen: Since I have announced my candidacy for city council, I have been asked on several occasions as to my attitude toward the moving picture business. This question has suggested itself because some persons have made representations that during my term in council I had assumed an attitude antagonistic to the interests of the exhibitors. In this answer to all such questions I desire to say this:

I have always regarded the moving picture business as a legitimate one; entertaining and educational in its general character and entitled to the just consideration of every branch of our government, being, as it is, the poor man's theater.

I have never sought to do anything that would do an injustice to the business or discourage its legitimate development.

The misunderstanding as to my attitude is the result of my having voted against a general amusement, some of the provisions of which were not satisfactory to me, but which in no way effected the picture business so far as the objectionable features were concerned.

At the time that this matter was disposed of I appeared at the meeting of the two exhibitors' organizations, prepared to fully explain my position to the members assembled, but was denied the opportunity to do so at the suggestion of some men who for political reasons did not want the truth known. I am now, always was, and always expect to be a consistent friend of the poor man's theater and have never by word or action done anything effecting the business that I am not willing to justify in the presence of those interested who have an unprejudiced and open mind and who want to speak the truth and hear it spoken. You are at liberty to give this letter such circulation as in your judgment, circumstances warrant. Thanking you, I am,

Very truly yours,
(Signed) P. J. McARDLE.

Editor's Note.—This "poor man's theater" talk is tiresome cant.

POLICE MAY USE MOVING PICTURES OF CRIMINALS.

Moving pictures as a sure means of positively identifying criminals are contemplated for the city detective bureau of Pittsburgh, Pa., by Superintendent of Police W. N. Matthews, Acting Captain of Detectives Homer E. Crooks, and Detective Joseph Linden, Bertillion operative.

The present system of taking bust photographs, front and profile, of criminals, with their measurements and finger imprints, is intricate and unsatisfactory from the police viewpoint, although the measurements and finger prints are considered infallible for identification purposes.

The claim is made that motion pictures, thrown on a screen, are much more satisfactory, showing all of the peculiar characteristics, facial expressions and gaits of criminals. It is also the belief of the police that victims of robbers, highwaymen and pickpockets will much more readily identify a suspect when the prisoner is seen in action in the moving pictures.

The police say it frequently happens that a much-wanted criminal escapes justice because posed pictures fail as means of identification.

The plan Superintendent Matthews has under consideration, the expense of which will be included in his estimate for the 1916 budget, is to have a moving picture camera, to be operated by Detective Joseph Linden. An ideal place for a "walk around" on the roof of the public safety building is available. It will be enclosed with a heavy glass roof.

It is even possible that criminals confessing will be photographed for evidence. The police say that once adopted in other cities, with whom films will be exchanged at frequent intervals, the liberties of expert criminals will practically be a thing of the past, as it will be impossible for them to escape detection.

To Remodel Homestead Theater.

R. T. and H. W. Meyers, of the Palace theater in Homestead, near Pittsburgh, Pa., announces that arrangements are being made for remodeling and enlarging the house. When the repairs are completed this theater will have a seating capacity of 1,000. It now seats 515. This house was erected about two years ago by a corporation composed of Pittsburgh business men. Last July it was taken over by Henry Polk, who with his able managers have succeeded in making it a winner.

"Carmen" to Celebrate Theater's Birthday.

The Regent theater, East Liberty, Pittsburgh, Pa., one of the handsomest photoplay theaters in the country, owned by Messrs. Rowland & Clark, was one year old November 1, and the occasion was celebrated by the running of the Paramount's "Carmen" at 20 cents admission. This increase in price of admission will be permanent hereafter and the policy of the theater will be 10 cents in the afternoon and 20 cents in the evening.

During anniversary week a special musical program was arranged and 15,000 photos of Geraldine Farrar were given out as souvenirs. Prof. Charles Graninger, organist at the Sixth U. P. church, was engaged for the occasion and will hereafter be the organist at the Regent.

Grelle Exchange Moves.

The Grelle Feature Film company, which has been located at 212 Fourth avenue, Pittsburgh, Pa., has moved to Room No. 1, second floor, at 121 Fourth avenue. This firm has been obliged to make this move in order to secure more room and more suitable quarters to take care of a steadily growing business. Mr. Grelle announces that he has purchased "Les Miserables," the nine-reel film based on Victor Hugo's story, and that he is booking it nearly solid.

Pretty Celebration at the Belmar.

With the interior beautifully decorated with autumn leaves, foliage and potted plants that made a pretty appearance, the Belmar theater, in Homewood, one of the Messrs. Rowland & Clark's chain of theaters, celebrated its first anniversary last week.

Paul Huhn Buys Another House.

Paul Huhn, who is part owner of the Idle Hour theater on Diamond street, Pittsburgh, Pa., has purchased the Palace theater in Homewood avenue, Pittsburgh. He is remodeling and improving it and expects to have it open this week. Two Powers 6-B machines have been installed.

Sunday Cases Appealed

Chattanooga Exhibitors Carry Their Case to Supreme Court at Knoxville—Will Be Heard Before the Court's Adjournment—No Sabbath Shows Now, Pending New Hearing as Adverse Decision Bars Them.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

NO time has been lost by the Chattanooga moving picture men in rushing the Sunday closing test case to the Supreme Court. A transcript of the criminal hearing by which several moving picture exhibitors were recently convicted under the nuisance law for operating on Sunday has been prepared, and has been rushed to the Supreme Court, sitting at Knoxville, so that action may be had on the matter at once in order to have a hearing on the subject before the adjournment of the court. Both sides of the controversy are anxious to arrive at a conclusive settlement so that it may be determined whether moving pictures may be shown on Sunday without waiting a year until the Supreme Court may again convene at Knoxville.

In the test case Judge McReynolds' decree was in favor of the state and a small fine was assessed in one case. On Sunday, October 24, there were no motion picture houses in operation in Chattanooga, the exhibitors having decided on second thought that it was a violation of the law to operate in the face of the court decree, and so have closed pending a decision of the higher court. It had been announced that the theaters would continue operations.

NO MUSIC ON SIDEWALKS.

At Knoxville, Tenn., E. D. Connor, Chief of Police, has issued some new orders which have a direct bearing on the operation of moving picture shows. This order states that hereafter such theaters as operate musical instruments on the sidewalks in front of their places of business shall have to place the instruments inside. The order also states that public work by corporations must cease on Sunday, but no new action outside of the instrument order has been aimed at the theaters. The police have also been given orders to break up mashing on the streets, and arrest all young men found loafing in front of theaters and other places of amusement and ogling the girls and women who pass. The entire order is a good thing for the better class theaters which do not have musical instruments on the sidewalks, and which are very much annoyed at times by the would-be masher.

Sunday Services in Theater

At Clarksville, Tenn., Joe Goldberg, manager of the Lillian theater, has made arrangements whereby sermons are delivered every Sunday evening in the theater by Dr. Charles E. Diehl, of the First Presbyterian Church. Two hundred and eighty-six people were in attendance at the sermon given on Sunday evening, October 24, and it is stated that the congregations are increasing weekly. The large orchestrion is used in delivery of the various hymns, etc.

Helpful Articles in Local Paper.

The Knoxville Sentinel, one of the dailies of Knoxville, Ten., has been aiding the moving picture people considerably in educating the masses in connection with the higher art now displayed not only in film producing, but in exhibiting high class photoplays. The Sentinel plays up articles dealing with presentation of big productions and among some of its recent articles was one concerning the tin pan piano and bass drum of the earlier days, and the high grade instruments which are now played in connection with the unwinding of the reels. Another article dealt with the "Silent Language of the Screen," according to the ideas of Douglas Fairbanks, who is connected with the Triangle Film corporation. These articles are read by the public, are not only enjoyed, but are remembered.

Children's Films at Alcazar.

The management of the Alcazar theater, of Chattanooga, Tenn., was very much pleased with the patronage received at the opening of its juvenile performances when the "Wizard of Oz" was shown at the suggestion of the Chattanooga Woman's Club. On the following Saturday that dearly beloved hero of story book days, "Little Lord Fauntleroy," was the attraction at the theater, and the management has decided to run a series of pictures especially for the enjoyment of children if the patronage warrants. The shows run for two hours on Saturday mornings, starting at 9 o'clock.

"Damaged Goods" at Parthenon.

The Parthenon, of Nashville, Tenn., recently put on the Mutual production of "Damaged Goods" for two days, every seat in the house being placed on sale at twenty-five cents. The management of the theater included a line at the bottom of its advertising in which it said: "Ask your doctor, your preacher; they will tell you by all means to see this greatest drama of sin's consequences."

Played Up Local Interest.

George N. Shorey, manager of the Queen theater, of Knoxville, Tenn., anticipating the great interest which would be shown by students of the University of Tennessee, at Knoxville, who were unable to attend the annual football game at Nashville between Tennessee and Vanderbilt, made arrangements whereby a private leased wire was brought into the theater. Reservations were made for the students between the hours of 3 o'clock and the conclusion of the game about 4:30. During this period no pictures were shown, but all who assembled to hear the game returns were allowed to remain for the regular show. Prices were advanced to twenty-five cents for the reserved seats.

German War Films in Nashville.

The Vendome theater, of Nashville, Tenn., starting October 24, showed the Chicago Tribune's moving pictures of German battlefields for four days to large attendances. Prices were maintained at twenty-five cents for all seats during the entire exhibition. Fifty per cent. of the profits derived from the shows were turned over to the Crippled Soldiers' fund. Four shows were given daily, starting at 2:15, 3:45, 7:15 and 8:45. The pictures were later shown at Columbia, Tenn., on October 29 and at Murfreesboro on October 30. The Vendome has been catering to some extent to stage productions this season, but is also showing a few of the large film productions.

The Crescent theater, of Nashville, recently exhibited the first of the Frohman company's Gold Rooster plays which consisted of "John Glayde's Honor."

IN BATCHES OF FIVE.

Majestic, When Crowded, Waits Till Five More Can Enter.

By G. D. Crain, Jr., Louisville Correspondent of the Moving Picture World.

IN complying with the anti-overcrowding regulations of the city of Louisville, Louis J. Dittmar, manager of the Majestic Amusement Company, has adopted the rather novel idea of selling but five tickets at one time after the house has become filled. The girl in the ticket office watches the exit and as soon as five persons leave the full to capacity theater she opens her window and sells five admittance tickets. On Sunday evening, October 24, while Blanche Sweet appeared on the screen in the photoplay "The Secret Sin" the house was packed, and a big crowd congregated in the lobby waiting turns to purchase tickets.

Instead of becoming "peeved" over not being able to purchase without delay, the crowd thought very favorably of the idea. People realized that this meant they would not find after entering the theater that it was impossible to obtain even standing room, and if they did not care to wait they were at liberty to try out one of the theaters which did not enjoy such a heavy patronage.

TWO CARMENS IN COMPETITION.

For the first time in the annals of moving picture theaters of Louisville, two theaters will show picture presentations of the same photoplay, with different stage favorites at one and the same time. These productions will be of "Carmen," which will be shown at both the Mary Anderson and the Majestic theaters. The Majestic will show the "Carmen" production in which Geraldine Farrar takes the leading role, while Theda Barra will appear in a similar production of the same subject at the Mary Anderson theater.

It is expected that a great many persons will attend both theaters to criticise and compare the two offerings. Manager Lee Goldberg, of the Mary Anderson, has made arrangements whereby the entire music score will be played on the big Wurlitzer orchestra, and the songs will be rendered by means of a Victrola placed in the wings of the theater. A number of the records, made by members of the Boston Grand Opera Company, have been secured and will be played with the pictures.

PRESSY BACK FROM DENVER.

C. A. Pressy, president of the S. & P. Film & Supply Company, returned recently from Denver, Colo., where he is figuring on starting a new film exchange. He was in the western city for several weeks.

G. H. MILLIKEN FOR PARAMOUNT WEEKLY.

G. H. Milliken was recently appointed to represent the Paramount Weekly in Louisville. Mr. Milliken's first work in this connection was that of filming a "Gymkhana," an automobile comedy meet which was held at the Kentucky State Fair grounds, and which was said to be the first ever held in Kentucky, and one of the first in the country. The sports consisted of various contests for skilful driving, etc., speed not figuring in the results.

R. W. CONANT TO REPRESENT MUTUAL WEEKLY.

R. W. Conant, of Louisville, manager of the Children's Feature Film company, has been appointed the Louisville representative for the Mutual Weekly, and will hereafter have a camera present at such times as anything unusual may transpire.

BRADLEY STANIFER BUYS REX OF LONDON.

James West, of London, Ky., has sold the Rex theater to Bradley Stanifer, who took charge at once. Mr. West will shortly leave the city for his home in Tennessee, after which he will go to one of the Western States, where he expects to go back into the moving picture business.

M. G. WEISIGER GIVES MISSION BENEFIT.

M. G. Weisiger, manager of the Colonial, of Danville, Ky., recently ran a special show at the theater the entire proceeds

of which were turned over to the Christian Endeavor Society of the Kentucky School for the Deaf. This society has been doing a good deal of work in China, and its supporters packed the popular little playhouse.

TOM TRAKES TO BUILD.

Tom Trakes has just taken out a building permit for a brick motion picture house to be erected at 3723 West Broadway, in the center of a district which is rapidly building up. This theater will be on the western outskirts of the city, and in a district where a very good class of business is to be obtained. The theater will cost about $8,000. The theater will have a seating capacity of 500 and will be the "Shawnee."

Prominent Visitors.

Edward Bingham, of the Empress Film company, of Indianapolis, Ind., was in Louisville last week calling on the film exchange men, and local exhibitors.

Mr. Birdsea, a representative of the Cincinnati office of the Pathe Film Company, was recently in Louisville, where he looked over the field with the intention of locating a branch office.

George Bleich, manager of the Empress theater, of Owensboro, Ky., was in Louisville recently. While in the city Mr. Bleich closed a contract whereby he will show "Damaged Goods." He also closed a deal for the Chicago Tribune war pictures which have been shown at the Masonic theater, of Louisville, at twenty-five cents a seat.

A. C. Farrell, manager of the Central Film Service, was recently in Lexington, Ky., where he spent two days looking over the field. J. I. Schnitzer, manager of the Indianapolis office of the Central Film Service company, recently visited the local office.

H. B. Strube, proprietor of the Empire theater, was recently in Cincinnati for a few days where he had conferences with some of the leading film men concerning some new service.

Business Notes.

Since George Hackett took over the active management of the Sun theater, at Eighteenth and Gallagher streets, business has been so brisk that he has been forced to stand his patrons up on many occasions. The theater is adhering strictly to Universal service.

Louis Shapinsky, one of the owners of the Crystal Amusement company, on East Market street, has disposed of most of his business holdings in Louisville and has located at Nashville, Tenn., where he has become connected with a newly incorporated quarry and a large real estate concern.

The Majestic, Alamo, Walnut and Mary Anderson theaters of Louisville are all using more newspaper advertising than they have been in the past. Theater managers apparently have discovered that the local newspaper is the quickest and best medium for reaching the public, and advertising space is being increased steadily. The houses are all doing an exceptionally fine business at this time and there is really very little keen competition to be noted. The theaters are all showing good service, and are obtaining patronage on the merits of their offerings.

In connection with the special children's programs being shown every Saturday morning at the Mary Anderson theater of Louisville, the theater made arrangements with Levy Brothers, one of the leading clothing concerns of the city, by which that concern gives away tickets for the children's shows with every purchase of goods made in the various departments carrying children's clothing or furnishings. A ticket is given with each purchase regardless of whether it may be for a nickel or a dollar. In order to accommodate the crowds that resulted from the free tickets the management of the theater arranged three shows on the first day of the free tickets. These shows were of one hour's duration each and started at 9:10 and 11 o'clock in the morning. The house was filled at each performance. Hour shows as a rule are sufficient for children, as they become restless if the program is too long.

The firm of Ewing & Russell has joined hands with Ben Cocke, at Elkton, Ky., for the purpose of taking over the lease on Damon's opera house, held by Harry White, and expiring June 1, 1916. Mr. White's lease for the intervening time has been purchased. Mr. Cocke will have charge of the projection department of the theater, while Ewing & Russell will attend to the business end of the deal. Mr. White reports that he will become connected as a traveling representative with one of the big film exchanges.

A. B. Barkley, of Georgetown, Ky., has reopened the the Alamo, which was closed at the time the Alamo theater was taken over by the Opera House. Manager Barkley reports that hereafter moving pictures will be shown at the theater every afternoon and night.

The management of the Star theater, of Clinton, Ky., has decided to diversify its program somewhat by the use of a few good vaudeville acts. The first of the vaudeville acts was the "Melnottes," an attraction which had been playing at Metropolis, Ill., during the previous week.

"The Movies," the new theater at New Haven, Ky., was recently closed for a few days on account of an epidemic of diphtheria. The authorities granted the theater the privilege to reopen the theater, but no children were admitted to the shows for the first few performances. There were four cases of the disease in the town at one time.

The Pastime, of Winchester, Ky., recently made arrangements with the Cincinnati Motion Picture company to take some motion pictures of Winchester in order to show pictures in which local color appeared.

The Pineville Building and Amusement company recently advertised that it had decided to sell the Pineville, Ky., Opera House at public auction.

The Gem, of Henderson, Ky., has succeeded the old Nickelodeon which was one of the pioneer theaters in the city.

Union Gives Instruction

Ottawa Moving Picture Operators' Union Inaugurates Class for Benefit of Its Members—Made Compulsory for Assistants Who Will Have to Pay but a Small Fee —What Will Be Taught.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

WITH a view to qualifying more assistant operators as first-class machine men, the Moving Picture Operators' Union here, which has jurisdiction over a number of towns in the Ottawa valley, has inaugurated an instruction class for the benefit of its members. The union, to assure success in this venture, has decided to make attendance at these classes compulsory for all the assistants, credit for such attendance to be given. The first of these classes was held on Sunday last, with President W. Hays and Mr. Felix Montreuil as the instructors. A regular series of special lines of instruction will be carried out, first dealing with the simpler difficulties which confront the junior operator, and gradually improving his knowledge of the machine, until he becomes, finally, competent to take charge. The assistants to take this course will only be obliged to pay out a small additional monthly fee.

FILMS OF BIRD LIFE.

The Canadian Government is now making use of the moving picture machine in a number of its departments. The latest branch of the service to experiment in taking pictures for preservation as Government records is the Canadian Geological Survey. Mr. P. A. Taverner, zoologist, has just returned to Ottawa with 1,500 feet of moving pictures of the bird and wild life on islands, including Bonabenture Island and Perce Rock, in the Gulf of St. Lawrence, which he has handed over to the Geological Survey. He has succeeded in securing many beautiful and rare scenes. His pictures included also some hundreds of feet of film of wild geese in their breeding places in Southern Ontario. The Government officials here are highly pleased with the success of the pictures.

ENFORCING CROWDED AISLES ORDINANCE.

The municipal rule against crowding the aisles of moving picture theaters, in the past honored in the breach rather than in the observance in Ottawa, has during the last few weeks been strictly enforced, and as a result managers of several of the leading houses have been summoned for permitting infractions of this law. The Family was the first of the larger houses to be taken to task. Next came the Imperial. This is the first conviction of any kind in the history of this theater. The management had secured a special Mary Pickford film and had engaged the services of Miss Laura Wilson, a popular Montreal vocalist. The result was very gratifying from a box-office point of view—but too gratifying, since the resulting crowds attracted the unfavorable attention of the police authorities.

BETTER BUILDING LAWS.

While the anti-crowding regulations are being more strictly enforced here of late, however, a recent modification of the building by-laws governing theaters of all kinds has been decidedly to the advantage of the proprietors of moving picture houses. Formerly a theater had to have side exits, no matter how situated. Now, however, if there is an open lane at the back, such exits are not obligatory, which enables the construction of new houses in locations hitherto impossible.

WOMEN AS CENSORS OF FILMS.

Ottawa managers do not look altogether with favor upon the suggestion of the National Council of Women, that women be placed on the Board of Censors of Ontario. At the session of the organization in Toronto this week a resolution was passed urging the appointment by the Government of one or more women on the Board of Film Censors.

POPULARITY CONTEST.

The Family theater here, one of the leading moving picture houses, has inaugurated this week a big popularity contest. Patrons are handed slips entitling them to ten votes for the lady or gentleman whom they would like to see in moving pictures. The contest is open for a month. The successful candidates, to the number of twenty-five, twenty ladies and five gentlemen, when the contest is over, will be asked to take part in a photoplay, the production of which will take place in Ottawa under the supervision of Manager Elting, and when completed will be shown here for a week.

Exchange Notes.

Mr. Frank S. Dart, representative of the Paramount, New York, was in Ottawa this week, and has appointed Mr. Erroll Eltin, manager of the Family theater, to cover Eastern Ontario territory for the new Paramount News, to be released on November 8.

Mr. James Finch, of the Universal Exchange, well known in Ottawa, has been appointed manager of the Vancouver office of his company.

Screen Club in Montreal

New "Moving Picture and Theatrical Club" Formed by Local Amusement People —Will Serve as a Protective Organization—Great Need of Local Co-operation and Big Things Are Expected of Club.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

ONE of the best and most interesting actions of local theatrical men has been the formation of a social club which will be known as the Moving Picture and Theatrical Club. Primarily a social affair, it will also act as an organization to protect moving picture exhibitors, exchange men, and theatrical men. Every exhibitor, exchange man and legitimate theater manager has signed his name for membership. Mr. F. H. Wright is the promoter.

It is the intention of the executive body that when a certain sum has been obtained active operations will be proceeded with. A house will be taken and a club in every sense of the word will be conducted. Mr. Wright has shown the representative of the MOVING PICTURE WORLD his roster of names, and, judging by these alone, it will be a live, effective organization.

The Montreal representative of the MOVING PICTURE WORLD has been advocating organization here for weeks and has been steadily encouraged by many exhibitors to persevere—for there is great need of efficient co-operation right now. This new club is social, but it will also be found to be useful. It offers a big opportunity to exhibitors and exchange men. Boost this new club, for if you do, it will boost you and your business interests. It is time to wake up.

Readers of the MOVING PICTURE WORLD will know that exhibitors in Vancouver are not asleep. Perhaps we need a tonic here in the east. Perhaps we are now taking it. There are bigger things coming; but boost the new club. That is the thing to do now.

GRIFFITH FILM SCORES.

"The Birth of a Nation" came and has left this city, and also left behind it an attendance record which will take a long time to be broken. It played three weeks at the Arena, which is equivalent to at least seven weeks at any of the larger houses. We are informed on fairly good authority that a conservative estimate of the attendance for the three weeks' run would be 75,000 people.

BUILDING OPERATIONS, REPAIRS AND ALTERATIONS.

Although Canada is taking a very active part in the present war, the moving picture trade in Montreal, comparatively speaking, is doing very well. Big things are happening in local film circles, particularly among the west end theaters.

In the first place, two out of the ordinary theaters are now in course of construction. Working men at the new St. Denis theater, on St. Denis boulevard, now have a roof over their heads, and work is going on with such speed that the house is guaranteed to open by Christmas. Then there is the Regent up in the north end, which, although work was hindered for some time by blasting operations, is being reared against the skyline with amazing celerity. This house, too, will open in late December or early January.

Out in Lachine a new house has been opened, and represents a good investment. Besides this, it has come to our ears that a third house is contemplated for the North End. It is estimated that it will seat 1,500 people. We expect to be able to give more information about this at an early date.

In the way of alterations, the Crystal Palace, one of the pioneers in the local field, has been changed so that it is hardly recognizable. It is now under the direction of Mr. Charlton Howard. Other alterations are reported on another part of this page. This is just to show that "things are not what they seem," and that the business locally is not as badly off as some imagine it to be. There are good opportunities for the hustlers in Montreal.

WORLD FILM TAKES OVER COLONIAL.

To Be Called the Connaught—Will Raise Admission.

An interesting announcement was recently made by Mr. R. S. Bell, local manager for the World Film Corporation, to the effect that his people have taken over the Colonial theater in this city, and will utilize it for the purpose of exhibiting their big features in a suitable manner. The Colonial has already been closed and is now in charge of contractors who will make extensive alterations. A false proscenium is being built around the screen, the seating capacity will be rearranged, the plan of the lobby changed, and a new marquise installed at the front of the house. Besides this the interior decorations will be changed. Already the new theater is being widely heralded as the Connaught theater, "the aristocrat of photoplay houses." All productions will be widely advertised, as the proprietors will not only be giving publicity to the house, but likewise to the distributors of the films. Admission prices will be raised.

MAURICE DAVIS ENTERTAINS HOSPITAL INMATES.

Maurice M. Davis, of Famous Players' local office, entertained the staff and inmates of the Verdun Hospital with a motion picture entertainment recently. With the co-operation of friends at the Mutual and Universal offices, a well-balanced show was screened. A couple of good comedies, the Universal Weekly, a Mutual single reel drama, and a Famous Players feature, Gaby Deslys in "Her Triumph," helped to pass an interesting evening.

Lalumiere Gets Gold Watch.

Chas. Lalumiere, local Pathe manager, was recently presented with a gold watch in recognition of his successful promotion of Pathe films in this locality.

J. A. Block With World Film.

J. A. Block has joined the local World Film forces. He was out on the road recently, and states that in his opinion affairs are better out of town than in the city itself.

W. R. Thompson, New Manager of the London.

W. R. Thompson, the new manager at the London, reports that business is picking up at his house. He is in the middle of a task of making some repairs which he claims will open our eyes. He reports good business is being done with the Pathe Gold Rooster plays.

Personal Notes.

Manager Malone, of Allfeatures, reports that Radium Gold Fibre screens are becoming popular in this district, as he has made several good sales recently.

Some time ago we mentioned in these columns that the entrance to the New Grand had been altered. At the time we supposed that alterations had ceased with the installation of a sloping floor. But no; the management has even gone further and installed decorations beautiful to behold. Congratulations!

Mr. Sperdakos, manager of the Fairyland, is pleased with business. He has a neat, clean theater, and caters to a large "floating" clientele. He has booked Metro releases.

PRINCESS IN VANCOUVER SOLD.

W. P. Nichols, general manager of the National Amusement company, controlling a chain of houses in British Columbia, announced this week that his company had taken over the Princess Theater in Vancouver, and would immediately put in features, using Pathe Gold Rooster plays and others. Some time ago the Princess was conducted by W. P. Dewees, present owner of the Rex, who did a phenomenal business with the house, but the attendance lately has been quite poor. It is stated that Manager Ruocco, who is turning over the Princess to the National Amusement company, will probably assume the management of a house in Victoria.

FILM SHOWS CARE OF WOUNDED HORSES.

"Saved by the Blue Cross," one of the Strand Film Company's War Series, showing the work being done for wounded horses at the front by the Blue Cross Society, was shown at the Globe theater in Vancouver last week in conection with the feature program, under the auspices of the local committee of the society, to whom a percentage of the receipts was given. The ladies of the committee did some very effective boosting for the theater and a substantial amount was secured for the fund.

RED CROSS NIGHTS AT REX.

The first of a series of Friday night Red Cross entertainments was given at the Rex at Esquimault, B. C., last week, under the patronage of Sir Richard McBride (Premier of the province) and Lady McBride, Lieut-Governor and Mrs. Barnard, and Admiral and Mrs. Story. The house was given free by the management, and the courtesy brought a vote of thanks from the distinguished audience. Among the films shown was a special reel loaned by the government for the first time, showing the lumber industry on Vancouver Island. Young ladies acted as ushers, and local musicians and singers assisted in the program.

SOSKIN TO GO TO TORONTO.

To the vast majority of moving picture men in Western Canada, I. Soskin, whose likeness is presented herewith, needs no introduction. Mr. Soskin is probably as well known as any film man in the Dominion, and very probably as well liked. For several years he has been one of the mainstays of the Famous Players Film in Western Canada, and has recently been in charge of the Vancouver office. A few weeks ago he was transferred to the Calgary headquarters of the company, where he is in charge of the premium coupon system in use in many theaters throughout this territory. It is now stated that he is to be sent still further East, where he will become manager of the Famous Players offices in Toronto.

I. Soskin.

AT FIFTEEN CENTS ADMISSION.

That the public will pay fifteen cents to see a good moving picture show as willingly as they will pay ten, is being proven conclusively in Vancouver at the present time, where every first-class downtown house except one is charging the larger price. Manager Pilling of the Orpheum, who raised to fifteen cents last month, states that he is playing to more people than formerly, having put on a higher class of pictures at the time of the

change in price. It is the show that counts with the public, and not the extra five cents, says the managers. It is a fact that never before have the people of this city been offered photoplays of such a high standard throughout.

WHAT CENSORS BANNED.

The September report of the Manitoba censors, just issued at Winnipeg, reveals a wide range of reasons for cutting out scenes. Of 561 reels inspected, 20 were rejected, while the cuts—(241 pieces out of 118 reels)—were as follows: Gun scenes, 44; poisoning food, 1; tieing man to railway track, 1; disgusting, 3; gruesome, 9; gambling scenes, 5; cruelty, 3; shooting, 20; scuttling boat, 1; duel, 1; sub-titles, 37; drowning scene, 1; knife scenes, 4; vulgar, 7; attempted suicide, 1; theft, 2; abuse, 2; throwing man over cliff, 2; robbery, 1; cheating cards, 1; German scenes, 8; stealing, 4; letters, 8; dagger scene, 1; saloon scene, 1; hold-ups, 14; child desertion, 2; burglary, 9; murder, 2; infidelity, 1; suggestive, 6; breaking up stolen jewels, 2; dividing stolen goods, 3; suggesting suicide, 5; suicide, 2; suggesting murder, 2; opening safe, 1; fighting, 3; attempting murder, 2; kidnapping, 1; lighting fuse, 1; snake scenes, 3; tampering with electric wires, 3; assault, 10; stealing government papers, 1.

CHANGES AT WINNIPEG GLOBE.

It was rumored in Winnipeg last week that the Globe on Portage avenue was to be taken over by a mysterious coast-to-coast chain said to be forming with the object of acquiring a leading house in each city. H. A. Roubert, lessee and manager of the Globe, was non-committal in his statements, but admitted that the policy of the house will be radically changed immediately, and the admission price raised from five cents to ten cents.

J. J. Macdonald, booker for the National Amusement company's theaters, is one of the busiest film men in Vancouver just now. The company is operating ten houses at present, and all programs are personally reviewed and selected by Mr. Macdonald.

American Film in Canada

Pictures of Things Very American Not Drawing in Canada Just Now—Conscious of Great Deeds in Recent History, Canadians Feel Lack of Adequate National Expression—America's Expression Contrasts with Canada's.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE following newspaper editorial serves to illustrate the attitude of apparently the majority of Canadians toward American manufacturers of moving pictures, and indicates their desires regarding productions for the Canadian market:

"There has lately been much criticism in Canadian papers of the character of the films. Not that they are vicious, but that they are too exclusively American, glorifying American military and naval deeds, American character and American personages. The complaints are just and timely. It is to be noted that so far as the 'movies' are concerned, Canada is an 'adjunct' of the United States, and probably we shall not be able to declare our independence until this country is populous enough to make it pay for filmmakers to cater exclusively to Canadians. However, under present conditions an improvement could be effected. The managers of 'movie' theaters will be careful not to show films that their patrons don't like, and their patrons have it in their power to show their dislike of films which are too obstreperously American."

A further indication of this feeling is shown by the following editorial comment, which has been reproduced in Vancouver with expressions of approval:

"Just now it should not be necessary in any Canadian moving picture show to put on the screen pictures of American soldiers doing anything. There are too many films of this kind put on here. They should be put off. We have soldiers of our own who are really doing things, and if our moving picture people lack the enterprise to secure Canadian military films, they ought to be precluded from using second-hand substitutes imported from across the border.

TAUBE LEAVES UNIVERSAL.

James E. Finch Will Take His Place as Manager of Exchange.

Another important change has taken place in a Vancouver exchange. S. B. Taube, manager of the local office, and for a long time in the service of the Universal, tendered his resignation and on Oct. 18 handed over the reins to James E. Finch, formerly the Universal's special representative in Eastern Canada, with headquarters at Toronto. Mr. Taube is considering two offers, and may become involved in a rather startling development projected for the near future in Vancouver. There is no more popular man in Western Canada film circles, and his many friends are hoping that his future connection will be a local one.

He is a believer in pleasing customers, and rejoices in the unofficial title of "Exhibitors' Friend." He began his theatrical experience in 1902 at the old Bijou theater in Toronto. In 1909 Mr. Taube toured Canada with a "cinematographic show." A year later he became associated with the Calgary office of the old Canadian Film Company, and in 1911 came further West as manager of the Vancouver branch. In May, 1914, he assumed the management of the Globe in this city, and at the same time handled the British Columbia distribution of the Famous Players product. After an Eastern trip late in the year Mr. Taube returned to his old position in charge of the Universal exchange in Vancouver, which he has successfully managed up to the present time.

S. B. Taube.

Probably to a greater extent than any other exchange manager in this province, he has kept in close personal touch with the exhibitors throughout his district, and it is to this fact that he attributes a measure of his success.

RECEIPTS TO PATRIOTISM.

On a recent date the Royal, New Westminster, B. C., was turned over to the ladies of the St. John's Ambulance Association, who conducted special performances for the benefit of the association. Various local singers and musicians contributed to the program, and a substantial amount was raised. "Helene of the North" was the picture shown. A few days later the Edison, in the same city, gave 25 per cent. of its receipts to the Prisoners of War Relief Fund.

T. Bailey, manager of the Rex, Victoria, B. C., has just arranged to loan the house to the Esquimalt branch of the Red Cross Society every Friday for an indefinite time. On these days moving pictures, special music and vaudeville by local talent will be given.

Capacity Business with "Damon and Pythias."

Manager Nagle, of the New Star theater at Rossland, B. C., ran the Universal six-reel feature, "Damon and Pythias," for one night at 25 cents admission, and did capacity business. The head of the Rossland Lodge, K. of P., was induced to insert a notice in the local paper, calling attention to the picture, and to the fact that the Supreme Chancellor of the Order had advised every Pythian to see it.

Is "Judy Forgot" Pro-German?

Universal Film Foolishly Censored in British Columbia—Old Heidelberg Scenes Taken as Praise of Germany.

The British Columbia censor last week contributed another ridiculous decision to a list that has already been allowed to become too long. The Universal Broadway Feature, "Judy Forgot," brought in to be shown at the Colonial in Vancouver, and the Variety in Victoria, was rejected as being a "pro-German propaganda film." A private showing of the picture was given the same night at the Colonial, and it was discovered that the "pro-German" tendency of the film lay in the fact that the bride and groom go to Heidelberg on their honeymoon, and that several of the scenes consequently show German students and German police. The fact that they are Germans, however, has no bearing whatever on the story, and Manager S. B. Taube, of the exchange, even offered to change the sub-titles so as to lay the scenes in Switzerland, but without avail. Assuredly, as was pointed out by several of those present, a "pro-German" film has no place in Canada, and should not be tolerated for a moment, but it was the unanimous opinion of those who saw the picture that no such construction could possibly be placed on "Judy Forgot," and the fact that it has been shown in other Canadian provinces without objection, indicates how little there is in this contention.

Said a man who attended the private showing, "The supposed Germans depicted were merely a part of the background of the story—a part of the scenery. If the censor's idea was followed to its logical conclusion, practically every Canadian and English newspaper or magazine should be suppressed. No one would be allowed to mention Germans, let alone print pictures of them. No; a still picture is quite all right. But the minute it begins to move, it is "pro-German."

A statement made by the censor after the rejection of the film serves to show the calibre and mental breadth of this official. "That picture was made since the war began," said he, "and it was made with a purpose." This would seem to put the matter up to the Universal Film Manufacturing company.

As only one copy of these features is used in Western Canada, and all the others were in use in other localities, Manager Quagliotti, of the Colonial, was forced to be content with a program of one- and two-reel pictures.

FOX FILMS IN WESTERN CANADA.

William Alexander, represnting Fox Features, visited Vancouver last week, and plans were discussed for bringing the pictures of this company into Western Canada. If negotiations now under way are completed, the Fox productions will be shown throughout this territory in the very near future. On his way East, Mr. Alexander also stopped for two days each in Calgary and Winnipeg. C. St. John Brenon, formerly a Winnipeg newspaper man, has been appointed Canadian representative for the Fox people and will establish headquarters in an Eastern city.

Lobby Light and Lively

Cincinnati's Grand, a Legitimate House, Gives a Mid-Season Bill of Pictures—Two Big Features Treated Like a Legitimate Show, Draw Crowds and Are Praised in Daily Newspapers.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

A FACT of peculiar significance, in some respects, although it might not seem so at a glance, is that a big double moving-picture bill, "Salambo" and "Salvation Nell," World Film productions, held the stage at the Grand last week. Moving pictures have been at the Grand, as well as at every other theater in Cincinnati, but hardly, before now, in the regular theatrical season.

Several big dramatic and spectacular productions of the usual sort have already inaugurated the season at the Grand, and now a big moving picture bill, of a sort that has attracted big houses, takes its turn as if in the ordinary course of affairs. Moreover, prices were maintained for this engagement at the highest level yet seen in Cincinnati for moving pictures, fifty cents being charged at night for the best seats. The theatrical critics gave the bill their usual attention, and the public evinced a high degree of appreciation of the attraction of eleven reels.

"Salambo" was compared by the papers with "Cabiria." Seats were sold in advance, in the usual manner, the full house orchestra was in attendance at every performance, and in no respect did the manner in which the film offering was handled differ from that of any of the dramatic "legitimate" attractions at the Grand. In a word, it may be said that Cincinnati saw for the first time a moving picture bill offered in the same manner as other theatrical performances, and apparently liked it; and this is the reason why last week's bill at the Grand may be considered as marking an epoch in photoplay exhibitions in the Queen City.

STAR PRESENT AT RUNOFF.

By a fortunate coincidence, which was promptly taken advantage of by Manager C. E. Holah, of the Cincinnati Pathe exchange, C. Aubrey Smith, who played the lead in the Pathe "Gold Rooster" play, "John Glayde's Honor," was in Cincinnati at the time the production was received for local release. Mr. Smith was appearing opposite Margaret Illington in "The Lie," and consented to be present at the private exhibition of "John Glayde's Honor" for the benefit of the attending exhibitors and press representatives. Several other members of the company also attended, lending the occasion a festive air. The Pathe projecting room was appropriately decorated with poster pictures of Mr. Smith himself, and he enjoyed the experience very much. "John Glayde's Honor" had its first run in Cincinnati at the Alhambra.

FOOTPADS CAUGHT A TARTAR.

Showing decided gameness under circumstances which would take the average man's nerve, Christopher Popp, vice-president and secretary of the Main Amusement company, operating the Main photoplay house on Main street, and general manager of the local offices of the Postal Telegraph Cable company, beat off a pair of footpads who attacked him one evening last week. The pair held up Mr. Popp while he was on his way home, demanding his valuables at the point of a revolver. Instead of complying, the picture man sailed in with both fists, and the highwaymen attacked him viciously, beating him over the head and face with the revolver, and cutting and bruising him severely. He fought back until they took flight, however, without getting any of his valuables, and then sought the police. His wounds were dressed at the general hospital.

"Damaged Goods" at the Alhambra.

The moving picture production of Brieux's much discussed play, "Damaged Goods," drew such large crowds at the Alhambra during its recent run that Manager Weigel put it on for a second week, with equally good results. The fact that the picture passed the supersensitive Ohio Board of Censors shows that it contains no objectionable features, while press comments emphasize the forcefulness with which it portrays the lesson sought to be conveyed. It is one of the few pictures which have been successful in a second week's consecutive run in Cincinnati at the same theater.

Feature Hits at Strand.

The Strand has been scoring heavily lately with its first-run Paramount pictures, as the attractions released have been of unusually interesting character, even for this program. Blanche Sweet, appearing in a dual role in "The Secret Sin," and drawing in a manner which proves her continued popularity, was followed by Blanche Ring in "The Yankee Girl," in which she made such a hit on the stage a few years ago, this being a Morosco production; and this was succeeded in the latter part of last week by Hazel Dawn in the Frohman production of "The Masqueraders," with the climax of all, Geraldine Farrar in "Carmen," in the first half of this week. While the censors cut out some of the film, it was not damaged, at least to those who had not seen it complete, and the name and fame of the great operatic star pulled the biggest houses of the season at the Strand for this picture.

Cincinnati Picture People Busy.

The five companies of the Cincinnati Motion Picture company are all engaged, as they have been for some time past, in a phase of moving picture work which has attained great popularity. A play devised for use in any town desired, entitled "The Mystery of the Double O," is produced by the various companies, with local people appearing in the various roles, and with the usual amount of newspaper publicity helping the thing along. The production has been successfully handled in a number of towns, and the company has found it profitable, as stated, to employ its entire forces, with the exception of the local news camera, in this work.

MICHIGAN THEATERS HELPED STATE HEALTH BOARDS.

Special to Moving Picture World from Midwest News Service.

THE Michigan State Board of Health echoes the sentiments of Dr. W. S. Rankin, secretary of the North Carolina Board, who said:—

"About the newest feature of the motion picture theater is its recent interest and activity along the line of public health work. The moving picture theater managers have aided in health work by running pictures on good health matters free of charge for the various health officers and civic leagues, upon request, and in many instances have taken the initiative and asked the State board for slides and lectures, and have exhibited them to the people free of charge.

"The posibilities of the moving picture show for health and information cannot be overestimated. It is probably the greatest modern day amusement and is capable of rendering a great good."

The Michigan Board comments:—"To all of which we say, Amen, with a loud voice. The writer has recognized the force of ocular demonstrations in public health work for years, and during the last eighteen months has secured several excellent films which are being used with good effect."

Pretty good for a heavily taxed business that many would like to have obstructed to the limit.

PLAN EXCHANGE IN HANCOCK.

A film exchange to supply the Copper country is to be opened in Hancock, Mich., it is reported. Sam Friedman, manager of the Savoy theater, has been offered a position as manager.

SPECIAL PROGRAMS IN GRAND RAPIDS.

Special Saturday morning moving picture programs for children and high school pupils, under the auspices of the Drama League of Grand Rapids, started with "Hansel and Gretel" at the Majestic Gardens. It is the plan of the league to cater more to the grown-up children this winter, and each month there will be shown two industrial films for the benefit of the Junior Assoication of Commerce, and two science films for the benefit of the science departments of the high schools. Also there will be two stories each week, one a fairy story and one especially for high school pupils, along the line of the "The Lady of the Lake." On each program, too, there will be a comedy and travel picture. Main floor seats will be 10 cents and the balcony, 5 cents.

Michigan Changes.

John Conners, manager of the Gem, at Hartford, has purchased the New Epoch theater, at Watervliet, and will operate both houses. Announcement has been made that he will erect a new theater in Hartford and also contemplates erecting a new theater in Watervliet.

Ed. J. Butler will call his new theater in Ishpeming the Butler, instead of the Ideal, as originally planned.

The Frank Farrington company has been granted a permit to erect at 315 Genesee avenue, in Saginaw, a brick and hollow tile theater, 60x90 feet, for the Hippodrome Amusement company. It will cost $30,000.

Archie Stinchcomb is preparing to start a moving picture show at Sunfield.

Francis Horn has re-opened his moving picture theater at Olivet and will conduct shows throughout the winter on Wednesday and Saturday nights.

James Overton, of Grayling, will discontinue the Star theater at Gaylord, which he has conducted for more than a year. It is reported that another moving picture show will be established in the village by other parties.

The Bellamy opera house at Boyne City is closed temporarily for repairs. When it is re-opened it will be conducted as a photoplay house.

William E. Jahr has opened a theater at Sabewaing and will conduct shows on Tuesday, Friday and Saturday evenings.

H. W. Beecher plans to erect a moving picture theater in Grand Rapids, at Leonard street and Alpine avenue, N. W. The theater will have a seating capacity of 500.

Michigan Short Notes.

Howson & Porter, of the Atheneum, at Jackson, have a new policy of playing big features on Saturday and Sunday. A stage setting of a summer porch scene with reed furniture and plants has been devised for the orchestra.

Despite a dark, rainy afternoon, the Temple theater, at Jackson, got some good pictures of the Knights Templar parade in that city, which were shown in addition to the regular program.

The Delmont theater, at Sheboygan, will run a four-reel Mutual feature every Saturday.

DETROIT'S MAJESTIC ATTRACTS ATTENTION.

During the past thirty days the Detroit office of the Moving Picture World has been in receipt of no less than a dozen letters from exhibitors in all parts of the country asking for information about the Majestic theater, its policy, and its weekly shows. The Majestic theater is certainly attracting attention all over the country and is unquestionably the most talked-about theater in the country. This is due to its amphitheater style of seating and the fact that it is a residential house.

Despite the fact that it is located a mile and a half from the downtown section, the Majestic plays features an entire week and draws people from all over town. There is not a Woodward avenue street car from two o'clock in the afternoon until 9:30 at night that does not leave passengers off in front of the Majestic. The writer was there Wednesday night, October 27, and no less than a half dozen limousine motor cars drove up with people dressed in evening clothes and silk hats. There is not a single night in the week that several hundred people do not attend the theater in evening clothes—the women in evening gowns and the men in full dress and silk hats.

The Majestic maintains a liveried man in front of the theater afternoon and evening who handles the people who come in motor cars. It has an elaborate new stage setting, the back drop being of beautiful design and resembling stained glass windows, while on either side of the stage under pergolas are running fountains with colored lights playing on the water. It also gives a wonderful show for the money. First an overture by a large symphony orchestra; then a single reel of current events—sometimes local and sometimes of national interest; then a short educational reel, usually a travelogue; then the feature, and concluding with a short comedy reel.

During the performances are rendered a number of selections by a singer. It has one of the finest organists in the country and he alternates with the orchestra while the feature is on.

Prices at the Majestic are 10, 15 and 25 cents, with 50 cents for boxes. M. W. McGee is manager and he is developing a rapid acquaintance with his patrons. He is a man who knows just how far to go in handling the public—and handling the theater public the right way is one of the biggest assets of a theater. A. Arthur Caille is president of the company. He is also heavily interested financially in the Fine Arts and the Maxine theater.

R. Von der Goltz Assisting Manager McGee.

R. von der Goltz, for some time manager of the Liberty and Garden theaters, is now assistant to M. W. McGee, manager of the Majestic theater.

The Dix Avenue Theater to Open Thanksgiving.

The Dix Avenue theater, Dix and Ferdinand avenues, will be opened Thanksgiving day if present plans do not miscarry. The theater will seat 1,200, and will be beautiful, costing $75,000. A Wurlitzer organ is to be installed.

John R. Lakin Visits Caille Factory.

John R. Lakin, special traveling representative for Caille Bros., manufacturers of the Caille theater devices, spent a few days of the past week at the Detroit factory. "Wherever I went I found the Moving Picture World," he said. "In fact, many exhibitors told me that it was their family bible, and that they could not do business without the World. No matter how small or how big the town, every exhibitor I talked with was a World reader." Caille devices are or have been installed in the Duplex, Globe, Empire, Majestic, Garden and Strand theaters, Detroit.

The Film Business Today

Detroit Picture Men of Experience Talk to World Man on Conditions That Confront Them Today—What People Want—Advertising and Boosting—Features and Short Films—Exchange Service.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

HERE'S what some of the leading moving picture men of Detroit think of certain present time conditions of the industry; and they give some tips that are worth considering.

George Trendle on Films and Audiences

George W. Trendle, secretary of the Casino Feature Film company, and John H. Kunsky, Inc., theatrical enterprises: "Our business is better than it has been, particularly with our theaters. All of them are showing increased attendances every week. We find that photoplay audiences are becoming more critical right along, and are getting so that they know the good stuff. I have yet to see a poor picture do a big business. The large audiences that come on the opening day are the ones who can either make or break your business. If they like the picture, they tell their friends, and if they don't like it, they take pleasure in advising their friends accordingly.

Advertising Should Fit the Films.

"It does not pay to spend a lot of money in advertising and pushing a picture that is just fair. There are two reasons for this; one is that even if the people do come out of curiosity, they go away disappointed and they lose faith in your advertising; the next time you boost a picture sky-high they won't believe it; another is, that they get sore on the house.

"The theater manager today has to watch things a whole lot more than he formerly did. Competition is keener, and he must know his neighborhood, the kind of shows they want, and then please them. It is impossible to get by with "just pictures" any more. Some very fine pictures put out would draw better if the titles were more appropriate. I know of three distinct cases in the last three months of pictures that would have done capacity business if they had better titles. A good title is a 50 per cent. asset to any picture. The title alone draws many people to theaters."

Ralph Peckham on Features and Short Films.

Ralph E. Peckham, of the Detroit Kriterion Film company, says:

"I believe the time will come within a year when there will be less big features and more one, two and three reel pictures. The trouble is that in another year or so all of the books and plays will have been filmed and then new scenarios will have to be written. The public, however, will not flock to see pictures which they know nothing about. Another point against the average big feature is that people have to sit through too long a show which gets very wearisome, particularly if they don't happen to like the story. Most of the features I have seen in six and seven reels are drawn out and draggy, whereas three reels would tell the same story and give the picture action and interest every minute. With a three-reel-feature, then a two-reeler and a one-reel comedy, the public gets a much better show, in my estimation, than a single seven reel feature. Big features are a fad which will gradually wear out, and then we'll be back to the short stuff again.

Exchange Service to Exhibitors.

"The exhibitor today demands more attention than he used to. In the early days when an exhibitor came into an exchange, it was 'Here's what we can give you.' Nowadays the exchange man says: "What would you like?' The exchange must give service to the exhibitor. Service is just as important to the exhibitor as it is to the public which trades with the retail stores. No retailer can be successful unless he gives the right kind of service, and that's what we are coming to in the moving picture business—service on the part of the exchange to the exhibitor. The exhibitor is getting more particular because the number of exchanges are increasing and he has a better and larger selection offered him than ever."

Arthur Caille on What People Want.

A. Arthur Caille, of the Majestic theater company, and the Michigan branch of the Metro Film corporation says: "People want pictures that have a domestic touch of comedy. They want dramas and they want to laugh; in other words, they want laughs and tears in the same production. They don't want smut or filth in pictures; at least the domestic people do not care for it. They want good music; they like varied entertainment."

A. J. Gilligham on Shorter Offerings.

A. J. Gilligham, of the General Film company, says: "There isn't any question in my mind that in time we will be back to the shorter stuff. Occasionally it may be all right to put on big features, but the public would just as well be satisfied with two and three reel productions. It is certainly much easier to please them with short stuff than it is with the big features, for the reason that it is hard to get big features that will appeal to everybody."

SHORTER DETROIT ITEMS.

New House on Genesee Avenue.

The Frank Farrington company, of Detroit, has taken out a permit for the erection of a theater building on Genesee avenue, Saginaw, Mich. It will be 60 by 90 feet in size, of brick and hollow tile and will cost $30,000.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

The Fine Arts Theater to Declare Dividend.

The Fine Arts Theater company, Detroit, has decided to declare a dividend of one per cent. monthly. A. Arthur Caille and Henry J. Guthard took over the theater some months ago when it was losing money. They increased the seating capacity, remodeled the front, redecorated, and improved the house in a dozen ways. Now it is making money. This only goes to prove that there are hundreds of theaters today which could be made more profitable under the proper management. Mr. Caille says two things are necessary for the success of a theater; one it must be kept attractive looking and second, it must give the right kind of shows.

Ypsilanti Theater Re-Opens.

The New Martha Washington theater, Ypsilanti, Mich., was reopened Thursday evening, October 22. Mrs. Florence Signor is the owner and manager. Mrs. Signor comes to Detroit every week to select her program.

Frank Coffinberry to Manage the Miles-Detroit.

Frank Coffinberry has been appointed manager of the Miles-Detroit theater succeeding George A. Harrison. Mr. Coffinberry for the past six months managed the Hippodrome theater in Kansas City, and for seven years previous was manager of the Orpheum at Portland, Ore.

Special Shows Growing

In Illinois, Children's Matinees and Other Specially Chosen or Sponsored Programs Are Coming to the Fore—General View Over the State Reveals Much Activity Along These Lines.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PICTURES for children and the show sponsored by churches or societies take leading places in the week's photoplay developments in Illinois. In some places the plan to give regular shows and charge admission has run afoul of city ordinances. The Community Picture Playhouse, at Evanston, has been compelled to suspend operating because municipal authorities found its building would not meet safety requirements. Search for other quarters has been started. Since the Elgin Y. W. C. A. started its regular shows, city commissioners are debating whether they should charge the regular moving picture theater license and demand compliance with the safety regulations.

A number of Illinois exhibitors have been added to the ranks of those giving Saturday morning shows. Manager Erber, of the Fischer theater, at Danville, has inaugurated these matinees. He sells a card good for six admissions for 25 cents and it is punched like a meal ticket. The Civic League, at Robinson, has started a movement for better films for children, and Manager Otey, of the Robinson Grand Opera House, co-operated by showing free an initial program of selected pictures. The Gem theater, at Edwardsville, has started a series of Saturday matinees for children which are free to those up to twelve years of age.

The Apollo theater, at Peoria, makes no charge to the Child Welfare league for its Saturday shows, except the league pays film rental and for help. The league has asked the board of education for a committee of teachers to help select films and for permission to announce the shows in the public schools. The purchase of a machine for the Peoria public schools and libraries is the aim of the league.

At a meeting of the Women's club, in Freeport, Mrs. R. A. Hunter advocated special Saturday shows for children. She also wanted pictures censored more closely. Miss Jessie Entrikin, a social worker said she believed an unlimited amount of good came from the moving pictures to the child with a limited home life. S. E. Raines, speaking in behalf of the teachers, believed the moving picture show was doing more harm than good, and offered his compilation of statistics to show the amount of money the local school children were spending for theaters.

Manager L. W. Giteau, of the Majestic theater, had a representative of the Paramount company present, who spoke on the work being done by the leading producers.

The First Presbyterian Church, of Decatur, has purchased a new model Edison machine, and during the week will show educational, historical, comedy and religious films. School children who attend Sunday, will be given free tickets. The attendance is thus limited, as there is no desire to compete with the local moving picture theaters. "John Barleycorn" was shown at a Sunday evening service by the Congregational church, in Ottawa.

The Woman's club, at Bloomington, has appointed a committee to purchase a machine. The high school, at Taylorville, is contemplating the purchase of a machine.

LOCAL CENSORS IN ILLINOIS.

Quincy exhibitors will be required by the local board to give a view of all films before they are shown to the public. They also wil be required to furnish the board information as to programs several days in advance. The corporation counsel of Quincy has furnished an opinion that the board's power is limited to censoring pictures and not all amusements.

Twenty cents a reel is censorship fee asked of Evanston exhibitors in the latest change in the proposed local censorship ordinance.

The Woman's club of Shelbyville has started a movement for local censorship.

RAY FILM EXCHANGE IN DECATUR.

The Ray Film exchange has been opened in the Suffern building, at Decatur, by Ray Colvin, for several years manager of the Nickel Bijou theater in that city. He will handle the output of the Kriterion Film company, some Pathe releases and some Keystone comedies, a complete line of posters, tickets and other supplies. Colvin will be in charge of the office. A Siegfried succeeds him at the Nickel Bijou.

NO SUNDAY SHOWS IN DANVILLE.

Danville shows will not open on Sundays. A committee of the city council recommended they be allowed to open but an old "wet" and "dry" fight in the council defeated the plan 8 to 6.

Illinois Showmanship in Short Notes.

When the state Knights of Pythias convention was held at Springfield, the Vaudette had the local lodge take charge of showing the film, "Damon and Pythias." The Princess, at Monmouth, admitted students at Monmouth college free to "Dr. Rameau." "Lena Rivers" and "Cinderella" were shown by the Majestic, at Kewanee, as a benefit for the kindergarten schools in that city. A coal dealer in Danville gave a ticket to the Lyric with each ton of coal sold. The Majestic, at La Salle, has installed new fire extinguishers, and to prove their efficiency, a demonstration was held one night in front of the theater. The Edison feature, "Out of the Ruins," was shown at the Harriet, in Pinckneyville, to help the local fire department as the city has no money. The fire prevention film, "Our Burning Dollars," was shown at the Court theater in Pekin, when the members of the State Fire Prevention Association were the guests of the Pekin Commercial club. Manager Sodine has installed a new Bartola at the Family, in Moline. The Gem, at Centralia, has a new orchestra-organ. The Orpheum, at Ottawa, is proud of a new Kimball organ. The Inter-Film Producers at Chicago made "Taylorville Adopts a Baby" for the Elks theater, at Taylorville. The Princess and the Bijou at Monmouth had the big Gas Tractor Meet there filmed for their houses.

Illinois Charters.

Charters have been issued to the Fox Theater company, of Aurora, capitalized at $1,000, by Morris G. Leonard, Palmer M. Gunnell and Thyra Carlson; and also the Villas Amusement company, of Chicago, incorporated by Harry W. Rosenblum, H. L. Gumbiner and Mary Wolf, and which has $15,000 capital stock.

Illinois Changes.

W. C. Fisher sold the Lyric theater, at Centralia, to James O. Adams, who later will enlarge it.

Leon Jarodski has sold his moving picture theater at Monticello.

The Turner opera house, at Galena, has been remodeled and a new machine installed for feature pictures, but it will not compete with the local photoplay houses regularly.

D. E. Leamon has sold his interest in the Orpheum theater, at Lena, to his partner, W. E. McGurk, who also will operate a show two nights a week at Warren.

J. C. Cook has purchased the interests of his partners, Guhl and Thompson, in the New Orpheum theater, at Freeport.

Jay Fitts, for eight years manager of the Olympic theater, at Danville, sold that house to Charles Shean and Louis Grabbs, who have been connected with it. Alterations and redecoration already were under way by Fitts.

Clarence Heltness, of Rochelle, will open a moving picture show at Byron.

H. Jones, of Chicago, has succeeded H. L. Miller as manager for the Strand Photoplay company, at the Hippodrome, in Peoria. Miller goes to Indianapolis to take charge of the Strand interests there.

Nunn & Kline have sold the Princess theater, at Macomb, to Fred P. Bagby.

WISCONSIN HOUSE REBOOKS "NATION" FILM.

Special to Moving Picture World from Midwest News Service.

RETURN dates are being booked in Wisconsin for "The Birth of a Nation." Manager Stebbins, of the Opera house at Manitowoc, gets it back early in January, for three nights. It also goes back for four days, early in December, to the Henry Boyle theater at Fond du Lac. The receipts at the two theaters totalled about $7,000. At the Manitowoc house, the average attendance was 875, but the last night much business was turned away. All except a few gallery seats had been sold in advance and these went in fifteen minutes. When the Manitowoc County Teachers' association was in convention at Manitowoc, this show took the place of the Friday afternoon lecture and 180 teachers attended in a body.

The film has been booked for the Grand, at Superior, for two weeks, beginning November 8, and for a week at the opera house in Wausau, starting November 28.

WITH WISCONSIN EXHIBITORS.

The Grand, at Hayward, takes care of children on Saturday afternoons while their parents are shopping. Ten dozen local slides supplemented a regular program at the Opera house in Montiello. Manager Keefe, of the Rex, at Park Falls, entertained the local baseball team at "Fine Feathers." The M. W. A. hall at Loyal has cut its schedule, giving only Saturday night shows. The Unique, at Ladysmith, got 20 cents for "East Lynne," and 30 cents for boxes. "From the Valley of the Missing" was shown at the Antigo opera house under the auspices of the International Auxiliary to the Brotherhood of Locomotive Engineers. A Fashion Center Jubilee week was held in Sauk City, a feature of which was a free show at the Electric theater, with 4,000 feet of appropriate films. Films of the Beaver Dam fair were shown by the Star, at Brandon. The Mutual Masterpicture, "Strathmore," was selected by the Lyric, at Marinette, for its re-opening because Miss Kathleen Kirkham, featured in it, is a former resident of that section of the country. The Idle Hour, at Montfort, has started "The Million Dollar Mystery." A free show of the Modern Woodmen of America film, "The Man Who Came Back," was given by the Majestic, at Elroy. The Electric, at Sauk City, has started "The Goddess."

ARRESTED FOR LURID POSTER.

Julius Trinz, manager of a moving picture theater in Milwaukee, was brought into court on a charge of violating the billboard ordinance by displaying a poster showing a murder being committed.

Coughed Up Enough for Admission.

F. G. Hall, president of the junior class in Milton College, at Milton, was rushed to Janesville for the removal of a five

cent piece which he inhaled into his windpipe while playing with his roommate, says a press report. Efforts of Milton and Jaynesville physicians to remove the coin were unsuccessful. The student, however, coughed it up and went to a picture show on the nickel.

Essanays Make Film in Milwaukee.

Charles F. Stark, of the Essanay company, of Chicago, Richard Foster Baker, producing director, and Royal Douglass, assistant director, have been at Milwaukee, making a two-reel photoplay for the Wisconsin Anti-Tuberculosis association. While there a dinner was given for them at the University club and they were also guests of honor at the Milwaukee Press club.

Theater Changes in Wisconsin.

Fred Coffey and Herbert Despins, of Marinette, have purchased the Cozy theater, at Marinette, have remodeled it, installed a new machine and opened it as a strictly five-cent house.

The Henry Boyle theater at Fond du Lac has started a season of two acts of vaudeville and four reels of pictures at 10 and 20 cents.

William Diedrich, of Chicago, is now manager of the Atlas and Wonderland theaters at Berlin.

Fred B. Hollenbeck, Jr., and George Mullen, purchased the Majestic theater at Watertown, from Louis Werner and Paul Bilz.

Mr. J. Riegan has had plans drawn for a new moving picture theater at Muskegon avenue and Grant street, Milwaukee.

E. S. Perkins, of Burlington, who operates theaters at Burlington and Waukesha, has purchased the Empire theater at Hartford from John Endres and S. P. Smart. He also has been negotiating for the purchase of a house in Madison.

The Unique theater, at Arcadia, has been sold to a company of young business men, who will operate it under the name of the Unique Moving Picture company. "The Christian" was the first attraction under the new management.

PRAIRIE STATE'S NEW LETTER.

Special to Moving Picture World from Midwest News Service.

New House in Waterloo, Iowa.

THE Plaza theater company, of Waterloo, has taken a ten-year lease on the Selzer building on Pierce street, in Sioux City, and will convert it into a high class moving picture house, seating 1,200. The cost of the improvements is estimated at $40,000. The Plaza in Waterloo will serve as a pattern. J. E. Bryant, of Waterloo, will be manager, assisted by St. Elmo Bateman, of that city. The opening is slated for early in March.

Iowa Jottings—Theater Changes.

"The Birth of a Nation" has been booked for five days, beginning December 31, by the Burtis theater, in Davenport.

The Family theater at Davenport has started special Saturday morning shows for children. "Hansel and Gretel" was the first film used.

Manager N. Samish, of the Temple Grand theater at Creston, has booked the Fox output and will show one every Wednesday at 15 cents. Children will be admitted to matinees for 10 cents. This house has been charging 25 cents for features.

J. H. Patt will erect at Adams and Elm streets, in Creston, a modern moving picture theater seating 1,000. It will be leased by N. Samish.

A. H. Brooks, of Hawkeye, has purchased the Isis theater at Independence.

M. D. Baldwin, of Knoxville, has purchased the Star theater in that city.

Will Hall is enlarging his moving picture theater at Scranton.

A. H. Bailey, of Stanwood, has reopened the moving picture show in the opera house at De Witt.

Fred Wasson has purchased the Princess theater at Montezuma, from J. C. Marshall.

J. P. Martin has been remodeling the Princess theater at Cedar Rapids and will play features exclusively.

A new moving picture theater is to be opened at Five Springs.

IN NEBRASKA.

Exhibitor Had to Buy Land.

IT was discovered the new moving picture theater which A. C. Hartman, of the Omaha Film exchange, will operate at 5019 Underwood avenue, encroached six inches on the land of Dr. E. T. Manning. The doctor secured an injunction halting construction, but Hartman bought three feet of land from him and the work proceeded.

Notes of Interest.

Nelson & Hansen, proprietors of the Jewel theater in Beatrice, have leased the Lyric theater from McLaughlin & Cox, and the owners will operate both houses.

Henry Jacobson has sold his interest in the Empress theater at Tekamah to Marshall Willox.

The Orpheum theater at South Omaha has installed a new pipe organ.

IN THE DAKOTAS.

THE Grand and the Lyric theaters at Park River, S. D., have been consolidated and the former closed. The Lyric is now controlled by Walstrom, McEachern & Hanson, and the program which has been shown at the Grand will be given at the Lyric with Hanson as manager.

H. L. Hartman, manager of the Grand theater at Mandan, N. D., has purchased the interest of Rex Sanderson in the Grand and Rex theaters and now is sole owner of both houses. Plans for erecting a new theater now will be held in abeyance until next summer.

Many Children's Shows

Minneapolis Going In for Special Matinees for Children on a City-Wide Scale—Many Neighborhood Houses Booked in Scheme and Arrangements Made So Children Will Not Have to Travel Far.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

SPECIAL Saturday matinee picture programs for children are to be given in Minneapolis this winter. The move is backed by the club women of the city, by the Parents' and Teachers' Council, which is the representative body of all the various associations, by the Welfare League and other clubs and associations working for city betterment.

The programs are given in the various neighborhood theaters, so that the children can see them without going far from home. The films shown are selected, usually by members of the Parents' and Teachers' Associations of the district in which they are to be shown. They include fairy tales, educational films, and comedies, and an effort is made always to get films that the children themselves enjoy, and that they are not already familiar with. To keep the punch and yet exclude objectionable features has been the effort.

The movement has been endorsed by Dr. F. E. Spaulding, superintendent of schools, who believes in supervised films for children to such an extent that he is making an effort to get motion picture machines into all the schools, and already half a dozen or more schools have installed them, new ones being added this fall.

Similar special children's programs were given last spring and were popular with mothers and children alike. At one of the neighborhood theaters there was an attendance at an afternoon performance of "Alice in Wonderland" of nearly 1,500 children and so great was the enthusiasm of the young audience that a policeman was stationed at the door to keep order.

The first of the programs is to be given October 30 at the New Garden theater, when a three-reeler of "Snow White" (Universal) and a comedy with children actors will be shown.

The admission price to be charged is 15, 25 and 50 cents, the latter price entitling the patron to a reserved seat at night. The theater is being redecorated and the stage has been converted into a black shadow box, after the plan in all the big Triangle theaters. Manager William E. Mick is making elaborate preparations for the inauguration of this new policy. The orchestra is being enlarged too.

The first program will be Dustin Farnum in "The Iron Strain," Geraldine Farrar in "Carmen," and Raymond Hitchcock in "My Valet." The last half of the week will be shown Douglas Fairbanks in "The Lamb," Marguerite Clark in "Still Waters," and James Murray in "A Gay Old Knight."

The opening of the new policy is being heralded by a newspaper campaign made distinctive by quarter-page ads.

HIGH PRICED SHOWS BEGIN.

Lyric to Show Triangle and Paramount at 15-50 Cents.

The regular twenty-five-cent picture show will make its bow to the Minneapolis public Sunday, November 7, at the Lyric theater. The Triangle program has been secured by the Saxe Brothers for the Lyric theater in Minneapolis, where it will be shown in conjunction with the Paramount pictures. The theater announces it will present a bill of twelve reels, changing every Sunday and Thursday. On each bill will be a Paramount feature, a Triangle feature and a Triangle comedy.

"DAMAGED GOODS" MAKES RECORD.

"Damaged Goods," with Richard Bennett in the leading role, played to an audience of 50,000 in Minneapolis during the past week (17th-24th), said by V. C. Calvert, manager of the New Garrick, where it was put on, to be the biggest week's business that the pictures have ever drawn in the city.

A private showing was given of the play before the regular showing, to which were invited some 500 doctors, lawyers, clergymen and representatives of the Minneapolis circle of the Drama la League. Almost unqualified approval was given to the screen version of Brieux' play, and the frequent expression was that the screen version was better than the stage version.

NEW HENNEPIN AVENUE HOUSE.

A new picture house, to seat 1,500, the largest theater in Minneapolis outside the downtown district, has been announced by M. L. and J. W. Cohen, to be located at Hennepin avenue and 29th street.

Ground for the new building, which will also provide space for several storerooms and a large hall, was broken a few days ago and the contractors promise completion of the work by early spring.

The building is fireproof and absolutely modern in design, an especial feature being a ventilating system which affords a vetilator under each seat. The Messrs. Cohen say they have not decided whether to lease the theater or manage it themselves.

New Fire Law in Atlanta

Recent Mutual Fire Likely to Bring Stringent City Regulations of Film Exchange Buildings and Film Storage—City Council Appoints a Committee to Recommend New Ordinance—What Will Be Demanded.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

EVERY motion picture exchange in Atlanta is to he investigated by the city authorities, and appropriate legislation passed which will prevent a repetition of the late fire of the Mutual Film Exchange, at which three lives were lost.

A resolution was adopted in the city council Monday providing for the appointment of three to visit every place in Atlanta where films are kept and then to recommend such an ordinance as will make the exchanges fireproof. The resolution further provides that the committee shall report the advisability of erecting a film exchange building constructed of fireproof materials, where film exchanges and no other businesses shall be quartered. The resolution was introduced by Council Renfroe and unanimously adopted. The resolution was as follows:

"Whereas, on Saturday of last week, there occurred in this city a disastrous fire, the same originating in the stock room of one of the film supply houses, and caused, it seems, by the explosion of certain inflammable material, which is necessary to be carried by such film exchanges, said fire resulting in the loss of life and destruction of property, and

"Whereas, In different parts of the city there are located in close proximity to each other, and often times in the same building, a number of film supply houses, carrying a large stock of films, all of which consists of the same inflammable material as that from which the fire of last Saturday originated, and

"Whereas, It is necessary, in order to protect the life and property of the citizens of Atlanta, to prevent a recurrence of such a fire; therefore, be it

"Resolved, By the Mayor and General Council of the city of Atlanta, That a committee of three be appointed by the presiding officer of this body for the purpose of making an investigation into the existing conditions as above set forth, and recommending to this body suitable legislation which will prevent the recurrence of such fires as above referred to, the committee to consider the advisability of requiring the building of a film exchange building, which shall be of fireproof construction and in which no other offices shall be located, and which shall be used for no other purposes other than the storing of these films. Said committee to report such other legislation as in their opinion may provide for the safety of lives and property."

F. V. L. Smith, ex-deputy fire marshal of Louisiana, and who has had considerable experience in fire investigations in New Orleans, was in Atlanta during the film fire.

Mr. Smith has written the following communication to the municipal board of electrical control:

"Board of Electrical Control, Atlanta, Ga.:

"Gentlemen: After having witnessed the sad, unfortunate film fire of yesterday and listened to statements regarding cause—on the ground—I searched the columns of today's newspapers, but beyond brief reference to the interest of our mayor, chief of police, and chief of fire department, I was disappointed in not being able to find a single expression as to possible real responsibility.

"Therefore, I deem it my duty to respectfully suggest to your board that if:

"Portable or unprotected electric fans, flexible cords or fuses were in use in the vicinity of the highly inflammable films, then:

"Your inspection records should be carefully examined, date and results of last inspection noted, and if these conditions did exist and were not given the absolutely necessary attention, then:

"Your inspector was either grossly incompetent or criminally negligent, or both, and should be prosecuted to the fullest extent of the law covering.

"F. V. L. SMITH,
"Ex-Deputy Fire Marshal of Louisiana.
"Atlanta, Ga., October 17, 1915."

OTHER ATLANTA NOTES.

New Neighborhood House.

A new moving picture theater is being built by George Argard, on Euclid avenue, facing Colquitt. This theater is to be a family theater and is located in one of Atlanta's most beautiful residential districts—Inman Park. It is to be furnished with the most modern equipment. The new theater will seat 500, and is being furnished looking to the comfort of its patrons.

Films for Children at Regent.

Under the new management of the Regent theater at Peachtree and North avenue, especial attention is being given to moving pictures which will be beneficial to the youngster, such as historical, educational and industrial offerings. This residential theater is one of the most comfortable in the city, and from standpoint of architecture is one of the most artistic.

The Campbells, MacLouds and MacDonalds All Came.

"Campbells Are Coming" played to standing room only on Thursday at the Savoy theater. The early settlers of this section of the South were Scots, and practically every one who had Scot ancestors were at the Savoy to see this picture.

R. V. Anderson Goes to Charlotte, N. C.

Mr. Richard V. Anderson, of the North American Film Co., known over the south as "Diamond Dick," has resigned as manager of the above company to take charge of the Universal interests in Charlotte, N. C., November 1, as manager of that district.

Will Atlanta Permit "Nation" Film?

Under a resolution adopted by the city council of Atlanta, the city board of censors have been instructed to investigate the picture, "The Birth of a Nation," which is to be shown soon at the Atlanta theater. This action was taken at the request of Councilman Ashley, who said he had been told the picture might "resurrect old war time memories which might well be forgotten." It is understood the negro section of the picture is the objectionable feature.

Mutual Opens New Offices.

The Mutual Film Exchange have opened their offices at 62 South Forsyth street, and on Monday morning after the disastrous fire were doing business. Aid was given the local exchange by New York and Memphis, and the shipment of films were handled promptly. Manager Keesnick has been untiring in his efforts, working day and night, in order to keep his company in the good graces of exhibitors over the south, and see that they were provided with films.

Walter J. Price Promoted.

Friends in Atlanta and throughout the south of Walter J. Price of the Consolidated Film & Supply Co. will be pleased to learn that he has been made manager of the Atlanta office, where he has served for the last two years as assistant manager. Genial and accommodating in matters of business, Mr. Price will bring to the company of which he is now manager a host of new friends.

Abe Ginsberg Buys the Selecta.

The Selecta theater at Peachtree and Tenth streets reopened Wednesday under new management. The handsome residential theater has been purchased by Abe Ginsberg, who will also manage it. High class special features will be shown.

Arthur Lucas Visits.

Mr. Arthur Lucas, supervisor of the Triangle Film Corporation, is paying the Atlanta Triangle office a visit this week.

HARRY KOPLAR AND BROTHERS BUY SIXTH THEATER.

By A. H. Giebler, St. Louis Correspondent Moving Picture World.

HARRY KOPLAR has purchased the Novelty, at Grand and Easton avenues, from the Crawford interests, and will begin alterations and decorations on the house immediately. The Novelty was the first large capacity theater to be built outside of the downtown district in St. Louis.

O. T. Crawford built the house, and advertised it to such good purpose that it was the most talked of theater in the city for a long time. At that time it showed vaudeville, and its 1750 seats were filled at every performance; then when other neighborhood theaters sprang up, the Novelty was no longer a novelty and had to meet the keenest competition. Within the last year it was opened for short periods of time, twice as a motion picture house, and once with a Jewish stock company, but all the ventures proved failures, and it has now been several months since there has been any kind of a show in the house.

Mr. Koplar and his three brothers, who are in the real estate business, are expert showmen, and with careful management and a gradual building up of the business, the Novelty should soon be in a highly prosperous condition, for it is in a very thickly settled neighborhood, and is one of the most imposing structures on Easton avenue.

GARRICK COULD BE BOUGHT.

J. J. Shubert, one of the owners of the string of Shubert and Garrick theaters throughout the country, was in St. Louis during the week of Oct. 25th, attending to theatrical business. Mr. Shubert is interested in a West End theater, in which he may invest, as he was rather impressed with the business done in that section of the city. He also let it be understood that he would consider either selling or trading the Garrick, and said that in all probability the Garrick would be used for a motion picture theater after the present run of "The Birth of a Nation" closes.

TWO NEW ST. LOUIS HOUSES.

A new theater is going up at 12th and Clinton streets, which promises to be one of the most up to date show houses in the city. Already orders for the most approved furnishings and equipment have been given, and the house will probably open some time before Christmas.

Another house to open soon is the Ritz, on Sixth street, near Olive. The Ritz, which was formerly Caesar's Cafe, is being remodeled and converted into a very modern and de luxe theater, and advertises that it will open early in November.

LORELEI DOING BUSINESS.

The Lorelei, on Olive, just west of Taylor, opened with an all moving picture program on Saturday, October 30. The Lorelei is the big natatorium that is to be a theater in the winter and a swimming school in the summer. The water is drained from the pool when cool weather comes the floor and chairs of the theater are laid over it and presto! the Nat becomes a theater.

INDIANA TRADE LETTER.

Special to Moving Picture World from Indiana Trade News Service.

"Birth of a Nation" in South Bend.

"The Birth of a Nation" is being shown at the Oliver theater, South Bend, with $1.50 as the limit. The price looks inflated for Indiana, but there are a lot of folks in South Bend who are game to look in at it.

Why Should Anybody Smile?

Now comes Father McGinn of South Bend and says that the street urchin who is busy smoking cigarettes in imitation of Charley Chaplin and carrying on imaginary flirtations with pretty girls, might otherwise be imitating a Booth or a McCready to his great moral advancement. Why McCready or Booth Why not Bushman or Baggot? Then, again, why smile at all?

Road Men Who Left No Address.

Fred Linick and Fred Chipman have both been arrested, the first in Cincinnati and the second in Ft. Wayne, charged with swindling Edward Linn, of Indianapolis. Linn put up $500 to start an exchange. Linick and Chipman went out into the state to get "business" without leaving an address, so the police say.

New Theaters—Business Notes—Personal Items.

The Royal theater, Newcastle, Ind., has started an advance sale of reserved seats for the photoplays Tuesdays and Thursdays. The Royal will put on "Miss Newcastle," featuring local scenes and "stars," in the near future. The production is by the Parfait Motion Picture Company.

The local productions in Indiana, according to exchange men, are bringing on a fine crop of embryo "stars" to take the place of Bushman, Baggot, Chaplin, Pickford, et al.

Will Metcalfe has rented the Tell City, Ind., opera house and will operate a moving picture show.

W. A. Laverty of Montezuma, Ind., has closed the aerdome.

The picture shows and all public gatherings have been forbidden in Carlisle, Ind., because of a diphtheria epidemic.

The Weaver Opera House, Anderson, Ind., has been incorporated with $2,000 capital stock with August Johnson, Robert Weaver and F. J. Weaver as directors.

Frank Forrest, Boonville, Ind., is having a time to keep running. His lease on the Hepp building has expired and his new theater is not ready for occupancy, so Forrest has rented the opera house. Meanwhile the Hepps are remodeling to become Forrest's competitor.

John Birkdoll, manager of the New theater, Corydon, Ind., has reopened with a new coat of paint inside and out and a number of other improvements.

Manager Charles DuWan has installed a new piano player at the Colonial, Kendallville, Ind.

The Nickelo, Greensburg, Ind., has added one hundred more seats, a new fireproof booth and a new Simplex machine.

Lee Evans, a Winchester, Ind., exhibitor, formerly of Indianapolis, has been stricken blind.

The Crystal theater, Columbus, Ind., is about ready to resume business. Numerous repairs to add to the convenience and good appearance of the house have been made.

The Novelty, Smithland, Ky., has reopened.

Clyde Wilson, formerly of Argos, Ind., is interested in the Navarre theater at Bourbon, Ind., and may buy it of Clarence Tyrrell.

The Philomeathean Club at Indiana Central University, Danville, Ind., will build a moving picture theater.

Patrolman Caudell was dismissed from the Indianapolis police force for striking two union men who were picketing the New Union theater, Indianapolis. It was shown that the officer struck the men without provocation.

Censorship Under Fire

Topeka, Kansas, Exhibitor Is Hitting Out Hard at Work of the State Censorship Board—Rulings on Fox Picture "Sin" and on the Lasky "Carmen" Open Way to Bring Conditions Home to People.

Special to Moving Picture World from Kansas City News Service.

PRESIDENT H. S. MONTGOMERY, of the Iris theater company, of Topeka, Kansas, has donned his armor, taken his spear in hand and mounting Pegasus, is running full tilt at the Kansas Censorship Board. Mr. Montgomery is an old newspaperman and he "wields a trenchant pen." He is using his talents to emphasize some of the shortcomings of the Kansas censorship, with screeds in liberal display space in the Topeka papers, and he is attracting a lot of attention thereby.

Mr. Montgomery is the father of H. G. Montgomery, manager of the Iris theater.

The active warfare was precipitated by the action of the Kansas board in rejecting the film, "Sin." Upon the heels of that rejection came the inspection of the Paramount picture, "Carmen," featuring Geraldine Farrar. "Carmen" was given an inspection by Miss Simpson, of the Board, who recommended some eliminations under the general instructions of the censorship. W. D. Ross, superintendent of public instruction, insisted, however, that he must see the film himself, and when he had viewed it he declared that it must be changed considerably.

Mr. Montgomery had invited a large number of women and men of the city to view the picture, and it is said that they commended it very highly. After Mr. Ross had seen the picture he insisted on eliminating certain scenes and passing it to the Appeal Board; Mr. Ross's declaration of tentative rejection came when Mr. Montgomery declared that he wished to show the entire picture. Governor Capper and Mrs. Capper saw the picture, and both he and his wife are said to have liked it immensely.

Mr. Montgomery is determined that "Carmen" shall be the means of putting the censorship board on record for the people of Kansas. He is going to show this picture without eliminations; and he is prepared to pay the fine of $25 a reel, for the five reels. He had announced the picture for November 8th and 9th, and he will show this picture on November 8th—unless some extraordinary means are taken to prevent it. He will, of course, have an immense crowd at that presentation, and undoubtedly there will be widespread comment as to the particular scenes which the censorship board had insisted on eliminating.

It is said that there is still a chance that the board will pass "Carmen" for use in the state, after certain eliminations are made. One of the cuts demanded is of a close up scene of violence—another of a passionate love scene considered too long extended.

The Fox presentation of "Carmen," with Theda Bara, has not yet been censored, but it is booked for the Iris November 5th and 6th. This film probably will be run after submitting to such rules as the board demands.

Because of Mr. Montgomery's activity there has appeared a tendency to use display advertising space for comments on the censorship and on the fight in general. Mr. Montgomery, in one of his advertisements, displayed the words, "Good morning; have you been censored?" One day Mr. Montgomery added the following, which we print in part:—

"'Carmen,' the grand opera, prize photoproduction, featuring Geraldine Farrar, has been killed by W. D. Ross, State Censor. Like 'Sin,' the great dramatic value of 'Carmen' is entirely too deep for Mr. Ross.

"It is our intention to show 'Carmen' to the people of Topeka and pay the fine provided by the law simply to prove our position and to show intelligent citizens, both men and women, what they are denied; by one man viz: the privilege of seeing the most tensely dramatic photoplay ever shown in Topeka.

"We are told that the Iris must 'get out of the theatrical business.' That is not for any one man or clique to say. The people will decide the question.

"It is well known that the Iris 'does things' and it is the enterprise and liberal policy of the theater, together with its exclusive control of the world's best photoproductions, that engender the petty jealousy.

"We do not believe the people of Topeka are to be bound and gagged by the abuse of privilege at the hands of one man not qualified to dispense a law in itself necessary, advisable and to be upheld per se."

CENSORS NOT OVERWORKED.

The expected flood of films has not yet overwhelmed the Kansas Censorship Board. Apparently the increase, such as it is, is coming from the companies whose pictures have been nabbed as being run uninspected at one place or another in Kansas. Recently 72 reels were presented to the board in one day. Practically all held releases on popular subjects that had steady booking and they had to secure the approval of the board or the bookings would be cancelled. It is presumed that, as the Reverend Festus Foster gets busy the number of pictures brought before the board will be very largely increased.

A SHOW TO HELP A VILLAGE.

Several of the young women of Independence, daughters of prominent citizens, have established a moving picture show here. They decided that they knew exactly what a model picture show should be and made up their minds to run such an institution themselves. They easily raised the funds, leased the Independence Armory, made arrangements for machines and operators as well as films and have started the enterprise. They are giving shows two nights a week, Tuesdays and Saturdays.

The purpose of the young women is not to make money but to do a real service to their community. They have felt that the children and adults of Independence could be benefited in no other way so largely as by being given the best sort of moving pictures. They are cultured young women and therefore have definite ideas on what would serve to improve the minds and simulate the best sentiments of the people of Independence. The names of these young women are as follows: Miss Katherine Mize, daughter of Judge Robert Mize; Miss Mary Crump, daughter of J. P. Crump, vice-president of the Kansas City Title & Trust Co.; Miss Carrie McCoy and Miss Claudine Munday, niece of Mrs. Fred Bergschneider.

CUT-THROAT IN DOWN-TOWN SECTION.

The exhibitors of Kansas City, Mo., especially those downtown, are wishing and wishing that they could get together; and they are wondering what is going to happen to them unless they do. Gradually the competition is forcing more and more reels into even the five-cent houses and the profits are becoming correspondingly smaller. The recent successful effort of the operators to increase their revenue has cut further into the profit of the exhibitors. The operators now receive 50 cents per hour and no longer act as messengers or carry films. There are several five-cent shows in the downtown district which open at 11 in the morning.

Edison Day Pictures

San Francisco and the Exposition Celebrate the Visit of the Great Inventor—Pictures of Edison's Inventions and Discoveries Shown—Palace of Education Gave Whole Day to Them.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THOMAS A. EDISON spent the past week in San Francisco visiting the Exposition and inspecting the rebuilt city, which he had not seen for more than thirty years. Edison Day was observed at the Exposition on October 21 and a crowd of one hundred thousand persons gathered to do homage to the great inventor. In the afternoon special exercises were held in one of the great pavilions on the grounds and Mr. Edison was presented with a bronze plaque by President C. C. Moore. In the evening there was a special illumination of the grounds in his honor, with a display of fireworks the like of which had never been seen here before, together with an illuminated aeroplane flight. Moving pictures had been taken of his meeting with Luther Burbank, of his visit to the historic battleship Oregon, and of his trips through the Exposition grounds, and these were shown during the evening on a huge screen erected on the Marina where a crowd of at least seventy-five thousand persons had assembled. Permission to take pictures on the grounds was granted by George Collins of the Exposition Players' corporation, which holds the exclusive privilege. George Breck, head of the Edison motion picture company agency in San Francisco, was a member of the committee having charge of the plans for the entertainment of the distinguished inventor.

In the Palace of Education one of the largest theaters there devoted its entire attention on Edison Day to moving pictures portraying some of his most interesting discoveries and inventions. Experiments in magnetism were featured in one film, another showed a magnetic ore separator, while still others showed electrical and scientific experiments being conducted in the Edison laboratories, views of his factories and historic scenes of the inventor's early life. The visit of Mr. Edison to the Exposition attracted more attention than that of any other man who has been here since the opening day.

NEW SCREEN CLUB SECRETARY.

Ralph L. Marks, who has been secretary of the Screen Club of San Francisco since its organization, has tendered his resignation, owing to the press of business affairs, and H. J. Gosliner, of the Edison theater, is filling this position for the time being. Arrangements are being made whereby the duties of the secretary will be lessened, it being the plan to have a part of these taken over by the club manager. Mr. Marks' place on the Board of Directors of the Screen Club is now being filled by A. Markowitz.

THE PATHE EXCHANGE RUNNING SMOOTHLY AGAIN.

Manager Harry Oviatt of the local Pathe exchange advises that after eight months of more or less chaotic conditions, during which it has been found necessary to completely revamp the booking and accounting departments, the business of the exchange is on a smooth working basis. H. J. Henrioulle has proven his worth as a system manager and under his direction the office departments have been brought up to a high plane of efficiency. This exchange is now going after business in earnest and G. R. Sirwell has recently been sent on the road to visit exhibitors.

MABEL NORMAND VISITS CITY.

Mabel Normand was in the city last week from Los Angeles to visit friends and spent a very onjoyable time at the Exposition. While here she accepted the invitation of C. L. Williams, of C. L. Williams & Co., to inspect the famous Movca Cartoon Films at the exhibiting room in the Mechanics Bank Building and was delighted with the animated drawings of Charles Chaplin, Roscoe Arbuckle and herself, declaring that these were the greatest cartoons she had ever seen. C. L. Williams & Co., are exclusive agents for the Movca cartoons, which are the production of a local artist, and is now arranging for their distribution in England, as well as throughout the United States.

Exchange Men Make Trips.

J. W. Allen, assistant to manager Herman Wobber of the Progressive motion picture company, is making an extended trip through the San Francisco territory in the interest of Paramount features.

Ernest Bru, manager of the Apex film exchange, is back from a trip through the California territory south of San Francisco, having gone as far as San Diego. He found conditions improving in the southern section of the State.

I. H. Lichtenstein, of the Globe Film Exchange, is making a trip to Los Angeles and the Southern part of the State, and plans to go to New York shortly after his return to San Francisco.

Harry Leonhardt, general Western representative of the William Fox film corporation, was in San Francisco a few days ago from Los Angeles, where he is now making his headquarters for a time.

Louis Hyman, of the Golden Gate film exchange, has returned from a successful trip through the San Joaquin valley in the interests of the Metro and Kleine-Edison branch of the business. He found conditions in good shape, especially in the orange districts of Tulare County where the picking of citrus fruit is now commencing.

Fred. S. Peachy, district manager for the United Film Service, is making a two weeks' trip through the northern part of California to line up business before the rainy season commences and makes traveling difficult.

Exhibition City Newslets.

A building permit has been taken out by H. Stewart for the construction of a moving picture theater on Twenty-fourth street, near Noe. The house will have a seating capacity of 1,100.

Mrs. Bridget Dahnken, mother of Fred. Dahnken, one of the founders of the Turner & Dahnken circuit, passed away last week at Antioch, near San Francisco, at the age of seventy-five years.

A huge novelty sign is being erected on the Unique theater on Market stret, opposite Grant avenue.

Carrol A. Nathan, of the Actograph theater, Sacramento, was a recent visitor here to arrange for service. He reports that during the past month there has been a decided increase in business in the Capital City.

F. A. Richey, of Ray's Photoplay, Sacramento, was also here a few days ago making arrangements for an operation in a local hospital. He was injured in a railroad accident several years ago and has never fully recovered.

Col. W. N. Selig is here this week to enjoy the Exposition and the festivities incidental to the visit of Thomas A. Edison.

H. Bemis, who controls twenty moving picture houses and amusement concessions in the East Indies, is here from Java to investigate American methods of conducting theaters. While here he will make selections of film to take back with him and will also purchase several photoplayers.

The Silver Palace on Market street has purchased a Powers Cameragraph No. 6 A and added it to its equipment.

G. A. Metcalfe has shipped the first Baird machine to Seattle, Wash. Plans for opening a branch there have been delayed on account of the slide in the Panama Canal, which has prevented stocks of machines from arriving on time.

The Grand on Mission street has returned to moving pictures, except on Sundays, and has arranged to show the Kleine-Edison service.

The Poppy theater on Sixteenth street is being remodeled and a new photo-player installed. It will be re-opened about the middle of November as a 10-cent house.

M. Calmy has disposed of his rights in the "Mix-up" to H. Oberle, formerly well known as an exhibitor here, but of late interested in a film exchange in the Orient.

A. W. Goff, district manager for the V-L-S-E, is visiting the Seattle office of the Big Four.

The Lincoln on Sixth avenue, is being improved and the lobby made more attractive by the addition of brass frames.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

The Only Dirt Train Pass.

MANAGER H. H. BUCKWALTER, a pioneer in the moving-picture game, and at the present managing the Kleine-Edison film office in Denver, while speaking of unusual experiences he has had while in the film game, reached in his pocket and pulled out a card on which was written, "Admit H. H. Buckwalter to dirt trains. (Signed) Geo. W. Goethals, 4/9/13."

Mr. Buckwalter was then taking pictures for Selig, and had been sent down to the Panama Canal to get pictures. He was anxious to get pictures of the loading and the dumping of dirt. No one had ever been given a pass to ride on the dirt trains, because it was imperative that the train should not be stopped even a second. General Goethals was equally anxious to have the pictures taken, so after convincing the great engineer that he would under no circumstances delay the work, Mr. Buckwalter was given the pass. In the history of the building of the Panama Canal, this was the only dirt train pass issued.

Made Long Run at Strand.

"Destiny, or the Soul of a Woman," the Metro feature has just completed a record run at the Strand theater. It made the longest run of any picture that has been run in a ten cent house in Denver. It played to packed houses for nine consecutive days.

"Damaged Goods" at Paris.

"Damaged Goods," the much talked of special Mutual feature, is packing houses at the Paris theater this week. It is becoming one of the most talked of pictures of any that has ever been run here. It is being heartily endorsed by educators, doctors, ministers, and club women. It will undoubtedly prove one of the strongest pictures ever shown.

Death of Manager Knappen's Mother.

Manager L. Knappen, of the Pathe exchange, is away from Denver due to the death of his mother in Los Angeles, California. Manager Knappen is becoming very popular with the Denver moving picture men, all of whom sympathize with him in his bereavement.

Denver Items of Interest.

Mr. Carmichael, manager of the Fox exchange, is making a two weeks' trip to Salt Lake City and vicinty. He reports business booming.

Mr. Rand, manager for the Denver Triangle office, has also been out of town getting acquainted with the exhibitors in his territory. They are all enthusiastic in their anticipations of the productions Triangle is putting out.

Denver people are delighted to know at last that "The Birth of a Nation" is really coming here. It will be here some time in January, and the length of time it will be here is not as yet decided. With this picture coming the beginning of January, and the "Battle Cry of Peace" coming sometime around the holidays, there are treats in store for the moving picture enthusiast.

TRIANGLE FILMS COME TO THE LIBERTY.

By S. Clark Patchen, Spokane Correspondent of Moving Picture World.

AFTER hot competition between several local managers of moving picture theaters, F. T. Bailey, of the Liberty Amusement company, has secured the new Triangle film attractions for the Liberty theater. The contract covers the Liberty, in Spokane, and the American, in Butte, Mont.; in which Mr. Bailey is also interested. Mr. Bailey went to Seattle to sign the contract with the northwestern representatives.

Manager Ralph Ruffner states that considerable changes in the house organization and equipment will be made before the first Triangle pictures are shown. There is a possibility that only three shows will be given, one in the afternoon and two at night.

The first Triangle picture, "The Iron Strain," an Ince feature which will be presented November 14, will open the Spokane engagement.

MORE FILMS, LESS VAUDEVILLE AT HIPPODROME.

Since Sunday, October 17, the Hippodrome theater, Spokane, operated by Levy & Brown, under the management of H. J. Brown, which has been operated as a vaudeville house since it was changed from Loew's theater, announced a change in policy of running five reels of moving pictures and cutting the vaudeville part of the program to three acts. Coincident with this the price of admission was cut to 10 cents. The first feature presented in pictures was Holbrook Blinn and Miss Frances Nelson, in a five-part production, "The Family Cupboard."

QUICK TRIP OVERLAND BUTTE TO SPOKANE.

Mr. and Mrs. Frank T. Bailey, of the Liberty theater, Spokane, with Chauffeur Winterson, arrived in Spokane Saturday night, October 16, and finished a remarkable auto trip for this season of the year. The party left Butte, Mont., Friday noon,

New Theaters Hereabouts.

Gradually the towns of the Spokane country are being invaded by new moving picture theaters.

With the improvement of conditions at Northport, Washington, where a new smelter is being constructed by large mining interests a new moving picture house will open about November 1. Coulee City, Washington, is also the scene of a new moving picture show which opened October 22.

The new house at Northport is to be opened by B. W. Bickert and Minnie Liebrecht, and is named the Bijou. The couple purchased a Powers 6 machine from the Mutual Film Corporation branch in Spokane, and also arranged for film service with the Mutual.

Lyle Cubbage and R. D. McGath opened the new house of amusement at Coulee City, Wash., which seats 250.

Spokane Brevities.

Seena Owen in "A Yankee from the West," a Mutual master picture, played to large audiences in the Class A theater for three days. Many Spokane friends of Miss Owen, a former Spokane society girl, witnessed the production.

Half page advertisements in two daily papers helped take large crowds to the Majestic theater for a three-day second run appearance of Theda Bara and Edward Jose in "A Fool There Was," a Fox production which played to large audiences in the Liberty theater on the first run occasion some months ago.

Donald Brian, in a Paramount production, "The Voice in the Fog," made a hit with audiences at the Clemmer theater during the week. Hazel Dawn, in "The Fatal Card," was also a good attraction at the Clemmer.

"Up from the Depths," depicting Courtenay Foote and Gladys Brockwell and a Keystone comedy, with Mabel Normand starring, were leading attractions at the Lyric this week. The first picture is a Mutual master picture, which made its first appearance at the Class A last week at 10 and 15 cent prices, as compared with 5 cents at the Lyric.

Dorothy Bernard, in "The Little Gipsy," was the leading attraction at the Casino for the week, from a box office standpoint. The play was shown to capacity houses part of the time.

Seattle's Coliseum

New Half-Million-Dollar Picture Theater Starts New Era—City's Motion Picture Center Moved—Will Seat 2,500 People—Jensen and Von Herberg and Other Well-Known Picture Men of the City Behind It.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

ANOTHER move in the way of bigger and better pictures for Seattle motion picture houses is the absorbing of the Coliseum theater, now in the course of construction, by Jensen & Von Herberg, of Seattle, who operate the Liberty, Alhambra and Mission theaters, in Seattle, and the Columbia, in Portland. The Coliseum, under this arrangement, will be rushed to early completion and when completed will seat 2,500 people, and will share with the Liberty the honors of being Seattle's largest and finest photoplay palaces. The Coliseum represents an outlay of $600,000, and will have a number of distinctive features, one that is new in the northwest is an elevator that will carry twenty-seven people and make two stops, one at the lower and the other at the upper balcony. The other features cannot be announced at this date.

With the absorbing of the Coliseum comes a new corporation into Seattle, The Greater Theaters company, which will have a capitalization of a half million dollars. The following officers have been elected: C. S. Jensen, president; J. L. Gottstein, vice-president; F. V. Fisher, secretary, and J. Von Herberg, treasurer. Mr. Jensen and Von Herberg are already well known in Pacific Coast theatrical circles from their previous association first with the Alhambra theater, which they took over less than four years ago, after it had proved a four times failure in drama, stock, vaudeville and pictures and, later, with the Liberty, which was built for them, and later still, when they acquired the Mission, making a chain of three Seattle photoplay houses. The advent of the Gottstein interests into northwest theatrical circles marks the entry of some of Seattles most conservative business men, and certainly puts an end to the question as to whether motion pictures are here to stay.

Not only does this mean a new era in motion pictures in Seattle, but it also practically moves the motion picture center as far as the big theaters showing the first run features are concerned, north of Pike street, for all the theaters of the Greater Theaters company, excepting the Mission, which is a half block south, are north of Pike.

This move realizes the keen insight into the northward trend of the business and amusement centers, of Jensen & Von Herberg, who, as stated in the fore part of this article, took over the Alhambra theater (at Pine and Westlake) less than four years ago when it was considered hopelessly out of the business center and have seen business blocks built and stores move in and around their location until now they are only a few blocks removed from the business center that is still building their way.

Billboard advertising, pages and half pages in the newspapers, and always the best that could be obtained in motion picture features are the keystones of their success.

The Liberty is now the largest house in Seattle, seating 2,100 people. A Wurlitzer Hope Jones Unit Orchestra that cost $35,000, equivalent to a 56-piece orchestra, in addition to the organ tones, a model heating and ventilating system that provides for ice cooling the air in the summer, are some of the features of this photoplay palace.

The Paramount and Triangle services will be used in the Liberty and Coliseum theaters.

RECEIPTS INCREASE.

Raising Admission Price Has Helped Business Markedly.

That the 15 cents admission charge in the Portland downtown houses has come to stay is demonstrated by the box office receipts for the past week after the plan had had a month's tryout.

"Three weeks in October at 15 cents have gotten us considerably more money than a full month at 10 cents, and there is no sign of decreasing business," says Edwin James, of the Majestic theater.

E. J. Myrick, manager of the Columbia, said his house is drawing the biggest crowds in its history. All records for Sunday attendance were broken at the initial showing of "An Alien." The S. R. O. sign was out early in the afternoon.

I. Leeser Cohen, secretary of the Portland Amusement Company, controling the Globe, American and Casino theaters, former 5-cent houses, now charging 10 cents, reports the patronage in his theaters excellent and that the raise to 10 cents is entirely successful.

CHANGES AT THE GENERAL.

Frank L. Hudson, who recently took charge of the General Film Company's Portland branch, has surrendered his office to L. A. Todd, another of the company's lieutenants. This makes the fourth man to occupy the manager's chair within the past ten weeks.

C. S. Alderman has replaced Leonard Clark as booker. Mr. Alderman was formerly booker for Pathe at San Francisco.

NEW METRO OFFICE.

Metro has moved its office from the Northwest Bank building and is now located at 72 Broadway, on the ground floor, where exhibitors will have no trouble finding it. The new office was the stand the Mutual occupied before moving to Oak street. The interior has been thoroughly renovated, modern fixtures have been installed and Portland Metro is now a real businesslike exchange.

Harry Cohen, who has been in the Northwest for some time organizing the offices in the territory, has retained P. E. Noble as head of the Portland branch. Mr. Noble conducted the Metro office under Grombacher and Bailey. C. J. Kerr, formerly head of Mutual's Portland branch, has cast his lot with Metro and will conduct the Seattle office. F. A. Tipton, formerly of the Butte, Mont., office of the General Film Company, was in Portland conferring with Mr. Cohen and will have charge of Butte's Metro office. Mr. Cohen advises that upon the opening day of the Portland office he received many congratulatory messages on the new venture. Mr. Cohen will divide his time between Portland, Seattle and Butte during the next few weeks.

Calendar of Daily Program Releases

Releases for Weeks Ending November 13 and November 20

(For Extended Table of Current Releases See Pages 1214, 1216, 1218.)

General Film Company Current Releases.

	Gen. Film Serial No.
MONDAY, NOVEMBER 8, 1915.	
ESSANAY—Twice Into the Light (Special—Three parts—Drama)	19398-9-40
KALEM—The Woman of the Sea (Special—Three parts—Drama)	19391-2-3
LUBIN—The Orgy (Drama)	19401
SELIG—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy)	19394-5
SELIG—Hearst-Selig News Pictorial No. 89, 1915 (News)	19397
VITAGRAPH—No Tickee, No Washee (Comedy)—California Scrap Book (Educational).	19396
TUESDAY, NOVEMBER 9, 1915.	
BIOGRAPH—Weaver of Claybank (Special—Two parts—Drama)	19410-1
ESSANAY—Wine, Women and Song (Special—Two parts-Drama)	19402-3
KALEM—The Hoodoo's Busy Day (Burlesque Com.).	19409
LUBIN—Half a Million (Comedy)	19408
SELIG—The Chef at Circle G (Western Comedy)	19404
VITAGRAPH—For the Honor of the Crew (Broadway Star Feature—Special—Three parts—Dr.)	19405-6-7
WEDNESDAY, NOVEMBED 10, 1915.	
BIOGRAPH—The Laurel of Tears (Special—Three parts—Drama)	19419-20-1
EDISON—Cartoons on a Yacht (Cartoon Comedy)	19412
ESSANAY—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Com.).	19415
KALEM—The Dream Seekers (Special—Two parts—Drama)	19413-4
LUBIN—The Secret Room (Special—Two parts—Drama)	19417-8
VITAGRAPH—Hats Is Hats (Comedy)	19416
THURSDAY, NOVEMBER 11, 1915.	
BIOGRAPH—Rosa and the Author (Drama)	19422
ESSANAY—Cupid's Bath (Comedy)	19423
LUBIN—The Ghost of the Twisted Oaks (Special—Three parts—Drama)	19424-5-6
MINA—An Eye Too Many (Comedy)	19429
SELIG—Hearst-Selig News Pictorial No. 90, 1915 (News)	19428
VITAGRAPH—Sis (Comedy Drama)	19427
FRIDAY, NOVEMBER 12, 1915.	
BIOGRAPH—The God Within (Drama—Biograph Reissue No. 23)	19438
EDISON—The Truth About Helen (Special—Four parts—Drama)	19430-1-2-3
ESSANAY—The Indian's Narrow Escape (Western Drama)	19434
KALEM—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama	19435
LUBIN—A Night in Old Spain (Drama)	19437
VIM—The Midnight Prowlers (Comedy)	19439
VITAGRAPH—Romantic Reggie (Comedy)	19436
SATURDAY, NOVEMBER 13, 1915.	
EDISON—A Broth of a Boy (Drama)	19440
ESSANAY—The Second Son (Special—Three parts—Drama)	19441-2-3
KALEM—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama)	19447
LUBIN—His Three Brides (Comedy)	19444
SELIG—The White Light of Publicity (Drama)	19448
VITAGRAPH—The Woman's Share (Special—Two parts—Drama)	19445-6

General Film Company. Advance Releases

MONDAY, NOVEMBER 15, 1915.

ESSANAY—The Undertow (Special—Three parts—Drama).
KALEM—The Pitfall (Special—Four parts—Drama).
LUBIN—(Title not reported.)
SELIG—The Vengeance of Rannah (Special—Two parts—Dr.).
SELIG—Hearst-Selig News Pictorial No. 91, 1915 (News).
VITAGRAPH—Sonny Jim and the Great American Game (Comedy).

TUESDAY, NOVEMBER 16, 1915.

BIOGRAPH—The Chief Inspector (Special—Two parts—Drama).
ESSANAY—A Bit of Lace (Special—Three parts—Drama).
KALEM—A Bargain in Brides (Burlesque-Comedy).
LUBIN—(Title not reported.)
SELIG—The Tenderfoot's Triumph (Western Drama).
VITAGRAPH—Gone to the Dogs (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 17, 1915.

BIOGRAPH—The Gambler of the West (Special—Four parts—Drama).
EDISON—His Wife's Sweetheart (Comedy).
ESSANAY—Canimated Nooz Pictorial No. 2 (Cartoon Comedy).
KALEM—The Night of the Embassy Ball (Special—Two parts—Drama).
LUBIN—(Title not reported.)
VITAGRAPH—The Counts (Comedy).

THURSDAY, NOVEMBER 18, 1915.

BIOGRAPH—The Eyes of the Soul (Drama).
ESSANAY—Snakeville's Eugenic Marriage (Western Comedy).
LUBIN—(Title not reported.)
SELIG—The Print of the Nails (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 92, 1915 (News).
VITAGRAPH—A Motorcycle Elopement (Comedy).

FRIDAY, NOVEMBER 19, 1915.

BIOGRAPH—The Lonedale Operator (Drama—Biograph Reissue No. 24).
EDISON—A Child in Judgment (Special—Three parts—Drama).
ESSANAY—Too Much Turkey (Drama).
KALEM—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
LUBIN—(Title not reported.)
VIM—A Pair of Birds (Comedy).
VITAGRAPH—Diplomatic Henry (Comedy).

SATURDAY, NOVEMBER 20, 1915.

EDISON—Black Eagle (Drama).
ESSANAY—The River of Romance (Special—Two parts—Dr.).
KALEM—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Title not reported.
SELIG—Locked In (Jungle-Zoo Wild Animal-Drama).
VITAGRAPH—Heredity (Broadway Star Feature—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 13 and November 20

(For Extended Table of Current Release Dates See Pages 1214, 1216, 1218.)

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 7, 1915.

LAEMMLE—No release this day.
L-KO—Cupid and the Scrub Lady (Comedy).
REX—Such a Princess (Three parts—Fairy Story).

MONDAY, NOVEMBER 8, 1915.

BROADWAY UNIVERSAL FEATURE—The Frame-Up (Five parts—Political Drama).
NESTOR—Those Kids and Cupid (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Drama).

TUESDAY, NOVEMBER 9, 1915.

GOLD SEAL—On the Level (Two parts—Society Drama).
IMP—Getting His Goat (Comedy).
REX—The Parson of Pine Mountain (Drama).

WEDNESDAY, NOVEMBER 10, 1915.

ANIMATED WEEKLY—Number 192 (News).
L-KO—Silk Hose and High Pressure (Three parts—Comedy).
VICTOR—No release this day.

THURSDAY, NOVEMBER 11, 1915.

BIG U—Hearts That Are Human (Three parts—Human Interest Drama).
LAEMMLE—No release this day.
POWERS—Actors from the Jungle (Animal Picture).

FRIDAY, NOVEMBER 12, 1915.

NESTOR—Title undecided.
POWERS—Honor Thy Husband (Two parts—Drama).
VICTOR—"Promissory Notes" (Drama—A story of Real Life, Episode No. 1).

SATURDAY, NOVEMBER 13, 1915.

BISON—What the River Foretold (Three parts—Western Dr.).
NESTOR—Father's Lucky Escape (Comedy).
POWERS—No release this day.
REX—The Circus (Comedy).

SUNDAY, NOVEMBER 14, 1915.

LAEMMLE—The Masked Substitute (Two parts—Drama).
L-KO—No release this week.
REX—Liquid Dynamite (Drama).

MONDAY, NOVEMBER 15, 1915.

BROADWAY UNIVERSAL FEATURE—Colorado (Five parts—Drama).
NESTOR—A Looney Love Affair (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 22, "An American Queen" (Two parts—Drama).

TUESDAY, NOVEMBER 16, 1915.

GOLD SEAL—Manna (Two parts—Drama).
IMP—Bill's Plumber and Plumber's Bill (Comedy).
REX—No release this week.

WEDNESDAY, NOVEMBER 17, 1915.

ANIMATED WEEKLY—Number 193 (Topical).
L-KO—Disguised But Discovered (Comedy).
VICTOR—Lil' Nor'Wester (Three parts—Sea Coast Drama).

THURSDAY, NOVEMBER 18, 1915.

BIG U—No release this week.
POWERS—Muscles and Merriment (Vaudeville Act).
—The Home Life of the Spider (Educational).
REX—The Ring of Destiny (Two parts—Western Drama).

FRIDAY, NOVEMBER 19, 1915.

IMP—Blood Heritage (Three parts—Drama).
NESTOR—Wanted, a Leading Lady (Comedy).
VICTOR—No release this week.

SATURDAY, NOVEMBER 20, 1915.

BISON—The Heart of a Tigress (Three parts—Animated Dr.).
JOKER—Chills and Chicken (Comedy).
POWERS—No release this week.

Mutual Film Corporation.

SUNDAY, NOVEMBER 7, 1915.

CASINO—Does It Pay to Advertise? (Comedy).
RELIANCE—The Law of Duty (Two parts—Drama).
THANHOUSER—Mistake of Mammy Lou (Drama).

MONDAY, NOVEMBER 8, 1915.

AMERICAN—Alice of Hudson Bay (Two parts—Drama).
FALSTAFF—Lulu's Lost Lotharios (Comedy).
NOVELTY—Something in Her Eye (Comedy).

TUESDAY, NOVEMBER 9, 1915.

BEAUTY—Her Adopted Father (Comedy).
GAUMONT—See America First (No. 9) (Scenic).
—Keeping Up With the Joneses (Cartoon).
THANHOUSER—The Little Captain of the Scouts (Two parts—Drama).

WEDNESDAY, NOVEMBER 10, 1915.

NOVELTY—Love and Bitters (Comedy).
RELIANCE—Father and Son (Three parts—Drama).

THURSDAY, NOVEMBER 11, 1915.

CENTAUR—Stanley of Starvation Camp (Two parts—Drama) (Bostock Animal Picture).
FALSTAFF—The Film Favorite's Finish (Comedy).
MUTUAL MASTERPICTURE—The End of the Road (Five parts—Drama) (No. 46).
MUTUAL WEEKLY—Number 45, 1915 (Topical).

FRIDAY, NOVEMBER 12, 1915.

AMERICAN—To Rent Furnished (Drama).
CUB—The Double Cross (Comedy).
MUSTANG—Man to Man (Two parts—Drama).

SATURDAY, NOVEMBER 13, 1915.

BEAUTY—Almost a Widow (Comedy).
MUSTANG—This is the Life (Three parts—Drama).

SUNDAY, NOVEMBER 14, 1915.

CASINO—A Tangle in Hearts (Comedy.)
RELIANCE—A Romance of the Alps (Two parts—Drama).
THANHOUSER—In Baby's Garden (Drama).

MONDAY, NOVEMBER 15, 1915.

AMERICAN—The Substitute Minister (Two parts—Drama).
FALSTAFF—Hannal's Henpecked Husband (Comedy).
NOVELTY—The World's Championship Baseball Series (Two parts—Topical).

TUESDAY, NOVEMBER 16, 1915.

BEAUTY—Johnny the Barber (Comedy).
GAUMONT—See America First (No. 10) (Scenic).
—Keeping Up with the Joneses (Cartoon-Com).
THANHOUSER—In the Hands of the Enemy (Two parts—Drama).

WEDNESDAY, NOVEMBER 17, 1915.

RIALTO—The New Adam and Eve (Three parts—Drama).

THURSDAY, NOVEMBER 18, 1915.

CENTAUR—A Polar Romance (Two parts—Drama).
FALSTAFF—A Cunning Canal-Boat Cupid (Comedy).
MUTUAL MASTERPICTURE—Inspiration (Thanhouser—Five parts—Drama) (No. 47).
MUTUAL WEEKLY—Number 46, 1915 (Topical).

FRIDAY, NOVEMBER 19, 1915.

AMERICAN—Drifting (Drama).
CUB—The Fighting Four (Comedy).
MUSTANG—The Warning (Two parts—Drama).

SATURDAY, NOVEMBER 20, 1915.

BEAUTY—Anita's Butterfly (Comedy).
CLIPPER—The Winning Hand (Three parts—Drama).

SUNDAY, NOVEMBER 21, 1915.

CASINO—Subject Not Yet Announced.
RELIANCE—A Romance of the Alps (Two parts—Drama).
THANHOUSER—Beneath the Coat of a Butler (Drama).

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Stories of the Films

General Film Company

BIOGRAPH.

WEAVER OF CLAYBANK (Special—Two parts—Nov. 9).—The cast: Ivan Christy, Charles H. Mailes, Mary Malatesta, Joseph McDermott.

The schoolmaster's daughter falls in love with Tom Weaver, an eccentric character, who supports himself by doing odd jobs of carpentering, but is always ready to drop his tools and snuffle a prayer or a sermon if he can get a handful of people to listen. Her father disapproves of her choice. Weaver, feeling that he is not wanted, keeps away from his sweetheart, spending his leisure in exhortations to the poor whites of Claybank to mend their ways. To divert his daughter's mind from her lover, the schoolmaster takes her to visit two girl cousins in a neighboring village. He must go back to Claybank, and she says she will walk home. She does not arrive, and a search is instituted. Learning that Weaver is not at his shop, the schoolmaster becomes convinced that the carpenter is responsible for his daughter's disappearance.

In the woods between Claybank and the village, the girl's hat is found. Signs of a struggle are apparent. With a posse of friends at his back, the schoolmaster visits the slums, where Weaver is almost always to be found. A halfwit meets them and says that the girl is in the shack of his brother, the town bully. The schoolmaster knows that his daughter has met the town bully while out walking with Weaver and is afraid of him. Before the door of the shack the posse finds the bully on guard, with an axe in his hand. Believing they are after him, the bully shows fight. As he is swinging the axe, the door opens and Weaver appears. Wresting the axe from the bully, he knocks him down and stands guard over him until the sheriff arrives and takes him to prison.

The girl comes out of the shack and is clasped in her father's arms. She tells how, on the way home, she was seized by the bully and taken to the shack. His halfwit brother had learned of her presence and, to get even with the bully, who had won all his money at gambling, had told Weaver. The carpenter had rescued her just before the posse arrived. On learning how greatly he has misjudged Weaver, the schoolmaster consents to receive him as his son-in-law.

THE LAUREL OF TEARS (Special—Three parts—Nov. 10).—The cast: Versa Sisson, Madge Kirby, G. Raymond Nye, Jose Ruben, Charles H. Mailes.

Esther Bourne, a public stenographer, desires to become a novelist. She realizes that one must creep before trying to walk, and sends short stories to the magazines. They are all returned as unsuitable, and she despairs. But Leonard Ames, writer and critic, who has rooms in the same building, encourages Esther to keep on trying. He warns her, however, that to depict life one must have lived and suffered. One day a girl applies for employment at Esther's office, and, on being refused, faints at the door. Esther revives her and learns her story.

Her recent employer, Mason Downs, a promoter of mining enterprises, had taken advantage of the girl's situation to insult her. Only a knock on the door had saved her from further ill treatment at his hands. Afraid to return for her wages, she had sought employment in vain. Esther takes Dora Thomas home with her and installs her as housekeeper of the little flat. Then she goes to Downs' office for the girl's wages. The promoter takes her card, and later, being still without a stenographer when an important report has to be written, calls on Esther at her office. He also has an employee follow her home to learn her address, because Dora is there.

Dick Stuart, a mining engineer, brings to Esther's office a report to be copied. When it is completed he takes it to Downs, who has engaged him to report on a worthless mine. Downs tries to bribe Stuart to make a favorable report, and, failing, determines to forge a new report above the engineer's signature. He takes the work to Esther, who, recognizing that there is something queer about the transaction, calls up Stuart. He tells Downs what he thinks of him, and the latter, enraged, hounds Esther as a stenographer who betrays the confidence of her employers. As a result she loses patronage and is forced to close her office. Stuart becomes a steady caller at the flat, and Esther sees him falling in love with Dora.

At last Dora discovers the state of affairs and, through gratitude to Esther, determines to go away. She answers an offer of employment and finds herself in Downs' clutches. The promoter tricks her into sending for Esther, who calls up Stuart and goes at once to the house, where, as she expects, Downs tells her: "You robbed me of a fortune and you are going to pay!" Using all her wits, she cajoles him until he is off guard for an instant, then sets fire to the house and frees Dora. Under the title of "The Love That Failed," Esther writes her life story and wins fame.

ROSA AND THE AUTHOR (Nov. 11).—The cast: Augusta Anderson, W. J. Butler, Laura LaVarnie, Charles Perley, Hector V. Sarno.

Rosa, belle of the Italian colony, was still fancy free when the young author came to live under her father's roof. He was totally unlike any man she had known—too deeply absorbed in his work to notice that the Italian girl was dying of love for him. Her faithful suitor, Pasquale, and her parents knew what was troubling her but the author did not discover it for a long time. Then he went away, promising to return. But he never came back. Roaming the streets with Pasquale, who played the concertina while she sang, Rosa attracted the attention of an impresario with her beautiful voice. A stage career opened before her.

In a few years she was famous. Then the author, called upon to write an opera, met her again in the manager's office. He did not at first recognize, in this radiant creature, Rosa of the East Side, but then he fell victim to her charms. Pasquale, insanely jealous, attacked the author with a knife, but was disarmed by Rosa. When the author asked her to marry him, Rosa had her revenge. 'You did not come back to Rosa," she said; "but you are willing to marry the famous prima donna! Is it not so?" And from him, humiliated, she turned to the faithful Pasquale, whose love had remained unchanged by her success.

THE GOD WITHIN (Nov. 12—Biograph Reissue No. 23).—The cast: Blanche Sweet, Lionel Barrymore, Henry Walthall, Claire McDowell, Charles H. Mailes.

The woman of the camp implores her lover to marry her, and he promises to do so, but goes away and does not return. Target of the camp's jeers, she lives alone until her child is born—dead. The doctor fears for her reason if she discovers that all her shame and anguish have been in vain. He has another maternity case on the outskirts of the camp, where the Saint, as the trapper's wife is known, dies in giving birth to a child. For the sake of the baby and of the woman bereft, the doctor gains the trapper's consent to a plan, and brings his two patients together.

The woman's quarters being squalid, the doctor insists that she go to the trapper's cabin, and the trapper moves out to make room for her. The sight of his child drawing life from an alien breast has awakened the trapper's soul. And the touch of baby hands, the strangeness of human kindness, stir the God within the woman. The doctor hopes to see her marry the trapper. At this moment the woman's former lover returns, bent on making such amends as he can. He, too, has discovered the living God within him. At the doctor's suggestion the woman chooses between the two men. For a long time she hesitates, then places her hand in the trapper's palm.

VITAGRAPH.

SONNY JIM AND THE GREAT AMERICAN GAME (Nov. 15).—The cast: Bobby Connelly, Tefft Johnson, Mabel Kelly, John Cowdick, Johnny Cahill, Edwina Robbins, Logan Paul, Mae Greene, William Lally.

Like all normal boys, Sonny Jim lives, eats and talks baseball, when it is in season, so no sooner does little Heinie challenge his team to a game the following Saturday, when Sonny and all the other little "Christy Mathewsons" begin practicing drops, out-curves, etc., with feverish energy. Sonny carelessly lets a fast one go through Miss Squibbs' window, arousing that lady's ire, and bringing heavy punishment on his head. He is ordered by Daddy to stay in the house every afternoon that week. Sonny feels pretty badly when Saturday comes around and Daddy does not relent. Sent on an errand by his mother, Sonny sees his team manfully battling with Heine's team and being defeated. He plunges into the game and puts new enthusiasm into his teammates. There Daddy, whose heart had been softened by meeting an old boyhood friend, finds him, and it is his coaching which enables Sonny's team win the game. Daddy proudly tells mother "Sonny is a chip of the old block."

GONE TO THE DOGS (Special—Two parts—Nov. 16).—The cast: Antonio Moreno, Frankie Mann, Donald Hall, Josephine Earle, Harry Handworth, Nellie Anderson.

Willie Buckland, a gypsy, tells his white friend the story of his life and incidentally explains why he and his wife always return each year to that same spot to hear the chimes in the village church. His face working with emotion he tells how, years before, he and little Jane, the gypsy maid were pals and sweethearts. How they grew up together, in the wild gypsy life, until his father died and he went to the city with money in his pockets; how he had met "The Painted Woman," how he spent his last cent on her, and then found she had conceived a pure love for him.

Soon he felt the insistent call of the road, but he promises to stay with the woman until she dies, which will not be long, for she is failing rapidly. One night he stole out into the meadows outside the city, and stumbled upon Jane's camp. He heard her announce her love for him, and, filled with hope, returns to the city, where the Painted Woman dies in his arms. Penniless and ill, he wandered out into the street and thence to the meadows, where he is found by Jane and nursed back to health. From his delirious ravings she fears his love is insincere and when he is well she tells him that if he finds her wherever she may wander, one year from that date, that she will believe him and marry him. If not, she will take it as a sign that he has gone back to the white people.

A long weary year passes, but Buckland has not found her, until, when he has given up hope, he arrives in that very village just as the chimes are ringing, and there he finds Jane. His story finished, Buckland points to Jane and their children with a happy smile, as both men think of how Jane brought back her husband when he had apparently "gone to the dogs."

THE COUNTS (Nov. 17).—The cast: Anita Stewart, Earle Williams, Albert Roccardi, Hughie Mack, William Dangman, Frank Brule, James Dent, Donald MacBride, Mr. Stone, Arthur Robinson.

A wealthy heiress in her own name, and exceedingly pretty, Anita Barnes, is sought after by many suitors. Earle, a young American fellow, is her most persistent admirer, but when she hears that a real live Count has written her father asking to marry her, she forgets all else. She goes to an art studio with a photograph of the Count and paints his portrait, but the boys guy her so that she leaves, very angry. She tells her father, who goes to the studio and reprimands the boy sharply. Then they decide to play a practical joke. They send a telegram to Mr. Barnes, purporting to be from the Count himself, saying he has arrived earlier than expected and wishes Barnes and his daughter to call on him at the Plaza at a certain hour. All the boys then disguise themselves as Counts of the most "oui-oui" style, and at the Plaza some startlingly funny complications ensue when they all arrive at the same time. Finally father, mother and Anita get disgusted and leave for home, while the happy outcome is that Anita's heart

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and love return to her American lover. When the real Count arrives he finds he is very much de trop, but can only sputter in helpless fury.

A MOTORCYCLE ELOPEMENT (Nov. 18).—The cast: Jewel Hunt, Artbur Cozine, Bruce Montague.

Jack Dare and Bessie Norwood decide to elope after fatber forbids Jack to call. Both tbe young people are fond of motorcycling, and often steal out for a spin in Jack's little tricar, one of those motorcycles witb a little tonneau attached at the side. Father is going to carry off his daugbter to boarding school in his big car, and Jack, on learning this, tells Bessie in a note to extract all but a quart of gasoline from Dad's car, wbile he will follow in his motorcycle to pick her up and whisk her off to the parson's. Unfortunately, the note gets into Dad's hands, and he turns tbe tables on Jack. Father and Bessie start for the boarding school, and in a lonely spot Dad pretends the gas has given out. He leaves the car, Jack comes up, steals ber away, and a short distance beyond the gasoline in his tri-car gives out. Poor Bessie is left in that dark and spooky road while he goes after gas, with the result that an hour later, when Dad shows up in his car, she weepingly begs to be taken home, to boarding school, or anywhere, away from that dreadful Jack! So Jack's motorcycle elopement is a fiat failure, and he has to walk 10 miles back to town.

DIPLOMATIC HENRY (Nov. 19).—The cast: Sidney Drew, Mrs. Sidney Drew, Florence Natol.

Henry Newlywed prides himself on his ability as a diplomat, and feels confident he can handle any situation. He receives word from his wealthy Aunt Becky of her return from Europe and some excellent suggestions as to the kind of wife he should have married, and feels worried. Fearing his wife will not come up to the strict standard set by Aunt Becky, Henry "diplomatically" writes her a letter to the effect that his wife certainly has faults and that no one can sew like Aunt Becky! His wife gets hold of the letter, and, highly indignant, she adds a postscript stoutly maintaining she is an expert housekeeper; then replaces it in Henry's coat pocket. That night Henry finds a model household when he returns, and his wife is excruciatingly particular. Things get so that Henry fears to move, and his wife is so busy fussing over the house that she has no time for him. Aunty arrives on a surprise visit and Mrs. Newlywed explains the note incident, then Aunty and she, with the aid of a pair of home-made trousers, get Henry into a ridiculous predicament and teach him a lesson in diplomacy. Aunt Becky then leaves the Newlyweds to a reconciliation.

HEREDITY (Broadway Star Features—Special—Three parts—Nov. 20).—The cast: Carolyn Birch, Katherine Lewis, Rose Tapley, Thomas Mills, Anita D'Este Scott, Templer Saxe, Katherine Franek, Jay Dwiggins, William Humphrey, Denton Vane, Frank Bunny, Frank Kingsley.

Mrs. de Marigny, a widow, without funds, leaves her little daughter, Grace, at a foundling asylum. That same day, an unidentified waif is found by the riverside and brought to the asylum, and tarough the carelessness of a nurse the babies are wrongly tagged. Several weeks later Mrs. Marigny returns for her baby, but learns it has been adopted by the wealthy Van Dorns, an decides to let her stay with them. The real Grace has been adopted by a couple named Whitfield, who set her to work in a dressmaking establishment when she is fourteen.

Tbe Van Dorns have named their adopted child "Beatrice," and at fourteen she is already beginning to show signs of inherited criminal tendencies. She steals from her foster-parents, who are willing to return her to her supposed mother, Mrs. de Marigny, now Mrs. Burleson, but through the absence of an identifying scar on the girl's arm. it is discovered that Beatrice is not her daughter. Meantime, the Whitfields are having a hard time and Grace is the sole support of the household. Beatrice goes from bad to worse, and spreads ruin and misery among those who came in contact with her. She finally runs away with a crook, Spider, and becomes a woman gangster. Greenfield, a political crook, recognizes in Beatrice the daughter of his dead wife who had run away. Determined to reform the girl, Greenfield, on finding he cannot, kills her, then shoots himself, while Mr. and Mrs. Burleson learn from Mrs. Whitfield and the Foundling Asylum authorities that Grace is their own daughter.

ESSANAY.

FIFTY-FIFTY (Special—Three parts—Nov. 1).—The cast: Harry Dunkinson, Lillian Drew, Edmund F. Cobb, Vida Ramon.

To prove he is master of his home, Mr. Blake invites Jack Collins to his house, where he proceeds to humiliate his wife. Mrs. Blake plans revenge, and by a clever scheme, in which Collins aids, her husband is made to believe he has married another woman when intoxicated. Through his lawyer be pays this supposed wife $10,000 as "bush money." The neglected Mrs. Blake, for tbe first time in years, blossoms forth in many new gowns. The worried Mr. Blake finally discovers he has been the contributor instead of some otber man, tbe mythical wife being tbe real Mrs. Blake.

DESPAIR (Special—Tbree parts—Nov. 2).—The cast: Edna Mayo, Bryant Washburn, Anna May Walthall, Mary McAllister, William H. Burns.

Lois Tanner is brought up among crooks and quite naturally joins in their criminal exploits. The gang plans to rob the house of Robert Spurier, editor of a newspaper, but Lois is caught in the act by Spurier, who is so impressed witb her beauty that he gives her a chance to live honestly. She becomes a member of his newspaper's staff and incidentally falls in love with Spurier. One day she sees Spurier come out of a church with his bride. Lois decided to end her life, but is prevented by a former crook admirer. Sbe returns to the old life, and once more Spurier's house is picked for a robbery. Lois again is discovered by Spurier, but she is sbot as a burglar, dying in Spurier's arms as be kisses her, to his bride's dismay.

THE FABLE OF THE ESCAPE OF ANTHONY AND THE SALVATION OF HERBERT (Nov. 3).—The cast: Charles J. Stine, Camille D'Arcy.

Once there was a lonely man who married, thinking to find a home, but instead running into an experiment station. The other end of the team was an original recipe shark and family doctor. She loved the private clinics, and every time Arthur showed up with a cold she would light on him like a bee on a flower with some of her home remedies. She gave him vinegar tea and lumps of sugar soaked in kerosene until he was driven to drink. Arthur didn't enjoy a real let-up until little Herbert arrived. Then she worked on him. When Herbie was 6 years old he joined a gang and shied bricks at a teamster's child. The experimental mother threw a back twister and wondered why her system failed. Moral: As the father is bent the child is inclined.

THE NIGHT THAT SOPHIE GRADUATED (Nov. 4).—The cast: Margaret Joslin, Victor Potel, Harry Todd, Robert McKenzie.

On the night that Sophie is to graduate, Slippery Slim and Mustang Pete make a mad rush to escort her to the exercises. Slim arrives first and he and Sophie get as far as tbe railroad crossing when the horse refuses to go farther. Mustang Pete happens along and, seeing a train on the siding, ties the horse to the train. The train starts and Slim is sent sprawling in the road. Sophie remains in the buggy and is hauled for miles. Slim gives chase in Mustang Pete's cart, and after a rocky ride over the railroad ties rescues her. They return to the exercises, but the audience is thrown into a panic when Pete sets fire to the building.

ON THE LITTLE MILL TRACE (Special—Two parts—Nov. 6).—The cast: Nell Craig, Hugh E. Thompson, Thomas Commerford, John Cossar.

May Curtis, finding her husband untrue, leaves him and goes into the mountains, arriving at "Little Mill Trace." Shortly after a boy is born to her. Five years later the boy is kidnapped by his father, John Curtis. May becomes a school teacher and is idolized by the rough mountain people. After thirty years in this place she becomes ill, and only the skill of a famous surgeon can save her. The surgeon arrives, and when he looks into the face of the dying woman she recognizes him as her son. The operation is successful and May lives to enjoy the comforts of a son.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 83 (Oct. 18).—New York.—Freshmen and Sophomores of Columbia have annual "tie-rush" in spirited hand-to-hand struggle.

Bayonne, N. J.—Little tots hold center of stage for afternoon in Bayonne's baby celebration.

New York.—Marquis and Marchioness of Aberdeen, former viceroy of Ireland, comes to America for social study.

Cambridge, Mass.—Harvard battles Carlisle in first big battle of the season. Big crowd sees Harvard win game.

Chicago.—Temperance advocates hold monster demonstration when Chicago mayor orders all bars to close on the Sabbath.

San Diego.—U. S. regulars experiment with 75-horsepower caterpillar wheel machine tbat hauls heavy field gun batteries up steep grade.

Ballincura, Ireland.—Lord-Lieutenant of Ireland with Lady Wimborne is formally received on official visit and inspects troops.

Italian Lines in Trentine Mountains.—Italian soldiers break camp in early morning and push on toward Austrian strongholds.

Boston Red Sox win world championship flag

LETTERS FROM A SELF MADE EXHIBITOR TO HIS SON

No. 5.

New York City, October 31, 1915.

My Dear Bill:

The other evening I managed to steal away from business for a couple of hours and your mother and I dropped into the Strand, at Broadway and Forty-seventh St. Lots of big restaurant men delight in strange cooking, you know, and I think it must be this same peculiar twist of human nature which makes me delight in motion pictures which I see projected in some theatre other than my own. The program proved only mildly interesting, and while I sat there I got to thinking of this old problem of equipment.

As you know, the Strand has had them coming ever since it opened its doors—and with good reason. Remarkable attention for the finer details of the exhibiting business has put the proposition over. Everything is of the best—service, pictures, and equipment. As I thought of this it struck me that perhaps the greatest argument in favor of the RADIUM GOLD FIBRE SCREEN which you have recently installed in your house in Providence is the simple fact that that same screen is admittedly the piece de resistance of all of the Strand's wonderful equipment, which makes for projection results second to none in the world.

People who'd never think of going to the neighborhood picture house are regular patrons of the Strand here in New York, and most of them go because the pictures shown are so soft and velvety to the eye. You know and I know that the RADIUM GOLD FIBRE SCREEN is the answer. Your RADIUM GOLD FIBRE and mine are giving us the same results and I think we're perfectly safe in sitting back comfortably to await the day when the manufacturer of some other screen can show us something nearly as good.

As you know, we are sailing for Bermuda next week and you will probably not hear from me again for some time. Be good and things will come your way.

Yours,

DAD.

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Newport, R. I.—G-type submarines prepare to put out to sea for series of maneuvers with monitor Tonopah, mother ship of the flotilla.

HEARST-SELIG NEWS PICTORIAL NO. 84 (Oct. 21). Long Beach, N. Y.—Rear Admiral Robert E. Peary, discoverer of the North Pole, rides in acroplane with Aviator Burnside which falls 1,200 feet and does not know of danger until after the birdman spirals safely to the water.

San Francisco.—U. S. troopers participate in Roman race before crowd at Exposition, then hold contest in setting up and firing machine guns.

Boston.—Sea sled designed for government to be used to rescue aviators is tested in Boston harbor. It makes 40 miles per hour and steers like an auto.

New York.—Keel is laid on the superdreadnought California, which when completed will have the greatest tonnage of any warship in the world.

Arlington, Va.—President Wilson lays cornerstone at memorial amphitheater in Arlington National Cemetery as tribute to nation's heroes.

New York.—Recruits for coming demonstration are sought by ardent contenders for the ballot as they leave Wall Street headquarters.

Newport, R. I.—Newest model of submarines, G-type, are gathered for practice at sea to test cruising strength.

New York.—Motion Picture Board of Trade is organized by filmland heads to protect and advance the interests of the "movies."

New York.—City employees who have done the best work in their respective departments throughout the year are presented with prizes by Mayor Mitchell.

Fort Sheridan, Ill.—U. S. Naval Reserve cadets are repulsed in invasion on "rookies," who are intrenched on bluffs overlooking Lake Michigan, and take to their boats en route to Lake Bluff station.

THE FLASH LIGHT (Special—Two parts—Nov. 1).—The cast: Bessie Eyton, Edw. J. Piel, C. C. Holland, Robt. Morris.

Roscoe Harding, a newspaper photographer in India, meets Prince Chan. The Prince coaxes Harding to return with him to the Prince's palace in order to take flashlight photographs of the ladies in his harem. When Harding arrives at the palace, he is locked in his room, and later receives a mysterious note telling him that after he has photographed Prince Chan's wives he will be killed, and he is urged to escape. He discovers that a beautiful young English girl is kept a prisoner in an apartment below him. Tarus, the keeper of the elephants, also warns Harding of his danger.

Harding and Tarus overcome the Prince in Harding's apartment, and with the aid of a rope they lower themselves to the ground, rescuing Joan, the beautiful girl prisoner. After a sensational chase by elephants Harding and Joan escape, and Tarus, after killing Prince Chan, sacrifices his life for the English girl. Joan tells Harding that Prince Chan had abducted her and brought her a prisoner to his palace.

ATHLETIC AMBITIONS (Nov. 2).—The cast: Tom Mix, Victoria Forde, Sid Jordan, Pat Chrisman, Howard Farrell.

Vicky pays a visit to her uncle's ranch in the West, and tells the cowboys that she could not love a man who is not an athlete. Tom and Sid, two of the cowboys, thereupon practice physical culture. Tom, while practicing, throws a sheep hide over his shoulders. A party of picnickers see him, think he is a wild man, give chase and are joined by the cowboys. Vicky sees Tom running, notices his wonderful speed and decides he is the man for her.

THEIR SINFUL INFLUENCE (Special—Three Parts—Nov. 4).—The cast: Bessie Eyton, Richard Morris, Lillian Hayward, Edward J. Piel, Edwin Wallock, Virginia Kirtley, Louise Sothern.

Among the Rev. Dr. Carr's wealthy congregation are Mrs. King and Mrs. Croll, two rival social leaders. Despite the objections of Dr. and Mrs. Carr, and Herb Bright, Rose's boyhood sweetheart, Rose Carr decides to accept an invitation to a fashionable dog dinner given by Mrs. King. Earl Bayley, a wealthy society man—a ne'er-do-well—eager to meet Rose, the minister's daughter, is also a guest. At the dinner, Rose tastes wine for the first time, smokes her first cigarette and learns the ways of the ultra-fashionable woman of the world. Bayley and Rose become acquainted, and Rose resents Herb's objections.

Mrs. King gives a second function, a Grecian Fete, where Rose and Bayley again meet, and where Herb witnesses a love scene between them. The Rev. Dr. Carr objects to Rose attending Mrs. King's third function, a Babylonian Marriage Mart, but Rose coaxes her mother to permit her to attend. Herb denounces her and breaks their engagement.

A few days later Mrs. Croll decides to give a function that will eclipse any of those of her rival, and Rose is invited to an indoor surf bathing tea. At this society event, Bayley again demonstrates his affection for Rose. At the minister's home, the Rev. Dr. Carr and his wife discuss the great change that has come over their daughter. Mrs. Carr is filled with remorse to think of the part she has played in aiding her daughter to adopt the ways of the women of the world, and she confesses to her husband that Rose is now at Mrs. Croll's surf bathing tea.

Bayley, taking advantage of Mrs. Croll's absence from the room, endeavors to attack Rose, but her cries for assistance are heard. Dr. Carr, in the meantime, has gone to Mrs. Croll's home for his daughter. Together with Mrs. Croll, he enters the room and saves his daughter from the sinful influence under which she has been living. The following Sunday the Rev. Dr. Carr in a bitter sermon denounces the women for their part in having attempted to pollute the mind of his daughter, and as he repeats the story of the part each society woman has played in these affairs, the congregation is astounded, and the society women leave the church for good.

THE LOST MESSENGER (Jungle-Zoo Picture—Nov. 6).—The cast: Vivian Reed, Earle Foxe, Fred Hearn, Walter Beckwith.

John Gladding and his daughter, Kate, live in the jungle, where Gladding trains animals for an American circus. Charles Clancy, a hunter, with his man, is in the jungle trapping animals, and they arrive at Gladding's home, where Clancy falls in love with Kate.

Kate's father is seized with the plague, and the natives desert him, leaving him alone with his daughter. Gladding dies and Kate sends for help. Her appeal falls into the hands of Clancy, the hunter, who rescues her and later makes Kate his wife.

CHRONICLES OF BLOOM CENTER (No. 3, "The Come-Back of Percy"—Two parts—Nov. 8).—The cast: Wm. Scott, Wm. Hutchison, Lee Morris, John Lancaster, Ralph McComas, Sidney Smith.

A fashionably dressed stranger arrives in Bloom Center. He encounters Chubby Green and without further ceremony Chubby receives a punch on the jaw. The stranger then seeks out other Bloom Centerites, which include the village blacksmith, Johnny West and others,

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and the same violent proceedings are continued. All the victims seek the aid of Constable Plum. That valiant individual polishes his star and goes on the trail of the stranger.

Constable Plum and his followers finally encounter the stranger in Melodeon Hall. There, confronted by Constable Plum, Druggist Phil Pickle, Postmaster Pash and those who have suffered, the stranger tells a story. He recalls that he was a little fellow residing years ago with his parents in Bloom Center. He says that he has never forgotten the time the boys tied knots in his clothing after he had been enticed into the old swimming hole; that his memory is fresh on the details of when he was the "goat" on melon patch expeditions, and he says that he remembers as if it were yesterday the countless undeserved whippings which he earned through the conspiracy on the part of his other playmates.

"I vowed that I'd come back some day, and I have come back," states the stranger. Then it is he hands his business card to Constable Plum, which card reads: "Percy Pinkham, Champion Lightweight Pugilist." He is then recognized as the little, undersized boy who many years ago had been made the butt for all mischief perpetrated by Bloom Center boys.

THE CHEF AT CIRCLE G (Nov. 9).—The cast: Tom Mix, Hazel Page, Sid Jordan, Pat Chrisman.

Rose Blake, daughter of the ranch foreman, is in love with Tom, the cook, and her father disapproves of the match. Blake finally discharges Tom, and the boys become disgusted when they try to prepare their own meals.

Disguised as a young lady, Tom arrives at the ranch, where he is engaged by Blake as a cook. Tom discloses his identity to Rose, who is overjoyed. Squinty, who has a habit of holding up the stagecoach in the mountains, discovers Tom with his wig off, making love to Rose. Tom discovers Squinty and ties him to a fence in the corral. The sheriff finds one of Squinty's spurs on the scene of a hold-up. He finds Squinty tied in the corral. Tom explains he has captured the hold-up man. They find one of Squinty's spurs missing, and the spur which the sheriff found matches the one Squinty wears, and so he is discovered as the crook. Blake, through admiration of Tom's cooking and bravery, finally consents to Tom marrying Rose.

THE WHITE LIGHT OF PUBLICITY (Nov. 13).—The cast: Bessie Eyton, Edw. J. Piel, Ceeil Holland, Betty Nathan.

When Clyde Maury, a wealthy society bachelor, sees in the morning newspaper that Violet Lonsdale, the actress, had attempted suicide because of love for an unknown man, he is distressed and decides to leave the city. As he leaves his apartment, Grace Reeves, a newspaper woman, and Billy Hardie, a press agent, spy him, and Grace resolves to follow Maury, believing he is the man who figured in the Violet Lonsdale episode. At the Seaside Inn, Grace becomes acquainted with Maury and he tells her that no action of his had ever caused Violet's rash determination. Grace then tells Maury that she is a newspaper woman assigned to secure an exclusive interview with him.

The relationship of Clyde Maury and Grace Reeves is mistaken by the hotel clerk, who orders Grace from the hostelry. Maury discovers the situation and compels the clerk to "eat" his words. Grace then resigns from the newspaper staff, refusing to use Maury's interview. She also confesses to Maury that Violet Lonsdale's threat of suicide was but a sham; that she needed publicity, and the whole scheme had been invented by Billy Hardie, the press agent. The acquaintanceship of Maury and Grace promises to ripen into love.

KALEM.

THE WOMAN OF THE SEA (Special—Three Parts—Nov. 8).—The cast: Jackie Saunders, Jack Livingston, Mollie McConnell, Fred Whitman, Robert Grey, Frank Erlanger.

Finding signs of life in the body of the woman cast up by the sea, Sir Arthur carries her into his home. Although she recovers, the girl, Sonia, cannot remember the circumstances which almost caused her death. With the passing weeks, Sir Arthur falls deeply in love with Sonia and the two are wed. Sir Arthur's cousin Harry, deeply in debt to Ivan, and unable to obtain money from his father, borrows money from Sonia. Knowing of the relationship between Harry and Sir Arthur, Ivan offers him a thousand pounds for the plans of the fortifications in the nobleman's possession. Although he at first spurns this offer, Harry, hard pressed for money, later accepts it.

At an Embassy ball, Sonia and Ivan come face to face. The meeting brings back to the girl's mind all knowledge of the past. Upon being informed that Sonia is Sir Arthur's wife, Ivan compels her to promise to leave Sir Arthur's precious fortification plans where Harry can obtain them that night. Ivan and Nickolas, an accomplice, lurk in the vicinity while this is being done later. Barely has Harry obtained the plans when Sonia breaks down. Her cries bring Sir Arthur to the scene. Confessing her part in the theft, Sonia informs him that she had been forced into marriage with Ivan and that his brutal treatment compelled her to leave him. The vessel upon which she made her escape went down, however, none but she escaping. In the meantime, Harry, overcome with remorse, refuses to betray Sir Arthur. Nickolas attempts to shoot the boy but kills Ivan instead. The shot brings Sir Arthur to the scene. Discovering the dead man's identity, he turns to impart it to Sonia.

THE HOODOO'S BUSY DAY (Nov. 9).—The cast: Bud Duncan, Charles Inslee, Owen Evans, Ethel Teare.

A most peculiar desire for work overcomes Bud and he tells his pal, Spike, about it. Outraged, Spike tries to pound this insane notion out of Bud's head, but Bud persists in his determination to land a job. He gets a position as first assistant to C. Sneeze, a house painter. There is considerable of the uplift about the position and all Bud is required to do is to man the windlass which raises supplies to Sneeze, who works on the scaffold.

About the same time, Spike steals a pocketbook belonging to Mrs. Sneeze. A limb of the law sees the theft and goes after him. Spike flees until he reaches a spot directly beneath the scaffold on which Sneeze is working. Paint has made the sidewalk slippery and Spike takes a tumble. The windlass hook accidentally catches in Sneeze's clothes. Mistaking the man's effort to free himself for the hoisting signal, Bud man's the windlass. The heavy load causes him to release the crank for the purpose of limbering his hands—and down tumbles Sneeze, landing atop of Spike, the cop and Mrs. Sneeze, who by this time have caught up with the former.

In his blind rage, Sneeze attacks Spike, but is suddenly raised skyward by Bud, who is again manning the windlass. Just as Sneeze reaches the roof, Bud, discovering the identity of the load he has hoisted, again drops the painter atop the struggling trio below and flees for his life.

THE DREAM SEEKERS (Special—Two Parts—Nov. 10).—The cast: William Herman West, Marin Sais, Frank Jonasson, Thomas Lingham, True Boardman.

Ling Foy seizes old Martin's violin as security for the money which the opium addict owes him. The musician is informed that the instrument will be returned when he settles the debt, or brings two new customers to the joint. Drake, a plainclothes man, is assigned to investigate the Ling Foy den. The detective discovers that Martin frequents the place and later meets Annie, the musician's daughter. Annie later learns from her father as to what has befallen the latter's violin and determines to plead with Ling Foy for its return.

First, however, Martin endeavors to persuade his old friend, Ludwig, to visit the den. Ludwig indignantly declines the invitation. Drake cunningly contrives to have the musician take him to Ling Foy's and thus gains admission to the place. The following day, Annie and her father call upon the Chinaman. Fired by the girl's beauty, the Oriental makes her a prisoner. A similar fate falls to Martin when he attempts to go to Annie's rescue. At the same time, Drake heads a raiding party and smashes into the den.

With the arrival of the police, Ling Foy rushes into the secret room in which he has confined his victim. The girl's screams bring Drake to the scene and he comes to the rescue. The sleuth and the Chinaman engage in a terrific struggle which ends in Ling Foy's death. As Drake escorts Martin and Annie to their home, the old musician, his lesson learned, vows never to touch opium again.

THE KIDNAPPED HEIRESS (Episode No. 3 of "The Ventures of Marguerite"—Nov. 12).—The cast: Marguerite Courtot, Richard Purdon, Helen Lindroth, Frank Holland, Robert Vaughn, Harry Edwards.

Awakened, Marguerite sees an intruder rifling her jewel case. Flooding the room with light, the heiress discovers the thief to be Frances, her maid. Bursting into tears, Frances informs Marguerite that she turned thief to save her husband. Leo, her husband, was in the power of a band of crooks. Although trying to earn an honest living, the man was being hounded by the band who desired his help in a projected burglary. In reply to Frances, who was afraid to appeal to the police, Garrett, the chief of the thieves, consented to leave Leo in peace for $1,000 in money or jewels.

Impressed by her maid's story, the impulsive girl promises to help her. Her effort comes to naught, however, the heiress being captured by the thieves, who hold her for ransom. This is due to no fault of Frances, who informs her husband of Marguerite's peril. Desperate, and determined to save the girl who tried to help him, Leo hastens to the kid-

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nappers' rendezvous. There, because of his assistance, Marguerite is enabled to make her escape after a sensational pistol duel. The police, attracted by the shooting, descend upon the den and round up the desperadoes. Aided by the heiress, Leo and his wife know happiness once more.

THE GIRL AND THE SPECIAL (Episode No. 53 of the "Hazards of Helen" Railroad Series—Nov. 13).—The cast: Helen Gibson, Betty Hartigan, Clarence Burton, Franklin Hall, Robyn Adair.

Disguised as baggageman, Burgess and Whelan board the train to which is coupled the special carrying Nina Mallotte and her theatrical troupe. The thieves plan to steal the actress' gems. Uncoupling the special from the train, Whelan and his pal hurl to the ground the brakeman who attempts to interfere, and enter Nina's drawing room. The brakeman is picked up and his story causes word to be flasbed ahead. Helen at the next station, sees the uncoupled car traveling downgrade towards Lone Point. Rushing towards a bridge under which the car must pass, Helen waits until the latter is underneath when she leaps down upon the roof.

The brave girl next slides down the side of the speeding car and enters the actress' compartment via the window. By this time, the thieves have secured the gems. Seeing Helen approach, they leap to the ground. By this time the special has been missed and the train is backed to the spot where the uncoupled car has been brought to a halt. The engine crew attempt to capture the desperadoes but the latter, fighting viciously, lay the fireman low and beat the engineer severely. Helen attacks Burgess and knocks him unconscious with a wrench. Trainmen overpower Whelan. The engineer, stunned, is carried aboard the train. Helen thereupon climbs into the locomotive and grasping the throttle, runs the train to Harding, where a relief crew awaits.

THE PITFALL (Special—Four Parts—Nov. 15).—The cast: Marin Sais, Frank Jonasson, Thomas Lingham, Edward Clisbee, Paul C. Hurst, True Boardman, and James W. Horne.

Although she loves Clive, a young lawyer, Margaret weds Deering to save her father from financial ruin, while passing years bring fame to Clive and result in his being elected district attorney, the man cannot forget Margaret. Deering conducts a magnificent gambling establishment in his mansion. His conduct toward Margaret causes her to hate him. In the meantime, having promised to break up the ring, headed by Garvin, which is protecting the gamblers, Clive arranges a raid upon the Deering establishment. Due to a leak, however, this raid comes to naught. While in the mansion, Clive comes face to face with Margaret. Deering watching the two, sees their old love well up anew. It causes the man to become more brutal than ever to his wife.

The district attorney discovers his secretary to be the source of the leak which had frustrated the raid. A second raid proves successful. Before this takes place, Clive dispatches a note to Margaret urging her to leave before his men arrive. Deering, believing his wife had known of this raid all along, is wild with rage and attempts to kill her. This is frustrated and the gambler is arrested. He later makes a sensational escape and returns to his mansion in time to see Ramon, his partner, rifling the secret safe containing their funds. After mortally wounding the man, Deering attempts to kill Margaret. Dying, Ramon summons Clive and the police. The latter come just in time to save the woman. Again Deering tries to escape, but this time he meets his death in leaping from a balcony.

A BARGAIN IN BRIDES (Nov. 16).—The cast: Ethel Teare, Bud Duncan, Rube Miller, Charles Mulgro, H. Griffith and Julia Rand.

Although Ethel and Bud come to the conclusion that they want to marry each other, Ethel's father, who is some concluder himself, announces that the girl will marry no man but Mike. The lovers try to elope. But when Bud finds papa waiting at the bottom of the ladder, he decides to postpone the event. Later, when Ethel's pa finds Bud innocently stealing a kiss from Marie, the cook, he gets an idea. Bud is confronted by Tempest who offers to present him with $500 upon condition that he wed Marie. Seeing a way in which to annex Ethel as well as the cash, Bud agrees.

Pleased with his idea, Tempest tells Mike all about it, and arranges to have Bud and Marie, and Mike and Ethel married at the same time. On the day of the event, Bud imprisons Marie in the refrigerator, while Ethel dons the cook's bridal attire. While Tempest and Mike impatiently wait for Ethel, Bud's sweetheart, a veil covering her face, takes her place by his side. Bud demands his $500 and gets it. He then informs Tempest of his great desire to be married immediately. Glad to get Bud out of the way, the father agrees and the ceremony is performed. Barely is this over when Pete, a policeman, brings in the real Marie, who has been frozen solid. Then, while Mike and Tempest stare in amazement, Ethel raises the vail, blithely kisses Bud, and then speeds out of the house with him.

THE NIGHT OF THE EMBASSY BALL (Special—Two Parts—Nov. 17).—The cast: Guy Coombs, Theodore Branch, Martin Strong, Paul Tepper, Anna Nilsson and Joseph Baker.

There is great anxiety in diplomatic circles over an impending war between Weerhelm and Brabania. Prince Rudolph, the ruler of Weerhelm, is traveling in this country incognito. Sheldon, the English Ambassador, receives a message from his from his government ordering him to locaote the Prince and induce him to sign the mediation pact which would avert the struggle. Sarniff, Brabanian Ambassador, is ordered by his government to frustrate all peace moves. Knowing that the war desired by his government will take place if the pact is not signed by midnight, Sarniff cleverly has the Prince, who is scheduled to attend an embassy ball, abducted and imprisoned in a shack out in the country.

Nora, a maid, accidentally learns of the kidnapping. She immediately imparts her discovery to Larkins, her sweetheart, who is in charge of the special police guarding the embassy grounds. Accompanied by some of his men, the officer rescues Prince Rudolph and rusbes him to the embassy. The Prince arrives just before midnight. Rudolph learns for the first time the situation which has arisen during his absence from home. Seizing a pen, the ruler signs the document held before him by Sheldon, and thus frustrates the designs of the Brasbanians.

THE VEILED PRIESTESS (Episode No. 4 of "The Ventures of Marguerite"—Nov. 19).—The cast: Marguerite Courtot, Richard Purdon, F. B. Vernoy, Walter McEwen and Anna Reader.

Hal, who loves Marguerite, finds a rival in Durbar, a mystic at the head of a religious cult, who seeks to induce the heiress to become its priestess. The air of mystery surrounding the cult appeals to Marguerite. Hal, however, reveals Durbar to be a scoundrel. The boy meets Martha. This woman, on the verge of starvation, tells how Durbar had robbed her of her fortune after he had promised to wed her. Durbar, learning that Martha has revealed his villainy, orders her abducted and brought to the house in which the followers of the cult meet.

Hal unwittingly places himself in Durbar's power and is made prisoner. The mystic then entices Marguerite to the house, where he informs her that unless she marries him in accordance with the rites of the cult, Hal will die. Durbar gives the girl fifteen minutes in which to decide. Martha, picking the lock of her door, succeeds in escaping. The girl enters Marguerite's room. Upon learning what has occurred, Martha induces the heiress to don her clothes, while she puts on the bridal garments and heavy vail laid out for Marguerite. When Durbar returns, he mistakes the veiled girl for Marguerite. Hal, compelled to witness the ceremony, unloosens his bonds the moment it is completed. At the same time Martha raises her vail and confronts Durbar. Throwing the latter's henchman aside, Hal dashes into the next room where he finds his Marguerite. Together, the two make their escape.

THE GIRL ON THE BRIDGE (Episode No. 54 of the "Hazards of Helen" Railroad Series—Nov. 20).—The cast: Helen Gibson, Clarence Burton and Franklin Hall.

Communicating with his pals outside, Daly informs them as to the date upon which he is to be taken from the jail to State's prison. Kling, the head of the gang, arranges to hold up the train carrying Daly and effect the man's rescue. On the day the holdup is to be staged, Kling and his pals abandon their original plan when they see a railroad clerk carrying a moneybag. Knocking the man unconscious, the bandits steal the money. Kling sends his men to raise the Ewing drawbrings and thus hold up the train, while he, appropriating the clerk's handcar, carries the loot to their rendezvous.

Helen, however, learns what has occurred. Derailing Kling's car, the girl seizes the moneybag as it drops to the ground, places the car upon the track and then speeds away before Kling, half-stunned, can pursue her. Traveling at full speed, the girl telegrapher is within thirty feet of the drawbridge when it commences to rise. There is no time to halt the handcar. Helen therefore throws the moneybag aside and leaps for the rising structure just as the car hurtles into the river below. The crooks on the opposite side of the stream see what has taken place and, when Helen climbs down the bridge, attempt to capture her. By this time, the train on which Daly is being taken to prison, approaches. Helen's plight is seen and a number of men go to her rescue. Daly attempts to escape but is speedily subdued. Later, the moneybag is recovered and Kling and the entire band captured.

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MINA.

AN EYE TOO MANY (Nov. 11).—Connie loves a girl. She seems to like him more than a little bit. There is only one thing that stands between them and the chiming of the wedding bells—money, the root of evil. He must get some money if he's to marry the girl.

To make matters worse, the theatrical company of which he is a member is in dire straits (to put it mildly). It is decided to give a benefit at the sailors' home to get some funds together. Connie gets quite a collection of coin from the rich widow, Leigh, who mourns the loss of her darling sailor boy who has disappeared and has not been heard of in many years. Connie sees his photograph and marvels at the wonderful likeness between the long lost sailor lad and himself.

"Marvelous," exclaims the widow. "A perfect image of my son, but he had his four front teeth out, a snake on his right arm, an anchor on his left, the Statue of Liberty on his back and a pig on his chest."

Connie sees light. He'll get the widow's bankroll and marry the girl. The dentist pulls out his four front teeth. The tattoo artist works faithfully on Connie's arms, back and chest. He then returns to the widow—he is her long lost darling sailor boy and the pain is compensated by the rosy picture he visionizes of the future. The widow is excited. Yes, he has the anchor, the pig, the snake, the statue of liberty; he is minus the four teeth. But her son had only one eye. Connie has an eye too many! That is too much for Connie.

VIM.

A PAIR OF BIRDS (Nov. 19).—Pokes and Runt are in jail. Tired of the lockstep and hard labor, they try many times to escape, but meet with little success. Their latest trial—the rubbish route—lands them back where they started from when Runt gets a bright idea. With the aid of a burlap bag, they scale the walls and make their get-a-way.

Fatty is taking a stroll by the river and, the day being hot, he decides to take a swim. He does so and hides his clothes under a tree. Pokes and Runt pass this spot and, seeing Fatty's suit, decide that "one suit will do in a pinch for two." Fatty finishes his swim and returns for his clothes. By this time guards have discovered the escape and are in hot pursuit of anything wearing stripes. They see an object among the underbrush and fire at it, chase it for some distance, but upon catching it find that it is not their quarry, but Fatty in a suit of striped B. V. D.'s searching for his clothes.

Meanwhile Pokes and Runt have met a couple of fair charmers and, with the money they find in Fatty's suit, they are having a fine time. They go to the summer amusement park and try all the amusements. The guards, still in pursuit, also spy a couple of vivacious chickens and also seek the amusement park. When they see the guards, Pokes and Runt run for all their lives. After many mishaps and a watery plunge they surrender to the guards and are once more happy to receive the protection of the striped suits and stone walls and glad to return to the task of making little ones out of big ones.

EDISON.

HIS WIFE'S SWEETHEART (Nov. 17).—The cast: Jean Dumar, Raymond McKee, Bob Walker, Grace Williams, John Sturgeon.

Mrs. Whine loves dogs. Hubby Whine loves Wifey Whine all right, but dogs, gosh! but he hates them. Mrs. Whine buys a whoof and Hubby Whine buys a drink. That settles it! A short fight, but a sure one. Wifey Whine leaves home. She goes to a hotel and hires a room to think it over. Not to be outdone, Hubby Whine follows and gets the room next door, but Wifey Whine doesn't know it. Then, oh then, the terrible shock. Hubby hears a man's voice in the next room—"I love only you," followed by a volley of kisses. That is too much for any hubby. The door is smashed and Hubby Whine rushes in to confront the wrecker of his happiness. True, he's a mighty big fellow, but hubby is game and the fight commences.

Hubby was there at the start, but at the finish—ah! 'tis too sad to tell. It's awful when the fellow who breaks your heart sort of tones up the affair by breaking your bones, too. Then—the woman appears. Hubby, or rather what is left of him, collapses. She isn't his wife at all! The hotel manager says that wifey left an hour ago. And hubby never knew it! The people in the room are Mr. and Mrs. Eggley, rehearsing for their new vaudeville act. Hubby enters his home on rubber-heeled crutches. There is wifey waiting for him, ready to make up. Hubby will never again object to dogs—no, not Hubby Whine.

A CHILD IN JUDGMENT (Special—Three parts—Nov. 19).—The cast: Richard Tucker, Mary Elizabeth Forbes, Maurice Steuart, Augustus Phillips, Helen Strickland.

Henry Halstrom, man of wealth, is struck by the beauty of Mary, John Desmond's wife. John, who is in Halstrom's employ, although unable to afford the luxuries of life, is very happily married with Mary and the lives of the two are bound up in the love for Jackie, their little son. Halstrom, accustomed to possess all he desires, decides that Mary shall be his. He sends John to Chicago on a lengthy mission of business. Then, playing on her weakness—appealing to her vanity, offering her all the luxuries and fineries of life, which she has ever craved and been unable to possess—he gradually wins her over to him. Mrs. Barnes, her mother, alarmed at her behavior and the sudden appearance of her wonderful gowns, telegraphs to John to return home immediately. In despair, Mary writes Halstrom of her mother's act. He sends her a note, telling her that she may make her home with him. Fearing John's wrath, Mary goes to Halstrom, carelessly leaving his note behind at her home. Halstrom, anxious to avoid John's knowledge of the truth, hastens to Mary's house to get the note before John's arrival.

Little Jackie is playing with his teddy bear. Teddy has been naugbty, and Jackie decides to punish him. He tip-toes to the writing-desk and gets papa's revolver. Unconscious of the deadliness of the weapon, innocent little babe, he aims at teddy bear and pulls the trigger. Halstrom has been spying through the window to make sure of a clear road before coming into the house for his letter. The bullet speeds on and plunges through his brain. John return home. "I have been thoughtless but not wicked," pleads Mary, and for little Jackie's sake and the wholesome love they once knew he leads her back home. The verdict of God has been passed by a child in judgment.

BLACK EAGLE (Nov. 20).—The cast: Margaret Prussin, Richard Tucker, Augustus Phillips, Brad Sutton, Louis B. Foley and Florence Stover.

Barbara Dunbar comes West to visit her uncle Thompson. She gets her first glimpse of Black Eagle when he holds up the stage on which she rides. Once arrived at her destination, she meets Dick Rockwell, and the old saying "East is East and West is West, and never the twain shall meet" goes to smash. The East and the West blend pretty well. It is a case of love at first sight. Dick Rockwell has a mission in life. He sells his share in the ranch and prepares to leave for the city at sunrise. He is going to find the man who has caused his sister's death. Black Eagle hears of Dick's decision, knows of the large amount which he got for the ranch, and arranges to hold him up.

That night, Barbara sees Black Eagle and his band from her window. All the men in her house have left for the round-up, so, mounting a horse, she rides ten miles through the night to warn Dick of his danger. Her love for him outweighs all the stories she has heard from Joe Hawkins about him and "a certain woman who is now dead." Black Eagle enters Dick's cabin, but Dick is prepared. In the struggle, the Eagle is unmasked, and Dick falls back aghast. The Eagle is none other than his chum, Drew. Barbara, however, has met him in the East. "His name is not Drew, it is Richard Childs," she cries. Immediately, Dick recognizes the name his sister breathed when she died.

The chance for revenge has come—Dick springs on Childs. In the struggle, Childs draws a knife and is about to plunge it into Dick, but Barbara has recovered from the first shock of the fight. She grasps a gun and shoots him. Black Eagle, the bandit, and Richard Childs, the cause of the little sister's death, is no more. Barbara has learned the true story about "the woman." She turns to Dick and their embrace brings the East and the West together for all time.

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LAEMMLE.

A WHITE FEATHER VOLUNTEER (Two Parts—Nov. 4).—The cast: Rupert Julian, Hazel Buckham, Elsie Jane Wilson, Mr. Cooley, Bobby Roberts.

John Brown, a married man, is forty-five years of age, and is employed as clerk in a downtown lawyer's office. Alice Simms is a stenographer in the same office and sees much to admire in Brown. One day as she makes a subtle love appeal to Brown, the action is witnessed by the lawyer, their employer, which brings about the girl's discharge. That evening Brown sees the soldiers marching away to he front, and, inspired by his patriotism, is moved to offer himself as a volunteer. He finds, however, that he is past the age limit, and that they will not accept him. On his way home he passes the Simms' cottage, where he meets Tom, a friend of his and the brother of Alice Simms, the stenographer. Tom has been accepted as a volunteer and tells of the great things he will do at the front. Brown tells of the refusal of the recruiting officer to pass him and expresses his regret. Alice witnesses the scene between Brown and her brother. Her wounded pride and vanity clamoring for revenge she plans to humble Brown. She, accordingly, addresses an envelope to Brown and encloses a

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white feather, a symbol of cowardice which the women of the town have adopted and which they send to those men who do not enlist.

Brown receives the missive and is heartbroken. Johnny, his son, declares it a dirty trick on his father, while Mrs. Brown is moved to tears. Brown becomes filled with determination and, notwithstanding the pleadings of his wife to remain at home with her and their small children, he shaves his moustache, and, lying about his age, is accepted by the recruiting officers. In the months which follow, he and Tom Simms, who are in the same company, see much active service at the front, and upon one occasion Brown saves the life of Tom at the risk of his own, losing thereby his right arm. He receives a medal for valor. The newspaper, however, gets the name reversed and Alice feels chagrined that her brother should have saved Brown's life. When Brown arrives home, however, the truth comes out and Alice begs forgiveness from the man she has wronged. With aching heart Brown learns that Johnny has enlisted and is leaving for the front. Months later Alice, who has enlisted as a Red Cross nurse, comes upon a huddled, broken, youthful body. It is Johnny Brown, and in the pocket of his blouse she discovers the white feather she sent to Brown in her rage. The feather is red with the boy's life blood.

THE MASKED SUBSTITUTE (Two parts—Nov. 14).—The cast: Wm. C. Dowlan, Gloria Fonda, Wm. Quinn, Gladys Johnson, Neil Hardin, Jean Hathaway, L. M. Wells.

June Clay, in her mountain home, is loved by Jim Dexter, a forest ranger. She returns his love, but will not consent to marry him, because she is always longing for the wealth and luxury which she sees displayed at the big hunting lodge near. She has met Earl Metcalf, who lives at the lodge and is a ward of Earl's father. Olive and Earl have been swecthearts since childhood, and a marriage between them has been arranged which is to be announced that night at a masked ball at the Lodge. Olive, in the meantime, has become fascinated by the flattery and suave manner of Victor Melville.

Victor, on learning that the marriage is to be formally announced at the ball, becomes desperate, and asks Olive to elope with him. Olive declines, because of the opposition that will be raised, and says she could not leave as her presence would soon be missed. Just then Victor notices June, who is looking longingly at the gay masqueraders, and wishing she could be one of the them also. Victor tells Olive that as June has the same color hair and is of the same height, she could wear the masquerade costume, take Olive's place, and Olive would be free to go. The exchange is afterward made and Olive and Victor leave in an auto.

June is gracious to Earl, who is delighted, as he loves Olive and he thinks Olive's loyalty toward him is returning. The mother announces the engagement, at which the guests laughingly cry, "Let's unmask his future wife." At that June becomes frightened and starts to run from the room. The guests laughingly chase after her, Earl in the lead. They finally elude the others and Earl takes her in his arms. She then unmasks and tells him what Olive and she have done. He is in despair as he realizes Olive has run away with a scoundrel.

In the meantime, Victor has told Olive that the auto has broken down and gets her to go into a roadhouse, while he has it repaired. She has her mask on, so no one will recognize her and she consents. He becomes insulting and she struggles fiercely to get out of the room. The forest ranger, while patrolling, hears a woman scream. He sees through the window and, as Olive has on June's clothes, he thinks it is his sweetheart. He shoots Victor, just as Earl and June break through the door. Explanations follow. Olive realizes the worth of her childhood sweetheart, and June knows Jim Dexter is the only Prince Charming for her.

REX.

THE PARSON OF PINE MOUNTAIN (Nov. 9).—The cast: Ben Wilson, Dorothy Phillips, Matthew von Betz, Joseph W. Girard.

The parson of Pine Mountain is a sturdy mountain preacher. Somewhat out of place in the rude and primitive surroundings of the mountain is Lizzie, the gentle daughter of Old Marvin, a hardened mountaineer. For Lizzie the parson entertains a deep and tender feeling and he hopes one day to make her his wife. Lizzie knows this full well and takes a delight in teasing him. It is Steve Boscombe whom she loves and Steve is infatuated with Lizzie. He and Old Marin are interested in a secret whisky still. One night revenue men come to Pine Mountain and raid the whisky still and in the battle which ensues one of the moonshiners is wounded. He manages to escape and hides in the woods. There the parson and Marvine administer to him. Lizzie is left in Marvin's cabin alone. Steve, who that day has been drinking heavily, notes Marvin's absence and the evil side of his nature getting the better of him, he swaggers up to the cabin and bursts in.

While working over the wounded man the parson asks Marvin for the hand of his daughter. Marvin consents, and he and the parson stroll to the former's cabin. In the light of the glittering candle, Lizzie is sitting at the table with head bent upon her arms. When the men grasp the truth, Marvin takes his old rifle from its place over the hearth, but the parson wrenches the weapon from his grasp. Then he turns to Lizzie. "Lizzie," he says, "do you love Steve Boscombe?" Lizzie speaks not a word, and the parson knews she cannot deny. His face set, he leaves the cabin. He catches Steve down the trail. Having awakened to the seriousness of his actions, he was running away. The parson stops Steve's horses and leads him back to the cabin. "Lizzie and Steve are aiming to get married, Marvin," said the parson, "and so Steve came and got me to perform the ceremony." Lizzie and Steve are married, and the parson goes out of their lives forever.

LIQUID DYNAMITE (Nov. 14).—The cast: Mr. Abbott, Cleo Madison, Thomas Chatterton.

Old man Belton and daughter, Tex, live near a mountain stream. Belton is in charge of a power house station. Joe Temple, a young business man from a nearby city, is on his vacation and comes to fish and camp near them. He and Tex meet and become good friends. About this time old man Belton receives a letter from headquarters, warning him to be careful of strangers around the power house, as a charge of dynamite was found under power house No. 2. Tex's innocent love for the city man develops until a day or two after the arrival of the warning. When on her way to meet Joe she sees him through the bushes near the power house. Thinking to surprise him, she slips up quietly and sees him take a thermos bottle from his knapsack which she thinks is an infernal machine.

After a struggle with herself, she runs back to the cottage, and tells her father the facts. The old man follows Tex with a gun, and, springing upon the astonished Joe, commands him to throw up his hands. The old man commands Joe to march ahead. Joe starts to pick up his belongings, but Tex and the old man are frightened, and won't let him touch the thermos bottle.

They arrive at the cottage door and the old man tells Tex to 'phone. She hesitates, fearing she has made a mistake, while Joe, realizing how serious they are, asks for an explanation. It suddenly dawns on Joe what it is all about, and he starts laughing hilariously. Joe starts to explain. The old man doesn't want to listen, but Tex pleads and Joe leads them back. They follow, watching Joe go to the thermos bottle, pick it up and start to open it. Joe opens the bottle and, pouring out a steaming cup of coffee, drinks it. He then pours out another cup and offers it to the old man. Convinced, the old man accepts, and after explaining it, Joe offers the bottle as a present to the old man, who accepts it and walks toward his cottage. Joe turns to Tex, who stands abashed. While the old man happily views his new present, Joe and Tex wander off arm in arm.

GOLD SEAL.

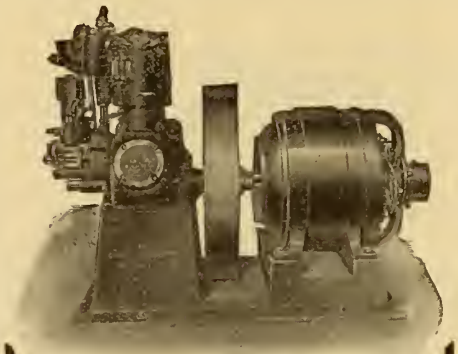
ON THE LEVEL (Two Parts—Nov. 9).—The cast: Herbert Rawlinson, F. M. Wells, Jack Wells, Jean Taylor, Barney Furey.

Old Judge Graham, a retired lawyer, has two sons, Frank and Jim. Frank has always been the favorite of his father and is a studious and conscientious boy. His brother Jim, on the other hand, is what is known as "a good fellow." At the opening of the story Jim is in disgrace with his father for having remained too late and imbibed too freely at his club. A few days later Judge Graham is horrified to learn through the bank that his name has been forged to a check by one of the boys. He brings them up in the library and demands to know which one is guilty.

Jim has known for some time that Frank has been associating with a clique of men who spend much of their incomes on gambling. Frank is heavily in debt to a gambler by the name of Burton. Fearing exposure, Frank forges a check. Jim himself assumes blame for the crime. The enraged father orders him from the house. Jim, thrown upon his own resources, starts to write a play.

In the same lodging house is Mag, a slavey. She, in reality, is Elsie Le Roy, a leading woman of great note. But desiring a slavey part for the next season's production, she determines to get actual experience in a cheap lodging house. She meets Jim, becomes interested in him, and also in his play. She gives him considerable assistance and at last the play is finished. Jim takes the manuscript to the producer and anxiously awaits returns.

Meanwhile, in his own home, Frank, being



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accidentally wounded by the gambler, Burton, and believing that he is going to die, confesses to his father that he is the real forger.

The old man is heart-broken at the injustice to Jim and sends for him. Meanwhile Elsie Le Roy, in her true guise, has gone to the producing manager and had Jim's play accepted as a vehicle for herself the following season. Jim is delayed at home several days by the serious illness of his brother. Eventually, the danger being passed, he returns to the lodgings and finds that Mag has gone, leaving no address. The rehearsals of the play progress and Jim is sent for to meet the star, Miss Elsie Le Roy. He meets her at the theater, and she, believing him to be a cad in having deserted Mag, treats him coldly. He, however, admires her immensely, and tells her enough of his story and of his brother's sickness so that she half relents. A few days later Jim receives a note from the lodging house signed by Mag, requesting an interview. He returns to the lodging house. He squares himself with her and in the denouement, when she removes her apron, he finds that Elsie Le Roy and Mag are the same person.

IMP.

GETTING HIS GOAT (Nov. 9).—The cast: William Garwood, Violet Mersereau.

Bill, having decided on a day's fishing, casts his line into the river. A nibble on the line causes him to draw in his line quickly, and, to his surprise, a boot is caught on the end of his line. Violet and a number of girls are off for a picnic, and are scouting around for a desirable spot to spread their luncheon. Bill falls asleep and rolls into the water. He undresses himself and hangs his wet clothes on the bushes nearby. Then he jumps into the water to await the drying of his clothes. A goat from a nearby farm wends its way to the bushes and eats Bill's clothes.

Violet and the girls find the desirable location where the goat has just nished eating unfortunate Bill's clothes. The girls are about to enjoy their luncheon when a snake scares the girls away. Bill, seeing his opportunity, wraps the tablecloth about his body and starts to go home. Twilight having set in, a negro, who has just stolen a number of chickens in a bag, sees Bill dressed in the white tablecloth, thinks he is a ghost, and runs for dear life, dropping the bag of chickens. Bill picks up the chickens and again starts for home. A farmer, discovering his loss, starts on a hunt for the culprit, and sees Bill carrying the bag of chickens. He takes Bill to the sheriff, who, after listening to Bill's plea, starts for the scene of Bill's misfortune. They see the evidence of Bill's plight and release him. Left alone, Bill picks up the boot that he had fished out of the water and discovers a bottle inside containing a note requesting the finder to communicate with the writer at a certain address.

Violet, who wrote the note, is duly advised of Bill's intended visit. She confides in a number of her girl friends, who decide that she must dress herself up as an old maid. She follows out the suggestion. Bill calls on Violet. When he sees Violet in her old maid make-up he takes to his heels, followed by Violet. The chase leads through a field where a bull, angered by the color of Violet's dress, dashes madly after her. She is rescued from the maddened bull by Bill. During the chase Violet has lost part of her old maid's costume. She looks at Bill, who loses no time in capturing his prize.

NESTOR.

THOSE KIDS AND CUPID (Nov. 8).—The cast. Ray Gallagher, Billie Rhodes, Harry Rattenberry, Stella Adams, Neal Burns.

Ray arrives at his sweetheart's home fortified with a large box of candy. Billie, the girl, hears him coming, and the kid sister, ever on the alert, announces the arrival of sister's beau. Ray comes in and is bashful in the presence of the family. Thinking to break the ice, he offers the box of candy, which is passed around. Meanwhile, the kid sister has called in a neighbor's kid and the two come in just in time to see the box making its rounds. There is a wild scramble and they make a dent in the candy. Father at once takes his kid to task and gives her a spanking.

All adjourn to the parlor, while Ray and his girl play to fool the old folks, they succeed in getting many stolen caresses under the noise of the music. Finally father decides it is time for him and his wife to turn in and, sending the neighbor's kid home, takes his own upstairs. Before leaving he admonishes the caller that "office hours" are up at eleven o'clock. The kids get together again, and, sore because they got spanked for stealing the candy, decide to play a trick on the caller. They take the silverware from the room and fill Ray's overcoat pockets.

Ray and his girl, left alone, proceed to make love. The kids in the neighborhood are a mischievious lot and they tie the doorknobs of all the doors. The kids make a noise in tying the door of Billie's home—and father asks Billie if Ray is leaving. She says he has gone, and when father has returned to bed Billie and Ray sneak to the sofa, and in trying to keep quiet, both fall asleep. When the cuckoo clock makes a terrific noise and strikes two, they awake. Father hears them and Billie explains she had fallen asleep. Ray tries to sneak out, but the door resists his efforts to open and father thinks he is a burglar. When dad gets his old muzzle loader into action there is some fast action, and Ray breaks out at last but is pursued by the old man.

Just as the boy congratulates himself upon his lucky escape he is taken in by a cop and rushed to the station where the silverware is found on him. He is arrested. Next morning the silver is missed and father calls the station. The sergeant informs him that they have both the thief and the silver, and asks him to come to claim his goods. The kids arrive at this time and confess their trick. When father and the girl arrive at the jail, Ray gladly promises he will never stay out late again, so father secures his release.

FATHER'S LUCKY ESCAPE (Nov. 13).—The cast: Billie Rhodes, Ray Gallagher, Neil Burns, Harry Rattenbury, Stella Adams.

Neil is in love with a popular actress. Father, hearing this, remonstrates with his son for being in love with an actress, threatening to disown him if he continues. The actress has a host of admirers and one of the most ardent is the manager. That night Neil attends the show and his lady love looks better than ever. Father, in order to cool his anger, takes mother to the same show and, seeing the flirtation between their only son and the actress, are very much wrought up.

When the act is over the manager meets the actress behind the scenes and tries to "pan" her for encouraging Neil, but she spiritedly tells him to mind his own business. Neil arrives and takes the girl to a restaurant for refreshments. The manager follows them and his jealousy flames up when he sees the attention the girl pays to Neil. The actress, in order not to break with the manager, shows him some attention, and this gets Neil peeved. He leaves her. Arriving home, he and father have it out, and Neil is finally kicked out for good.

Not being a son of the "idle rich," he immediately looks for work. The first place he finds is a job as waiter and upon learning that it is the same place he has been patronizing he is undecided, but realizing his penniless condition he accepts. In order to keep the girl from finding out his low position he decides on a disguise. That night after the show the manager takes the actress to a cafe. It happens to be the one where Neil works. He sees them enter and a scheme to overthrow his rival immediately occurs to him. He takes their order, which he transfers to a brother waiter. The manager is peeved, but the girl insists on Neil joining them. They have a merry party and Neil insists on ordering only the best, and some of the rival's resentment gives way when Neil tells him that he is "standing" the bill.

Neil leaves on a pretext. He then resumes his disguise as a waiter and demands the bill. The manager is flustered and is forced to borrow money from his fair companion. She "gets wise" to Neil's disguise and between the two of them the manager's downfall is complete. Ray decides he will not take any more chances, so he marries the girl the next day. Neil breaks the news to father, thinking that perhaps he will relent, but on the contrary, father is angrier than ever. The actress then decides that she will take a hand in the game. She makes an appointment with father, who, although old, still enjoys a meal with a "chicken." The next night father takes her to the restaurant where Ray is waiter. The actress flirts with father, who places his arm around her. Ray throws the curtains aside and they are discovered. It is up to father to forgive them or take the consequences. He forgives them and takes them home to mother, who receives them with open arms. Father acknowledges that he has had a lucky escape.

POWERS.

INSET ODDITIES (On same reel as "The Prankful Ponies"—Oct. 21).—This film shows the tropical members of the insect world—the beautiful and the dangerous. It was filmed at the studio of Curator Raymond L. Ditmars of the New York Zoological Park. It shows first the scarabs of Egypt, then the luminous beetle, which, when tapped gently on the head, sends out a ray of light strong enough to take moving pictures by night with. Mexican women use these luminous beetles as ornaments at parties.

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HONOR THY HUSBAND (Two Parts—Nov. 12).—The cast: Sydney Ayres, Abe Mundon, Val Paul, Doris Pawn and Helen Wright.

Mathew King is the wealthy owner of a vineyard. He is about to be married to Flora Kellette, a pampered and petted girl. Her mother has bred in her a desire for expensive things, and she urges the marriage, for King is rich. Flora imagines herself in love with Frank Wolff. Frank is poor and she consequently refuses him. Soon after the wedding, Flora begins to find fault with the home her husband has given her. Flora, to lighten the dull life, invites her friends to week-end parties. The automobile parties overrun the place. Wolff, naturally, is a member of these parties, and Flora sees considerable of him. King sees them together one evening and learns that his wife married him for his money and that she is in love with Wolff.

King remains silent about what he has heard. His brother, Alan, a young business man is out visiting him and he discovers King in his grief. King finally tells his brother of his suspicions and of his determination to make his wife pay in full, and to uphold her part of the establishment as a wife should. His first step is to dismiss the guests his wife has at the house. Flora is chagrined and furious. King then dismisses the servant and informs Flora that it is up to her to do the housework and cook for him. The girl, at first rebels, and takes to her room. She even goes so far as to pack, intending to return to her mother; but she remembers that her mother is now entirely depending upon her for support. She finally submits in a grudging manner.

Mrs. Kellete, meanwhile, hears of the treatment her daughter is receiving, and rushes out to interfere. King terminates her interview with him abruptly. She rushes to her daughter again, and brings up the question of money. Mrs. Kellette needs a fresh supply. King interrupts the conversation by explaining that he is ruined. Mrs. Kellette urges her daughter to come with her, but Flora, disgusted with her mother's selfishness, refuses to do so. King takes his wife to live in a neighboring village, where he goes to work as a common vineyard hand. Wolff, meanwhile, has come into some money. He has heard Flora's treatment, and goes in search of her, intending to urge her to leave King and go with him.

King returns home one night to find his wife entertaining Wolff, who has asked Flora to elope with him. Both are fearful when King enters. For the moment King, neither by sign or look, lets on that he has overheard, and smiles and talks as if nothing had happened. Later in the evening King evidently prepares to leave the house, simply saying that he does not know when he will return. When King steps outside the door Wolff moves quickly to her side. She shoves him away and rushes to the door with a cry to call her husband back.

King hears the cry and knows that his wife has finally given her love to him. He turns back and takes his wife in his arms. Back in the room, he bears down upon Wolff and is only prevented from manhandling him by Flora. During this time, King, believing that his wife was learning to love him, and remembering her criticism of his former home, had a new house built. The story ends with him introducing the girl to the new place.

UNIVERSAL.

ANIMATED WEEKLY NO. 190 (Oct. 27).—Scalping the Indians.—Carlisle's celebrated football team defeated 45—0 by Penn State, Pittsburgh, Pa.

Tyler Statue Unveiled.—Daughter of 10th President of United States dedicates giant shaft, Richmond, Va.

"Joe" Cannon on Stump.—Ex-Speaker grows vigorous as he denounces country's Mexican policy, St. Louis, Mo.

"Smoking" Opium.—$100,000 pile of drug and pipes seized by police goes up in smoke, Los Angeles, Cal.

Universal Stars Set Fashion.—Latest creations made in America. By courtesy of Harry Collins. Subtitles: Skating Dress—White Georgette crepe and velvet, trimmed with natural oppossum fur. "The Promenade"—"Gros de Londre" trimmed with navy velvet ribbon and edged with taupe wolf. "The Ingenue"—Pink radium velvet and illusion tuille, shoulder strap and waist trimming of rhinestones.

Dedicating Masonic Temple.—Five thousand cheer as Scottish Rite's shrine is consecrated in solemn ceremony, Washington, D. C.

"Rookies" Save Chicago.—"Invading" tars who land on Lake Michigan's shores repelled by citizen soldiers, Chicago, Ill. Subtitle: Cavalry aid arrives.

Bury Wreck Victims.—Seventeen cadets, victims of disaster to British training ship, "Cornwall," laid to rest by comrades, West Thurrock, England.

Lord Mayor Reviews Jackies.—Royal Naval Division reviewed on way to join fleet, London, England.

French in Trenches.—How army works machine guns from safety, "Somewbere" in France.

On the Battle Line.—Germans in captured town, eating supper and hearing band concert, near the Argonne.

President Votes for Suffrage.—Students greet Nation's Chief as he arrives at polls, Princeton, N. J. Subtitle: Thanked for his vote.

Thirty Thousand March for Vote.—Army of suffragettes march up Fifth Avenue in giant demonstration, New York City.

Cartoons by World-Famous Caricaturist, Hy. Mayer.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 20—"Danger on the High Seas—Two Parts—Nov. 1).—Kitty, Count Frederick and the demented sailor are on the cliff of the South Sea Island, waving frantic signals to the yacht, a short distance out, when suddenly they find themselves surrounded by the blood-thirsty natives. On board the yacht the owner, looking through his glasses, sees Kitty, Frederick and the sailor being tortured by natives. He orders a number of his men to arm themselves and go to the rescue. The sailors succeed in rescuing Kitty, Frederick and the sailor to say nothing of the monkey, and take them on board the Princess.

In Gretzhoffen, Michael and his drunken friends turn the stately old palace into a modern cabaret. Count Sachio, after searching for several hours for both parts of the coin, fails to find the hiding place of the papers and, waiting his chance, succeeds in leaving Gretzhoffen. Upon returning to Grahoffen he reports his failure to his king. King Philip is enraged and orders Sachio to mobolize every available man, woman and child, if necessary, and be ready to take Gretzhoffen within a week.

After securely hiding her half of the coin and the charred papers which she had discovered in the old sailor's chest, Kitty puts on a fresh yachting dress given her by the stewardess, and goes above to thank the owner, Mr. Wyndham, for rescuing her. Arriving in the saloon she finds Count Frederick in one of Mr. Wyndham's suits. She is rather glad to meet Count Frederick again, for Mr. Wyndham's strange glances rather frighten her. In Gretzhoffen the Prime Minister sobers up and looks about for means of getting rid of the drunken guests with whom the puppet Michael insists on filling the palace. In Grahoffen, Sachio begins the mobilization of the troops and citzens of the little principality, and they lay in stores of arms and ammunition.

Alone in the saloon on board the Princess, Kitty is accosted by Mr. Wyndham. Her screams attract Count Frederick, who happens to be nearby. He throws the owner to the floor, and starts to leave the cabin with Kitty when he is stopped by Mr. Wyndham, who calls his sailors and orders Frederick and the sailor put in irons. Wyndham succeeds in locking Kitty and himself into his cabin and starts taunting her with her helplessness, not realizing that at that moment Count Frederick, in the hold below, has succeeded in freeing himself. Disarming one of the deckhands, Frederick leaves him in charge of the old sailor, while he goes above and forces the wireless operator to send a message to the Prime Minister of Gretzhoffen, telling him that he is on board and to send a boat to meet them. This is seen by one of the mates who rushes to the cabin, and, pounding on the locked door, tells Wyndham's of Frederick's escape. Wyndham at once forgets about Kitty for the moment and orders Frederick again put

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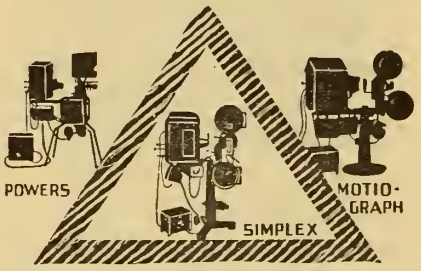

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in chains. Then, returning to the cabin, he locks the door, facing helpless Kitty, and advances toward her as the episode fades out.

THE BROKEN COIN (Episode No. 21, "A Timely Rescue"—Two parts—Nov. 8).—Kitty on board the "Princess" is locked in the cabin with Wyndham, the owner. Realizing Kitty's helplessness, Frederick, in the boiler room of the ship, tries to loosen the chains that bind him, in order to get to Kitty's rescue, but to no avail. In Gretzhoffen, the Prime Minister receives Frederick's wireless message and with a few soldiers boards a speedy yacht and goes in pursuit of the Princess. In Grahoffen, Sachio and King Philip succeed in mobilizing an overpowering army and decide to enter Gretzhoffen by way of a channel, to avoid discovery of their intended attack upon the little kingdom.

On board the "Princess" Kitty is forced to submit to the advances of Wyndham. Suddenly Wyndham hears the approaching yacht with the Prime Minister and is forced to give up his hold on Kitty. Boarding the "Princess," the Prime Minister and soldiers demand Kitty's release. Frederick and the old sailor depart with them toward the little kingdom of Gretzhoffen, not realizing that on the same sea within a very short distance of them King Phillips and Sachio are bound toward the same port, bent on the destruction of the town. Kitty, Frederick and the Prime Minister are nearing the port of Gretzhoffen, when the accidentally learn of Sachio's intended attack. They succeed in arriving in Gretzhoffen in time to scrape together what they can of the army and get to the fort in time to repel Sachio's attack.

A battle follows, in which Sachio and his army get the worst of it. Sachio watches his opportunity and leaves the battlefield for the palace of Gretzhoffen, hoping to find the hiding place of the jewels and treasures before Kitty and Frederick arrive there. His departure is noticed by Kitty; she informs Count Frederick, and together they leave for the palace, arriving in time to corner Sachio. Frederick hands Sachio a sword and, taking the other, they start fencing. In the scuffle, Kitty succeeds in getting Sachio's coins. Sachio remarks that they are no good, but she surprises both Sachio and Frederick by taking from her blouse the other half of the coin. Sachio starts for her, but is stopped by Frederick, who allows Kitty to start for the torture chambers with the real coins to find the secret place of the treasures of Gretzhoffen. At this point the episode closes.

JOKER.

A DAY IN MIDLAND BEACH (Oct. 30).—Tweedledum is about to take a bath in his bachelor apartments when he receives a note from Elsie, his sweetheart, asking him to meet her on a certain boat that leaves for Midland Beach. He forgets to turn off the water in his haste, is knocked down by a bicycle and lands on the cowcatcher of a trolley car. The conductor forces him to take a place in the car, where he tumbles all over the passengers, and just as the car is going over a bridge an irate passenger throws him into the water. He sails on his valise to the pier where he meets Elsie.

On their way to Midland Beach the boat is blown up by a floating bomb and Tweedledum and Elsie cling to the life-saving valise till they reach land, where they meet further trouble while Elsie is trying to dry her clothes, having modestly retired for that purpose behind some convenient bushes. A country booh palms himself off as a local sheriff and is only pacified by the handing over of a liberal graft. Finally the couple arrives at Midland Beach, where they take in the sights. They take a ride on a Ferris wheel, from which Tweedledum falls. Elsie insists on going in bathing and after waiting for some time for Tweedledum to join her, she finds him, to her utter amazement, taking an improvised bath in his valise.

Tweedledum suggests they take their lunch al fresco, and improvises a table. He opens the handbag hurled after him from the trolley car and extracts all sorts of feminine wearing apparel. This leads to a lovers' quarrel and Elsie leaves him. Sadly Tweedledum wends his way home, to find the entire bathroom submerged, owing to his failure to turn off the faucet. Despondent and tired of life, he plunges into the water and disappears.

TWENTIETH CENTURY SUSIE (Nov. 6).—The cast: William Franey, Milburn Moranti, Gale Henry, Charles Conklin, Lillian Peacock.

Farmer Stickney receives a letter from his sister, Susanne, whom he has not seen for twenty-five years. Ezra Snuck, the "ladies" man" of the village, happens in as Stickney is reading the letter, and learns that she is coming to take charge of her brother's household. Stickney, pointing to the picture, which was taken a quarter of a century ago, when the sister was only eighteen, says, "That's Susie." Ezra falls madly in love with the picture, and confiscates it. Susie is now an old maid of forty-three. The male contingent of the village have, in the meantime, received a glimpse of the photograph, and are as badly smitten as Ezra. Vinnie, who has held Ezra's heart up to now, suddenly finds herself supplanted by another. The other girls are also cast aside by their sweethearts.

Susanne, with her parrot and cat, alights, but not one of the men who have gone to the station to escort her to her brother's home, pays any attention to her. All are looking for the pretty original of the picture. In the meantime Susanne arrives at Stickney's home. Stickney is surprised at her coming alone, and tells her of the welcoming committee. As they are talking, Ezra and the farmers arrive to report the non-arrival of "Susie." Upon learning Susanne's identity, one look at her suffices them, and they beat a hasty retreat. Susanne is pacified by her brother, who explains that they were "jest bashful." Later that day, Sam Higgins, Susanne's sweetheart of a quarter century ago, returns to the scene of his boyhood. He meets Susanne; their old affections are revived, and she soon consents to become Mrs. Higgins. Vinnie and the girls decide to pay the boys in their own coin, refusing to have anything further to do with them. Realizing that they have Ezra to thank for their predicament, the farmers give him a good ducking in the river. The last we see of Ezra, he is sitting on the bank of the river, drenched to the skin, savagely tearing into bits the picture of his "Susie."

VICTOR.

PROMISSORY NOTES (No. 1, "Little Stories of Real Life"—Nov. 12).—The cast: Mr. Alice, Peggy Cordray, Ray Russel, Alva Blake.

James Cuthbert, a rising young Wall street broker, is so busy trying to make money for his extravagant young wife, that he has forgotten that a woman needs love and companionship as well as clothes and jewels. His wife, not finding the attention she requires at home seeks it elsewhere, and Jack Mason, a supposed friend of Cuthbert with more money than principle, supplies the necessary requisites. The wife, while thoughtless, is not bad, and keeps Mason at arm's length. This only makes the game more interesting for him, and, to gain his point, he promises her that if she ever needs anything to come to him for it.

Cuthbert, in a moment of money stringency, borrows from Mason on a promissory note, payable in a certain length of time. The note falls due, and Cuthbert is unable to pay. Mason sees his opportunity and refuses to extend the time limit. The wife, seeing her husband in trouble, suddenly discovers that she loves him, and recalls to Mason his promise to help her. Seeing his chance, he agrees on condition that she meet him that night at his office. That same night one of the little shadows of the underworld decides that the office may perhaps yield six months' board and lodging, and enters by the most convenient way—by the fire escape and window. He no sooner gets to work than Mason comes to keep his appointment with the wife, and the shadow takes refuge in the closet. The wife arrives, and discovers that Mason's promises are worthless.

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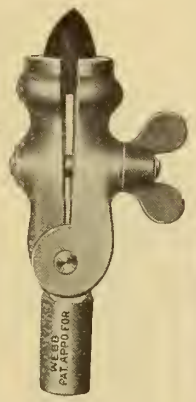

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In the meantime, Cuthbert receives a telegram from his business partner saying that if he can stall Mason off for another day, all will be well. Cuthbert goes to Mason's home and learns from his servant that he is at his office. He gets to the office just in time to hear his supposed friend making violent love to his wife. Forgetting money, promissory notes, and all, he breaks open the door and denounces both of them. The shadow in the closet then decides to take a hand himself. He opens the door and tells them all what he thinks of them, especially Mason. Then, just to show that he controls the situation, he burns the promissory notes and makes a graceful exit. The result is a reconciliation—between wife and husband, and the discomfiture of Mason.

L-KO.

SILK HOSE AND HIGH PRESSURE (Nov. 10).—The cast: Billie Rhodes, Gene Rogers, Henry Bergman, Alic Howell, Louise Orth.

A fire hose with 100 pounds pressure, some silk hose of summer weight, a theater, the police officer, and two bachelors who flirted to excess, were the disturbing elements in the story. A new wife, who had been an actress and had too many callers, was the cause, and a man shooting up in the air on a stream of water was the effect.

There were other effects just as striking and more numerous. It all started when the actress-wife gave a midnight party to her former associates and Bill and Mr. Jowlish tried to horn in on the revelry. Her husband also thought he was going to have a quiet little party with Violet Vere de Vere, the soubrette, but she invited him to the same one his wife was giving.

As is known, meetings like this lead to murder. The killing started with mere pistols, but rapidly branched out until fire hose, silk hose, cops, explosions, geysers and volcanoes were in the itinerary. Never since have the bachelors flirted, nor the wife given parties. And also never since has the police captain talked to actresses.

Mutual Film Corp.

FALSTAFF.

TILLIE THE TERRIBLE TYPIST (Oct. 25).—The cast: Violet Horner, Riley Chamberlain.

Tillie, the typist, was beautiful, and had many admirers. Her favorite was a young man whose only duty in life seemed to be to smoke cigarettes; a second was an aged merchant who lived by renting dress suits and fancy ball costumes, while the third was a rich and arrogant plumber. Tillie's mother liked the plumber, and Tillie accepted him; the fact that he bought an enormous diamond ring, such as only plumbers could afford to buy, having some effect upon her decision. He also presented her with a locket, containing his picture and a lock of his hair.

Tillie attended a ball with the cigarette-smoking youth, wearing a gown that the costumer had loaned her free of charge. The young man had a dress suit from the same place, but he had to pay for it. During the evening Tillie told her admirer of her engagement, and to soothe his sorrow handed him a locket, saying: "Keep it to remember me by. It contains my portrait and a lock of my hair." These were the same words that the plumber had uttered, and it was the same locket, for thrifty Tillie had thrown out the plumber's hair and picture and substituted her own. When the dress suit was returned the costumer found her locket and lamented. Then the plumber called to hire a dress suit to be married in, and proudly exhibited the portrait of his fiancee.

The costumer was a wise old owl. He gave the plumber the suit, saying that only one man, the cigarette youth, had worn it, and he slipped the locket back into the pocket. The plumber found the locket, and rushed off to have it out with Tillie, the costumer following. His rival and the girl were chatting at the door of her home. The youth ran for his life, uttering loud cries, and the plumber demanded the return of his engagment ring. He was vociferously indignant when Tillie told him that, knowing him to be an "injun giver," she had "hocked it." So the plumber gnashed his teeth and departed. The costumer, who had watched affairs from the background, now came forward. He gently told the girl that he had come to offer her his heart and hand. The girl looked him over critically. She had lost her job and her other sultors, so Tillie accepted the costumer.

THE SOAP SUDS STAR (Oct. 28).—The cast: Carey L. Hastings, Reginald Perry.

Some of the vaudeville manager's "star acts" had failed to make good, others were still detained abroad. The manager called his press agent in, scolded him and ordered him to secure a vaudeville team, adding that "they must be extremely funny and extremely cheap." Within a short time the agent returned and proudly announced he had found "an absolute novelty, and a joint salary of $15."

"I dodged all the agencies," he explained, "and down on one of the side streets I ran across an old-time ham actor. I followed him. He went into a laundry and tried to get his duds out without paying for them. Well, the woman who ran the joint was a regular comedy queen. She didn't say much, but she certainly was full of 'pep.' She nearly wrecked the laundry with that actor, and I never laughed so much in my life. When I offered them an engagement the man balked, but the woman accepted for both of them, saying he could work out his laundry bill anyhow."

The manager tried the act out, and it made a big hit. The morning papers gave much space to the "Soap Suds Star," Sophie, the laundress. Much to his dismay, however, the press agent found the manager in an extremely bad humor.

"It's all your fault," he said bitterly. "You get me to hire amateurs, and now they are going to be married, and quit vaudeville for the classics."

"I think it a dandy idea," said the agent. "Sophie as Juliet would coin money for any manager. Why not try them out in the balcony scene?"

The manager, impressed, retained his "Soap Suds Star," and his leading man. Sophie's bad temper, however, spoiled her artistic career. She was on the job as Juliet, all right, but Romeo nearly missed the performance, and when he did appear he wore his street clothes, explaining with an alcoholic smile that he had been out with the boys and really had no time to dress. Sophie left her art to chastise him, but after a lively chase he escaped by leaping into the river, and the one-time actress returned to her laundry, believing she was a widow. But her husband came back and Sophie forgave him. Then, finding that his clothes had been well sprinkled in the river, she ironed him out, and gave him a life position in the laundry.

FILM FAVORITE'S FINISH (Nov. 11).—The cast: Louise Emerald Bates, Frank Goldsmith, Frances Keyes, Riley Chamberlin and Lindsay Morrison.

From the Atlantic to the Pacific the players of the Climax Film Company were known as "The Happy Family." Everything went along beautifully until T. Dorincourt Withers, a motion picture idol, joined the company. Women idolized him, and this made him most unpopular with other members of the company. Withers was made leading man and he refused to talk to anybody except "the leads." He paid much attention to the women of the company, and took an interest only in those parts in which he was to appear alone, in "close-ups." An indignation meeting was held, and action decided upon.

It was the character man who rose to the emergency. On a day off he happened to pass a country estate just in time to see its owner, a wealthy society leader, depart, leaving the house unguarded. As she stepped into her auto, she dropped her keys, and an idea struck him as he picked them up, "what a dandy way to bring woe to Withers." The enthusiastic support of the company was easily engaged. An auto drove up to the studio, and the card of Mrs. Van der Gordon, New York and Newport, was brought to the star, who did not recognize in the "footman" one of the members of the company. The star hastened to the auto and gladly accepted the gracious invitation of Mrs. Van der Gordon to take a ride. He did not know that "Mrs. Van" was really the character man made up. She took him to her home, men-

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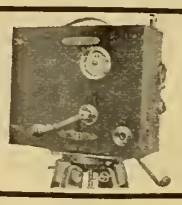

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tioned that she was going away for a long trip, and urged him to take possession of the place. He did so, and was impressed with the calibre of servants she had, two extremely pretty maids and a solemn butler, all members of the picture company but cleverly disguised.

The star moved in on the spot, and unknown to him the servants moved out by the basement door. A little later the police called, having been notified that burglars were in the house. The real Mrs. Van der Gordon came back and repudiated him, and he was led off to jail. He did not remain there long. The authorities let him out, believing the plea made that he was simple-minded, a plea which the members of "The Happy Family" most enthusiastically endorsed. But his brief incarceration had a sad effect upon the star's nerves, and he went to his father's farm in Kansas to recuperate.

THANHOUSER.

THE CONSCIENCE OF JUROR NO. 10 (Two parts—Oct. 26).—The cast: Wayne Arcy, Ernest Howard.

His love for his wife means more to Milton Calhoun than his honor. He racks his brain to find some way of sending her to the mountains where she shall regain her health and be able to care for their baby girl. Then Jacob Morris, director of the Scoville bank, offers Calhoun bribe money if he will help convict Jonathan Moore, the bank president, indicted for false financial statements on the eve of failure. Calhoun does not stop to go into the merits of the case. He sees within reach only the long desired opportunity for Mary, his wife—and accepts the bribe.

Then comes the trial. As the case progresses, it becomes more and more clear to Juror No. 10 that the president is innocent. Still Calhoun holds out doggedly. Telling his counsel that he must get some air, Moore hurries out of the courtroom and down to the river. In the jury room things are at a standstill. Calhoun, gazing from the window, trying to think only of his sick wife, notices a boat drifting down the river. In it lies a sleeping child. Presently the youngster wakes. Her doll falls over the side of the boat, and in an effort to get it she tumbles headlong into the water. With a wild cry, Calhoun flings himself out of the window. But the bank president is before him. Calhoun receives from Moore's arms his half-drowned baby girl. A little later, in the courtroom, Calhoun makes a clean breast of everything. Moore takes pains that Calhoun and his wife shall lose nothing by the confession of the tenth juror.

THE FISHERWOMAN (Oct. 31).—The cast: Inda Palmer, H. E. Herbert, Geraldine O'Brien.

The Fisherwoman was a dominant force on the busy island. Unaided she had built up a large business. She employed many fishermen, and grew wealthier year by year. She sent her son to college, and was delighted when he told her, after graduation, that he intended to help her in the work. Contact with the world, however, had spoiled him for a narrow life. The mother divined his secret, although he tried to hide it. "You have your own life to live, my son," she said, "and I would not keep you here." The son's progress in business was rapid. One day word came from him that he was married, and he sent his mother the picture of his bride.

Time passed, and the son wrote more and more infrequently. The mother believed that the wife was to blame, and although they had never met, she began to hate her bitterly. One day, standing on the beach, the Fisherwoman spied an overturned boat, well out to sea. Clinging to it were a man and a woman. She rowed out to the wreck, but before she could reach them the man had disappeared under the waves. She rescued the woman, however, and on dragging her into the boat recognized her son's wife. The younger woman was exhausted from her terrible experiences, and for several days raved in delirium. The Fisherwoman learned that she and her husband had gradually drifted apart. The wife had gone on a yachting trip with some friends, among whom was a young man who paid her much attention. He had induced her to run away with him. And the man had been drowned.

The husband was telegraphed to, but he was out of town and it was some time before he could be found. The mother's message said the wife had come to pay her a visit, and had been suddenly taken ill. But before he arrived the mother told the wife that she knew everything.

The wife was not wicked—she was simply weak. She had not really loved the other man, she had only yielded to his flattery. She was thoroughly repentant, and pleaded for another chance. And the Fisherwoman saw that she got it. The husband never knew.

IN BABY'S GARDEN (Nov. 14).—The cast: Thomas A Curran, Carey L. Hastings and Helen Badgley.

The Kidlet wanted a little garden all of her own, just like the gardener's little boy had down in a little patch in a corner of her mother's great big grounds. Her governess told her how big things always grew from little ones, but when she tried to raise a new set of dishes by planting the pieces of a broken dish, she soon found out that this was not always the case. That was all before her big uncle returned from Africa. The uncle gave the Kidlet a lot of pretty things, like dolls and beads and all that, but the Kidlet wondered why uncle and mother made such a fuss over one little bag of beads which they put in the wall safe, and paid so little attention to her own, which were so much prettier. She would have been much enlightened, though had she been able to realize just what it meant when uncle told her governess and her mother one day that "Those South African diamonds are worth many thousands of dollars and represent my fortune." Not realizing this, and having a chance one night when her mamma left the safe open to take them without anyone being the wiser, she took them, intending to plant the diamonds.

There was a lot of trouble when mamma found the diamonds were gone, and the governess, who was left in the room by the Kidlet's mother with instructions to close the safe, was blamed. The governess had closed the safe, but she had not been looking when the little one peeped into it and found the shiny "beads." There was an awful row about something, which the Kidlet did not know about, right beside the little one's garden. She thought that she would stop it, so she told what she had planted.

Mamma and uncle both rushed over to her garden and they didn't leave much of it after they got through digging up the pretty, shiny "beads." Then they rushed off, saying they were going to bring the governess back, and would have left the Kidlet all alone, if she hadn't begged to go with them. They found the governess all alone, and she was looking mighty sad, but got happy when they told her about what Baby had been doing in her garden. Everybody kissed everybody all around, except uncle didn't kiss the governess, though he looked like he wanted to. Mamma hurried Baby off so that the others could be alone, and what do you think? Mamma leaned down and whispered for her not to look around, for uncle was telling the governess she must come home and be his wife. Baby didn't quite understand it all, but anyway, she's glad the pretty governess is coming back to help her make another garden.

AMERICAN.

ALICE OF HUDSON BAY (Two parts—Nov. 8).—The cast: Edward Coxen, Chas. Newton, Winnifred Greenwood, George Field, Lizette Thorne.

John Gale, a trapper, lives in the Canadian backwoods with his daughter, Alice. He discovers Ralph Martin stealing from his traps. A fight follows, in which each recognizes the other as a fellow clerk in the East twenty years before, when Gale was accused of murder. He was innocent, but the evidence was against him and he fled with his daughter, Alice, whose mother was dead.

Martin reminds him of the past and makes his home with Gale. He forces his attentions on Alice and she repulses him, being engaged to Frank Moss of the Canadian Mounted Police. Gale refuses to help Martin and the latter secretly notifies the police of Gale's whereabouts. Frank is sent out to arrest Gale, which he does in spite of Alice's pleadings. She breaks their engagement.

Alice follows them to the jail and manages to release her father. They both make their escape to the distant gold fields. Frank is dismissed for allowing Gale to escape. Gale makes his home in a deserted hut in the mountains. Unknown to them, Martin is placer-mining nearby. One day while out together Gale returns home, leaving Alice, who is discovered by Martin. He forces his attention; she screams and is rescued by Frank. In the fight, Martin is hurled from a cliff and mortally wounded. On his return home, Gale is arrested by the police. Before dying, Martin confesses to the murder of which Gale is accused. Gale is freed. Alice and Frank are reconciled.

TO RENT FURNISHED (Nov. 12).—The cast: Vivian Rich, Walter Spencer, Harry Edmonson, Bessie Banks.

Kate Proctor and Billie Tilton are in love. Billie is so sure of Kate that he procures a marriage license, thinking to persuade Kate to marry him at once. Kate becomes angry at Billie's sureness and says she will never even speak to him again. Reverend and Mrs. Jones, who own a pretty little bungalow in the hills, decide to rent their home furnished during their vacation. Kate arranges with Mrs. Jones for the bungalow. Meanwhile Rev. Jones lists the house with a real estate agent. Later, the agent's office boy is notified that the place has been rented, and he leaves a note to this effect for the agent. The note is blown from the desk. The agent rents the bungalow to Billie, who goes to take possession.

Kate, an artist, has left the house to make some sketches, and Billie arrives during her absence. Thinking her effects are those of the owners, he gathers them up and lays them away. When Kate returns to the house and finds her things gone she thinks she has been robbed. Then her troubles start. She finds the telephone disconnected, the gas turned off and lights will not burn. Billie returns and enters the house with his key, but cannot get into his bedroom. Kate thinks he is a

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burglar as he tries to enter a window. When she discovers it is Billie, she believes he has followed her to her retreat, and is further angered.

Billie accepts the situation, and goes to the kitchen, where he is able to turn on gas and the lights, and starts cooking. Kate, lured out of her stronghold by the odor of food, accepts Billie's explanations and they make up. Just at this point the Joneses, having learned of the double renting, return to straighten things out. Their advent is opportune, as Billie produces the marriage license, and the reverend gentleman performs the ceremony, thereby enabling the happy young couple to take over the lease jointly and live out their honeymoon in the bungalow in the hills.

BEAUTY.

HER ADOPTED FATHER (Nov. 9).—The cast: Frank Borzage, Estelle Allen, Lucille Ward, Rosemary McMackin, Wm. Carroll.

Ed. Harte, a gay and dissipated young bachelor, is the despair of his valet, Jenks. Marion Cosgrove, a young widow, forced by circumstances, places her little daughter, Sue, in the care of Mrs. Grumpus, who is addicted to drink. Little Sue is treated right except when her guardian is intoxicated. One day while drunk she abuses Sue, who runs away. She comes across Hart, who is leaning against a lamp post, unsteady from the previous night's debauch. Sue sympathizes with him and starts to lead him away from a policeman, telling him that Ed. is her father. The policeman follows them to Ed.'s home, where Sue is taken in. Jenks is astounded. Sue promptly takes a bottle of liquor away from Ed. The two men are perplexed and finally decide to keep Sue, being unable to find her mother. Sue transforms Ed. into a better man.

Mrs. Grumpus was sent to jail for six months, and Sue's mother is unable to find her daughter. She eventually locates the child, but Sue refused to go unless Hart and Jenks accompany them. Hart has a better plan. He proposes that Sue's mamma stay with him. Mamma consents and the new home is made happy.

ALMOST A WIDOW (Nov. 13).—The cast: Frank Borzage, Neva Gerber, Lucille Ward, William Carroll, Beatrice Van.

Jack White, a bachelor, is invited to spend his vacation with his friend, Joe Smith, at Sea Hurst. He accepts the invitation. Henrietta Jones and her niece, Edna, also go to Sea Hurst for their vacation, occupying the tent adjoining Jack and Joe. The Widow Millionhucks arrives at Sea Hurst. Joe and Edna fall in love with each other. Henrietta falls in love with Jack, who meets the Widow Millionhucks. She is pursued by several suitors, but Jack wins her affections.

While Henrietta is sleeping, Joe secures a marriage license for Edna and himself, Henrietta being opposed to his suit. That night Henrietta, being frightened at a rat, ran from her tent and threw herself into Jack's arms, he being attracted by her screams, rushed out in his pajamas. Sid, the owner of the tents, appears and demands the reason of the unusual situation. Henrietta announces that she and Jack are to be married. Jack is horrified as Sid speaks of arresting him. Sid sends for a preacher, and Jack flees to the beach in a wild attempt to escape, the others following. Jack eludes his pursuers in the water. The minister arrives and Joe and Edna suddenly decide to get married. Henrietta returns and is furious at what has occurred. Jack captures the Widow Millionbucks, while Henrietta goes into deep mourning.

CASINO.

ZABLITZKY'S WATERLOO (Oct. 31).—The cast: Jean Pierre Pierard "Budd" Ross, Jennie Nelson, Helen Hart, H. Stanley Marie Wierman, S. Rice, Marie Jansen, Fay Stuben, Jules Cluzetti, A. F. Baus, Cissy Fitzgerald.

Being the wrestling champion, Zablitzky believes that the deference paid him is due to his own great personal charm. He imagines that every girl is in love with him. One girl does lose her heart to the great big mountain of muscle and foolishly sends him a note after seeing him win a championship bout. She says that she will be on a certain bench in the park the next afternoon at three, wearing a white chenille dress. Being a wrestler and not a clerk in a dress goods department, the wrestler has not the least idea in the world what a chenille dress looks like. He knows from his admirer's letter that it is white. Consequently every pretty girl dressed in white who approaches the park bench about three o'clock is the object of his attention.

The first girl has her face hidden by a parasol. When Zablitzky accosts her he finds to his dismay that she is extremely homely. Fortunately his cheap-sport friend, Squid, happens along, and the wrestler unloads the unprepossessing female on the much-disgusted Squid. Zablitzky has led them some distance from his rendevous, and he hurries back to find his charmer. The next two girls in white resent his attentions, and then poor Zablitzky is between two fires. Two pretty girls in white appear, and each takes a seat near him. Squid in the meantime has put his ugly girl on a car and jumped off just as the conductor was closing the safety gates. He arrives and insists on having one of the two girls in white. Zablitzky is unable to get rid of him and finally lets Squid toss up with him to see which gets which. Squid's girl runs away, and Zablitzky has trouble keeping his little friend from stealing the girl he has won by the toss.

The girls whom Zablitzky has accosted return with their "gentlemen friends." These Zablitzky has no trouble in putting to flight. The wrestler is getting along famously with his new girl—who is the one who sent the note—when his wife appears. She is a frail little woman, but she goes after Zablitzky like a tornado. What she does to him makes her wrestling champion of the world. When she has cleaned up the park with him she introduces him to the baby carriage she has been pushing and starts him toward home pushing the carriage. There is a final fight when the girls and their admirers and some followers and even a policeman appear again. Mrs. Zablitzky doesn't wait for her husband to get into action. She seizes the policeman's club and disperses the crowd. Then she starts Zablitzky on his way again.

DOES ADVERTISING PAY? (Nov. 7).—The cast: Mr. and Mrs. Tom Waters, Glenmore "Stuffy" Davis, Henry W. Pemberton.

Whenever an actor doesn't get publicity he makes a howl to the manager that he is going to quit. When Johnny and Emma Murphy descended on their manager and threatened to "blow the show" unless they received more publicity, he thought they were in earnest and immediately insisted that the press agent get busy.

"Stuffy" Davis, the press agent, had a great thought. When he told it to the Murphys, they agreed with him. His plan was to rent a baby and have it sent to Mrs. Murphy with an anonymous note asking her to adopt it. Then the reporters would be tipped off to the story, and the papers would give large space to the kind-hearted actress and her husband, who had taken in the little waif.

From Mrs. O'Hara, a washerwoman, "Stuffy" secured the necessary infant. It was left at the hotel in a basket. The reporters came in droves and gave the Murphys thousands of dollars of free publicity. Trouble didn't start until bedtime. The baby began to cry. Soon the guests in the next rooms began to protest. Then all the guests on the corridor began to telephone the night clerk angrily as the leather-lunged infant made night hideous with its bawling. The Murphys were not used to children. Although they walked it up and down they couldn't quiet it.

At last the night clerk, backed up by the indignant guests, asked the Murphys to leave. A fight started, of course, as the vaudeville team objected to being turned out into the cold at 4 a. m. But out they went when the police arrived. Murphy made such a fuss about it that they were all carted off to the police station.

Mrs. O'Hara was to have had her baby back at nightfall. As it was not returned, she hastened to the police station early in the morning to make a complaint. There she found her baby, and the deception was uncovered.

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TO OUR READERS.

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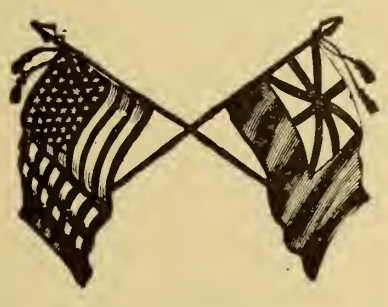

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MUTUAL.

MUTUAL WEEKLY NO. 44 (Nov. 7).—Tusla, Okla.—$200,000 goes up in smoke. Lightning strikes big oil tanks, causing enormous loss.

Brooklyn, N. Y.—New junior police brigade organized. Brownsville district jubilant over new force.

Boston, Mass.—U. S. S. "Nevada" goes into commission. Big dreadnought leaves here on first trip to Brooklyn navy yard.

Galveston, Tex.—A novel wedding. Geo. Murdoch, city fireman, and Miss Madge O'Dowd are married in new automobile fire engine.

American Railway Cars for Russia.—Will go via Vladivostok.

Seattle, Wash.—The S.S. "Saiki Maru" loads cargo of cars consigned to Russian Government.

Latest Paris Fashions.—Photographed in Itallan Gardens of Hotel Biltmore. (Courtesy of J. M. Gidding and Co., 5th Ave., New York City.)

Provincetown, Mass.—British submarine L-4 passes test. Built in this country, but will be interned until after the war.

Fairbanks, Alaska.—Silver fox and sable worth their weight in gold are raised by Jos. Sterling for eastern markets.

War Dogs for France.—Alaskan wolf dogs for Alpine service. Nome, Alaska.—The Allies buy 106 dogs to displace horses as transport animals.

Washington, D. C.—Mr. Ellco Arredondo (with derby hat), Mexico's new Ambassador.

New York City.—Elephants on park outing. "Mrs. Powers" and her little daughter, "Chin Chin," on way to grass feast in Central Park.

San Francisco, Cal.—Henry Ford and Thos. A. Edison are greeted by Luther Burbank on their arrival here to view the Exposition.

Washington, D. C.—Stately edifice dedicated by Masons. Distinguished Knights of the Scottish Rite accept new Temple.

New York City.—Gaumont players sail. Popular screen actors playing in Rialto Star Features, on Mutual Program, leave for winter studio in the tropics.

La Conner, Wash.—Gov. Ernest Lister speaks at dedication of a new bridge here.

New York City.—Human question marks give smug Fifth Avenue vivid object lesson. Eugenic society opens nation-wide campaign for perfect marriages.

Latest War Pictures.—By courtesy of the French Union of Cinematographers: Zig-zag trenches in the cover of the forest. Behind the trenches. Barbed wire entanglements. The forest roads are reinforced and widened. Gunners constantly watch the enemy's trenches to avoid a surprise attack.

MAJESTIC.

ON THE BREAD LINE (Four Parts—Oct. 13).—Joe Benton, a foreman of a gang of bridge builders, is sent on a job of bridge building on a new railroad through farming country. He saves the life of Bessie Waters, when she loses her oar and her boat is dashed against the river abutment of the new bridge. Joe Benton employs a young local blacksmith (who is in love with Bess) on the bridge. Joe vanquishes the blacksmith in a fight, and marries Bess in the spring. Their wedding day begins in sunshine, but ends in a down-pour of rain that begins during the ceremony. The superstitious country people look upon this as an evil omen. The bridge job being finished, Joe is promoted to the foremanship on the job of erecting a skyscraper in a big city. Matt Kelcey, the disappointed suitor, embittered at Joe, is also employed on the city skyscraper work. He drops a piece of iron on Joe at dusk. Joe is laid up and his savings exhausted. Bess gets work in a store, but her beauty attracts attention and she is offered a position as a cloak model. In the new position the example of some of the other models and the constant temptations cause Bess to permit herself to do indiscreet things.

Matt Kelcey, employed on a job repairing an elevator in the big wholesale cloak house, recognizes Bess as she leaves the show room with an attentive buyer. Bess is now deceiving the convalescing young husband by telling him she has to work at night—one lie leading to another, regarding her new fine clothes, etc. Matt calls at the tenement and affects a reconciliation with the good-natured Joe, who has never suspected Matt was the enemy who injured him. Matt sows the seeds of distrust of Bess in the mind of Joe, and Joe, seeking to verify his suspicion, finds a note Bess has received. Now able to get about and almost fully recovered, he follows Bess to the gay tango restaurant she is taken to by an admirer. On a specific occasion she has told her husband she will be working late. He confronts her and strikes the man she is with. The actions of Bess kills all the ambition in Joe and he becomes a drunkard. As he descends Matt descends with him.

Meanwhile, the contrasting progress of Bess along the primrose path is shown. She prospers in luxury and the gay life she has chosen. Joe finally joins an agitator's "Army of the Unemployed." His rude eloquence, augmented by the fundamentals of his self-sought education, make Joe a leading figure in the demonstrations of the unemployed. He is arrested with the others, and his dramatic recital of the wrongs of the poor and oppressed and denunciation of the sinful luxuries of the unthinking rich, attract the attention of Mark Kingsley, a rich and handsome young merchant and man about town, who is a friend and fellow-club member of the police magistrate. Kingsley becomes interested in Joe and gives him good clothes, money and his card, telling Joe he will secure him employment. Kingsley returns to his apartments and tells his mistress, who is Bessie, of the man he is going to save from one abyss, and tells her his name. Bessie shows signs of agitation and suggests that he be sent to the far West.

In his new clothes, the night before he is to meet Kingsley, his benefactor, Joe meets Matt Kelcey and tells him of his good luck and gives Matt money. But Matt is obsessed with his hidden hatred of Joe, tells some gangmen that Joe has money. The thugs sandbag Joe, taking his new clothes off him, dress him in old ones, and leave a bottle of whiskey beside him. He is sent to prison. When he is released he seeks out Kingsley, but the latter, believing him worthless and a hopeless drunkard, will have nothing to do with him. Joe falls to his lowest. He becomes a shambling wretch on the bread line and a sodden and trembling hanger-on around missions. He becomes converted and labors for good among the unfortunate wretches. He ministers to a dying gunman after a gang battle, who confesses to Joe that he was one of the assailants who sandbagged and robbed him at the instigation of Matt. He also tells him how Matt betrayed to his pals all the evil he had done to Joe. The gunman dies, and Joe searches for Matt and finds him. He strangles the wretched Matt, after a struggle, and casts the body into the tide.

A month later he is again in rags, and seeking a precarious livelihood calling carriages in front of the theaters at night. One night as he opens the door of an auto, he gives a great cry when he sees Bessie, his erring wife, and the fur-coated millionaire is his philanthropic benefactor. The woman screams and faints. The man slams the door and orders his chauffeur to drive on. Joe rushes in front of the automobile out in the street as it turns to dart away, and is struck down. The police halt the car, and the next day a small item in the newspapers tells of the death of a tramp-taxicab caller at the theater, stating further that the tragedy has prostrated "Mrs. Kingsley," and that her husband, Mark Kingsley, well known for his charitable tendencies, will see that the unfortunate man receives a Christian burial.

MUSTANG.

MAN TO MAN (Two Parts—Nov. 12).—The cast: Jack Richardson, Anna Little, Jimsy Maye.

Bill is the foreman of the Diamond "D" ranch, owned by Robert Chalmers, an Eastern capitalist, who visits the ranch, accompanied by his niece, Pearl. Bill accompanies her on many rides and soon falls in love with Pearl. They meet Millie Thompson, a half-demented girl, and Bill tells Pearl that Jim Clawson and Millie were engaged to be married years ago. Jim had a claim and went East to sell it, hoping to marry Millie on his return. Jim was buncoed out of his claim by an Eastern broker and in despair shot himself. The shock robbed Millie of her reason. He told Pearl that if he ever found the man who buncoed Jim, he would avenge Jim's untimely death.

One evening Bill sees Pearl in an evening gown, the center of many admirers. For the first time, he realizes the wide gulf between them and sadly concludes that he has no right to think of her as his wife. He resolutely remains away from her, and she could not understand the change that had come over him. When Pearl returns East, she realizes how much she cares for Bill. Later, Bill hears of Pearl's engagement to a wealthy Easterner. Bill goes to town to drown his sorrow. He meets a cowboy friend, just returned from the East, who tells him he has located the man who swindled Jim Clawson, in the person of Ralph Martin. Bill starts at once for the East, determined on vengeance. He finds Martin and denounces him, grabbing him by the throat.

At that moment, he sees a photograph of Pearl on Martin's desk. He asks what it is doing there, and is told by Martin "that is the girl I am going to marry." Bill releases his hold on Martin and at that moment Pearl breaks her engagement with Martin, who retires, humiliated. A few months later Bill and Pearl find their hearts' desire in the great West, where they bravely and happily face life together.

MUTUAL MASTERPICTURE.

THE SEVENTH NOON (Five Parts—Nov. 4). The cast: Ernest Glendinning, George Le Geure, Everett Butterfield, W. T. Clark, A. J. Robinson, Winifred Kingston, Julia Blane, Glide Leary.

Peter Donaldson, a young lawyer, cherishes an idea to win fame and fortune as a barrister by representing only the right and supplying to the poor legal talent impossible to secure with their finances. With his savings almost exhausted he determines upon suicide. Professor Barstow, a chemist and college friend of Donaldson's, invites the lawyer to his laboratory to witness the end of an experiment with a mysterious poison which is supposed to act fatally exactly seven days from the time it is taken, leaving no trace or clue. To Donaldson's amazement, he sees the dog selected for the test drop dead at the end of the seventh day. Fascinated he steals some of the poison and returns to his home. There he drinks the poison at twelve o'clock noon, on June 1. Immediately after he engages a suite at a fashionable hotel, and invests a good part of his savings in a wardrobe. Then he enters a high priced cafe. Ellen Arsdale and her brother Ben arrive for dinner. The nervous actions of young Arsdale attracts Donaldson. He scents something unusual and follows him. Arsdale sends his chauffeur into the hotel on an errand, and with his sister in the car, starts away at a rapid speed. Donaldson succeeds in jumping on to the running board and finally overpowers Arsdale and stops the machine. Then he is told by Ellen that her brother is suffering from opium, the curse of several generations of Arsdales.

Donaldson accompanies them home, where Ben succeeds in escaping. At Ellen's urgent request, Donaldson pledges himself to find Ben. He enlists the aid of his friend, Police Inspector Saule, and then begins a search of Chinatown. During the night the home of Ruth Chester, a friend and neighbor of the Arsdale's is robbed. Detectives find a handkerchief left by the thief embroidered with the initals "B. A." This evidence is presented to Inspector Saule and he concludes that Ben is the thief. Donaldson and Ellen go to the Arsdale country home the following day, believing that Ben had gone there. They detect the odor of opium as they enter. It leads them to the attic where Donaldson is attacked in the dark. Before he recovers the assailant escapes. Unsuccessful the company returns to New York. Exhausted, Donaldson goes to his hotel and sleeps through twenty-four hours without waking. On dressing, he is handed a note from Ellen stating that Ben has returned home, secured more money and again escaped, after saying something about "Wum's place." This is a Chinatown den, previously visited by Saul and Donaldson. The young suicide hurried to Mott street, and in Wum's parlor finds Ben, stupefied by drug. He takes him to his hotel. Then he notifies Ellen Then Donaldson discovers that he has fallen in love with the charming young girl and is about to declare himself when he recalls the death awaiting him. He leaves suddenly without offering to explain his strange conduct. Next morning learning that Ben is to be arrested for the robbery, Donaldson confesses that he committed it and is arrested.

In his cell he writes a farewell note to Ellen, expressing confidence in Ben's ability to overcome his weakness. This letter was delivered by Saul at Donaldson's request. Marie, the

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Arsdale housekeeper, hears Saul give his name and title to the maid and flees to the attic, where her son, Jacques, is in hiding. Confident that Saul is there to arrest him, Jacques attempts to escape. Ben overhears the noise and captures him, with Saul's assistance. The inspector searches Jacques, and finds part of the jewels stolen from the Chester home. Triumphant, he takes Jacques to headquarters and frees Donaldson. Almost crazed with remorse over his act in taking the seven day poison, Donaldson returns to Barstow's laboratory. While awaiting Barstow's arrival, he discovers hiding under a settee, the dog whose death he had witnessed seven days before. Barstow arrives and explains that the poison failed. "Let me have him," Donaldson pleads. "He has taught me the value of life." Taking the dog in his arms he returns to the hotel, and begins packing his things. There Ellen and Ben find him. Ashamed now of his cowardice, Donaldson hesitatingly explains about the poison. Ellen's affection, prompted by sympathy, increases, while Ben begs Donaldson to help him with his strength and determination in his fight against the drug.

THE END OF THE ROAD (American—Five parts—Nov. 11).—The cast: Harold Lockwood, May Allison, Helene Rosson, William Stowell, William Ehfe, Lizette Thorne, Harry von Meter, Hal Clements, Beatrice Van, Nan Christie, William Carroll.

Paul Harvard, who is the son of a wealthy Northerner, is invited for an indefinite stay to the Carolina Pines. Arriving at the Pines, he meets Judge Bulstring, who commissions Dr. Sterling Duke to show the young fellow about, and find him a place to live among the mountaineers. Paul forms the acquaintance of Grace Wilson, and the two are mutally attracted.

Another young Northerner arrives on the scene. He is a Federal agent who has come to investigate the fact that there has been much counterfeiting and moonshining. This newcomer is Wilbur Grant, and during the weeks of his stay he simulates drunkenness in order that he may better work himself into the confidence of those whom he suspects. Grant quickly takes up with one Richard Quigg, who professes to deal in real estate, and he actually does hold a mortgage over Magnolia Hall, the name of the Wilson home. This mortgage is fast coming due and Grace is frantic at her inability to raise funds to meet the debt. Quigg offers to cancel the mortgage if Miss Wilson will consent to become his wife. Grace refuses and orders Quigg from the house.

Young Harvard takes up his residence in the mountains with the Tollivers. Caroline Tolliver becomes one of his acquaintances. Paul oversees the girl admiring a frock which an itinerant Jew has offered for sale. Paul gives the girl the money and she makes her coveted purchase. The act is overseen and becomes food for gossip. It develops that Caroline has been secretly married to Richard Quigg and that an interesting event is soon to transpire. Jack Tolliver, Caroline's brother, becomes furious when his sister's condition is learned. She will not reveal the name of the man, and as gossip has linked Caroline's name with that of young Harvard, Jack at once assumes that he is the guilty one.

The scene shifts to the mountains, where the moonshiners are at work. Within the shack that houses the illicit still are Richard Quigg, Jack Tolliver and others. With the men, too, are Caroline Tolliver and her mother. Outside it is pouring rain. There comes a knock on the door. It is Paul Harvard. He is roughly handled, but manages to hold his own. In an apparently drunken condition, Wilbur Grant enters. He is pushed carelessly to one side and at length is locked in an unused chamber. A bolt of lightning strikes nearby. A huge dam bursts and the loosened waters bear down upon the moonshiners' abode. All escape miraculously, and Harvard, casting aside personal enmity, effects the rescue of Jack Tolliver. The Tollivers learn that Paul is not responsible for Caroline's condition. Jack and his sister come, shamefaced, to the house to publicly declare the young man's innocence.

Meanwhile, the mortgage has fallen due on Magnolia Hall. Richard Quigg has come to collect. Paul Harvard seeks to buy over the head of Quigg. His check is refused, for the document stipulates cash is to be paid. The hands of the clock creep toward the appointed hour as Paul gallops away over the hills to the nearest bank. He obtains the cash and arrives barely in time. All are astounded, however, when Quigg overbids the young millionaire. The multitude is plunged in gloom; then Wilbur Grant takes a hand in the affair. Tipping the wink to men who secretly are his aids, he jumps in and arrests Quigg in the name of the Federal Government. The fellow is branded as a counterfeiter and moonshiner and submits to shackles on his wrists. Amid waving of hands and dances of joy, Magnolia Hall is sold to Paul Harvard, who promptly presents it to the wide-eyed young gril, Grace Wilson, who stands at his side. The two gaze in each other's eyes. Harvard's strong arms encompass the girl, and all is happy ever after.

Pathe Exchange, Inc.

PATHE NEWS NO. 86 (Oct. 27).

Weehawken, N. J.—Lieut. Robert Fay (putting on gloves) is arrested by Secret Service men, while testing explosives supposed to be for use against munition works. Subtitles: 1—The brass tube found in Fay's room was 18 inches long. 2—Bags of powder, sticks of dynamite and wigs were among the things found in Fay's possession. 3—A high powered motorboat was kept in the Hudson River ready for use. 4—Fay (right) and his brother-in-law, Walter Sholz, in charge of detectives.

San Francisco, Cal.—Three of the foremost geniuses of America arrive here to visit the Exposition. Subtitle: 1—Left to right, Luther Burbank, the California Fruit Wizard; Thomas Edison, Henry Ford.

New York City.—Madame Tamaki Miura, the only Japanese prima donna in the world, has arrived to sing in Grand Opera.

Philadelphia, Pa. — Pittsburgh University Football Team springs a big surprise on the Quaker boys by beating them 14-7 at Franklin Field. Subtitles: 1—Pittsburgh, after four attempts, scores a touchdown. 2—Williamson of Pittsburgh making an end run.

New York City.—The new Washington Market, built on the site of the old fire station, is opened to public inspection. Subtitle: 1—Firemen from the old fire station parade to new market.

'Le Creusot, France.—Press representatives are shown the famous munition works, which are in full blast trying to keep pace with Krupps, their rivals in Germany.

Ypres, Belgium.—British soldiers kept in reserve behind the firing line, use their spare time to edit a newspaper. Subtitles: 1—In the absence of the regular morning and evening journals, the amateur newspapers are well appreciated.

Olmito, Texas. — Mexican bandits raiding United States territory, burn a bridge and wreck a train on the St. Louis-Mexico Railroad, killing three and injuring five persons. Subtitle: 1—The engineer was killed at his post.

Pathe's Paris Fashions (in natural colors).—Subtitles: 1—Various effects in fall suits. 2—One of the many military styles now in vogue. 3—An automobile suit. 4—A white hat trimming, with white fur neckpiece gives the wearer a youthful appearance.

Providence, Mass.—The Submarine L 14, built for the British Government, undergoes her trials. Subtitles: 1—All the details of her construction have been kept secret, but an indication of her speed is gained by the following picture.

San Francisco, Cal.—Old "Salts" and young "Tars" show their nautical skill at the annual Model Yacht Contest in Golden Gate Park.

New York City.—Fifty thousand women march along Fifth avenue in the biggest Suffragette parade ever held in the world. Subtitles: Mrs. Herbert Carpenter heads the procession. 1—Mrs. Stebbins, Grand Marshal of the procession. 2—Miss Margaret Vale, niece of President Wilson, represents Alaska.

PATHE NEWS, NO. 87 (Oct. 30).

London, England.—Mr. Winston Churchill, who Inauguarted the unfortunate Dardanelles expedition, urges munition workers to produce shells to their utmost capacity.

White Plains, N. Y.—A monument surmounted by a cannon from the battleship Maine is unveiled on the 139th anniversary of the battle of White Plains. Subtitle: 1—Charles Zacharie and Adna Knight, who unveiled the gun.

New York City.—Four baby lions only six days old, have their first airing at the Central Park Zoo.

London, England.—As a last resource before resorting to conscription, 6,000 troops parade fifty miles of London streets in great recruiting campaign.

Lake Michigan.—Men from the Illinois Naval Militia have their training in marksmanship on board the gunboat Isla de Luzon. Subtitle: 1—The canvas target is pierced in many places.

The Eye Witness at the Front.—Subtitles: 1—The most terrifying instrument of modern warfare is the one-pound gun mounted on an automobile truck, which is painted to look like foliage. 2—The rapidity with which the autogun appears and disappears makes it almost impossible to hit. 3—One of the French autoguns in action. 4—The famous French "75," or three-inch gun, which is noted for its steady aim, is now successfully used against aircraft.

Pathe Paris Fashions.—(In natural colors.) Subtitles: 1—A coat pleated at the back is a feature of this tailor-made. 2—Four rows of buttons down the front, and white fur trimming, give a distinctive apeparance to this fall suit. 3—White ostrich and blue fox give a contrasty effect to an otherwise plain combination. 4—A very broad hat of soft velours, in imitation of the cap of Alpine soldiers.

Cartoon.—By Vincent V. Colby. Famous animal cartoonist. "I Should Worry."

Peabody, Mass.—Twenty-one children burn to death as flames sweep through St. John's School, a building with a wooden interior, which was not even provided with a fire escape. Subtitle: 1—The main door of the school, bebind which a struggling mass of children became jammed.

Brooklyn, N. Y.—The oil-driven U. S. S. Nevada, largest and most powerful battleship of Uncle Sam's navy, leaves for her speed trials, before being officially taken over from the builders.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 5, "The Lilac Splash"—Two parts—Nov. 1).—Through a burglar whom they have cornered, J. Rufus Wallingford and Blackie Daw learn of a very likely prospect for their endeavors. And, better still, said prospect, they learn from the Warden girls, was in the clique that caused the downfall of old man Warden. They learn that their man, Perigord by name, works in a modiste's shop and makes pocket money by allowing cheap dressmakers to copy the latest modes. Violet purchases one of the gowns and is surprised the next day to see several imitations on the street. She has Daw go after Perigord, and while Blackie is in the shop J. Rufus enters and hands him $1,000, his share of the profits on his investment of $150. The victim stares at him wild-eyed.

From then on it is easy. Perigord begs to be "let in on" the scheme which brings over 500 per cent., and after a time is accepted. His first offer is small, but he is requested to hand over not less than $100,000 the next time. He does and is then informed that he has been wiped out. Getting a policeman, he rushes to the office of the master confidence men and demands their arrest. However, a note from Wallingford to the effect that their arrest will mean the divulging to the modiste that Perigord has stolen many thousands of dollars from the firm causes him to relent. Perigord's part in the ruin of old man Warden is avenged!

Further avenging takes place in the next episode. It is called "A Trap for Trapp."

THE ADVENTURES OF A MAPCAP (Pathecolor—Four parts—Nov. 2).—Jean, a waif, is adopted by old Jason, and acts as an assistant to him in the culture and sale of his flowers. She is loved by Owen, a country swain, who hesitates asking her to be his wife because of her erratic, irresponsible gaiety. One day she returns home to find old Jason dead in the garden. Her grief knows no bounds, and

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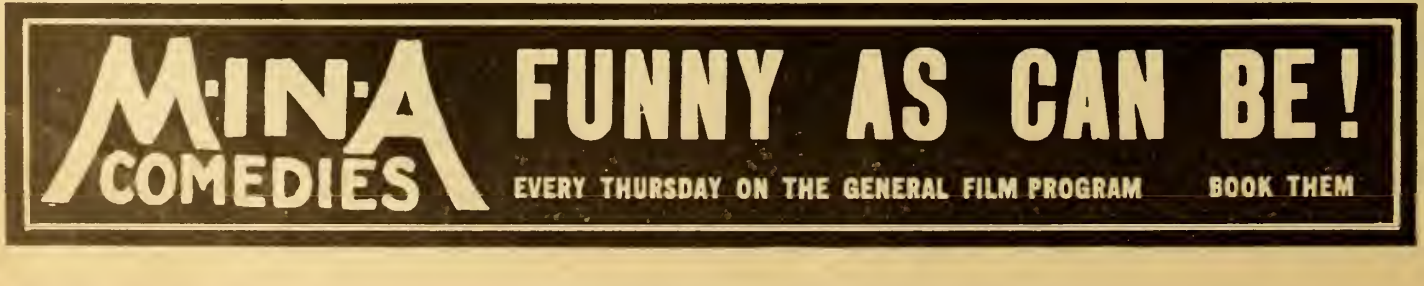

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B. P. FINEMAN

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Our service will comprise, in addition to routine reviews, analyses of the type of subjects, and more especially the class of audience to which each subject will best appeal—in other words, its general box-office value to you!

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she knows not what to do. However, the Gordons, a childless couple, take a fancy to the child and bring her to live with them.

But her wild life is poor preparation for the conventional drawing rooms of the rich, and tired of the life, she runs away. Attired in the garb of a boy, she joins a gypsy camp. Carlos, one of the men, engaged to Carmio, falls in love with her, and one night, to escape his attentions, she hides in a deserted shack. He follows her, and Carmio, seeing him, runs back to the camp for help. She comes across the Gordons and Owen, and with them arrives back at the shack in time to save Jean from an awful fate. The picture ends charmingly with Jean and Owen in the roles that "all the world loves——."

NEAL OF THE NAVY (Panama—Episode No. 10, "The Rolling Terror"—Two parts—Nov. 4).—Continuing the journey in search of Lost Isle, her inheritance, Annette and her party leave the fever-stricken town of Tortuga and are taken aboard a United States man-of-war bound for La Plaza. Inez Castro, pretending friendship for Annette but in league with Hernandez and Ponto, the adventurers who are endeavoring to get possession of the map of the island, prepares to steal the paper. Accordingly, she dresses in sailor's garb and enters Annette's apartment, but the latter awakens and recognizes her. Inez rushes to the rail and, the boat having dropped anchor at La Plaza, where she told her henchman to meet her, leaps overboard and is taken in their boat.

Later, the Illington party lands at La Plaza and enters a train bound inland. They are captured by Hernandez and his men, and the adventurer takes the map of Lost Isle. Neal, meanwhile, has been assigned to another ship and has come ashore with a detail to go to the new boat. They are informed that no more trains are available and that a flat car must be used, all the distance being down hill. But the brakes have been tampered with and they are unable to stop, all the men being compelled to jump, and the train with the Illington party is stalled just ahead. But the Brute Man tears up the rails just in time to prevent a crash. Then Neal comes up and releases Annette and her party from the bonds. But Hernandez has succeeded in making away with the map.

Associated Film Sales Corp.

THE CRIMSON CIRCLE (Santa Barbara—Two Parts—Rel. wk. of Nov. 8).—Carlo Marino, an aged music teacher, had in his youth joined an Italian secret society and at the time of the opening the story is trying to separate himself from the survivors of the society. His reason for so doing is that he has learned that they have degenerated into a gang of blackmailers and that they are working under the title of "The Crimson Circle." Carlo has a daughter, Floria, who is employed in the office of Ravenport & Co., express agents. She is loved by the general manager of the company, a sterling young fellow who sees in his clever assistant the one woman who can make him happy. The arch villain of the story is the leader of "The Crimson Circle," one Lugi Vampa, who rules with an iron hand the members of the gang who have sworn to the league.

Through the aid of a female member of the gang, Lugi learns that a valuable package of gems and other securities are being shipped through the express company with whom the daughter of the old member of the gang is working. Lugi notifies Carlo that his presence at the meeting to be held that evening is absolutely essential and attempts to carry into immediate execution a plot he has formed to rob the express office. The plot is frustrated by Floria in a novel way. Lugi makes his escape, but his henchman, Beppo, is arrested and Lugi, in revenge, plots the destruction of Floria and her father. The old man is lured to the den and there, in the midst of "The Crimson Circle," he is given the option of destroying his own child and so obtaining his liberty or meeting death in her place. After perilous experiences Floria succeeds in rescuing her father and with her lover she manages to break up the gang. A thrilling fight through the underground arteries of the city culminate in a sensational climax in which Lugi Vampa is taken to prison and the young people are united.

THE JITNEY SUBMARINE (Atlas—Rel. wk. of Nov. 8).—This comedy is founded upon the latest rumors of the Ford submarine. Prof. I. N. Tinker, an inventor, is called upon to make plans for the defense of this country, and he invents a submarine that would cost this country something like fourteen cents to build. In the making of this great submarine things begin to happen. They occur too fast for the writer to describe, so the surprises are left unmentioned until the picture is unfolded to the audience.

THE BOND BETWEEN (Santa Barbara—Three parts—Rel. wk. of Nov. 8).—The cast: Raymond House, A. G. Ferguson, Otto Nelson, George Phillips, Clara Vail, Nathalie Sawyer, Eva Marius Paigne, Felix A. Walsh.

Ruth, the daughter of Joe Garstone, the latter a gambler and adventurer, arrives during vacation with her friend, Clara Blair, from the Villa Maria Convent. She is met at the depot by the mother and brother of her chum. Jack Blair, the brother, and Ruth conceive an immediate liking for each other. He leaves on the outgoing train bound for the goldfields. Later Ruth, who has never had a home or parental care, learns that her father is a desperado and that he and his gang are sheltered in Devil's Canyon near Eldorado goldfields. The girl leaves for the West and learns that the statements made about her father are true. Ruth's arrival at Devil's Canyon frustrates an attempt made by Garstone to kill Blair. Blair has struck it rich at the Canyon, and in an attempt to oust him from his claim Garstone inflicts injuries on him which result in his losing his memory and becoming an innocent associate with Garstone's gang in many of their depredations.

Jack and Ruth subsequently marry and five years later we find them in the possession of a comfortable home and a boy. Jack's memory of his early life is still a blank and life holds nothing for him but his wife and son. The arrival of Jack's mother and sister in search of tidings of their loved one precipitates a climax in the story. The stage on which they are riding is held up by Garstone's gang and among the loot stolen and taken to the camp is a satchel belonging to Mrs. Blair. On opening it the outlaws discover a family group picture. They are about to throw the photo into the fire when it is seized by Jack, and his dawning reason tells him that he is gazing upon the features of those near to him. The father of his wife is brought wounded into the camp and lives long enough to entreat forgiveness of his son and daughter.

Jack, believing that Ruth has wilfully deceived him, parts from her and presently meets his mother and sister. They are about to leave camp when they are attracted to the cries of the little boy standing on a lofty eminence, his arms outstretched. He offers an irresistible appeal to the father and presently Ruth and her child are folded in the loving arms of the man to whom that baby boy had proved "The Bond Between."

SCHOOL DAY MEMORIES (Banner—Rel. wk. of Nov. 8).—The cast: Harry Fisher, Dorothy Brown, Lottie Case, Charles James.

Harry is a middle aged benedict, comfortably well off and married to a charming lady. In his home there is every evidence of material wealth and happiness, but a long-forgotten photograph of an early sweetheart starts him off on a train of reminiscences, which, as they unfold in his mind are depicted on the screen. The first of his day dreams shows him "Creeping like a snail unwillingly to school." Presently there follows a tender love passage with Doris, the school belle; then comes a battle royal with the school bully which culminates in the bully being immersed in the village duck pond. The tread of the well trained valet arouses Harry from his dream, but presently his eyes close again and he sees again himself as the leader in the school room pranks which brings him to logger heads with the sorely tried master.

The vision changes to early manhood at the college, where the irrepressible Harry leads a midnight charge. A falling jar of molasses and a suspicious college scout lands the hold Harry and his companions in further trouble, notwithstanding which he emerges from college with his degree and commences the serious occupation of life. Harry wakes from his reverie to recall the sudden inheritance from a rich aunt which placd him among the ranks of the idle rich, and now he dreams of the tennis match where a wild ball brought him to the side of his old sweetheart, now grown to charming womanhood and still with a warm place in her heart for the lover of the long ago.

When Harry's dreams are ended the material element of life, in the person of bis wife, comes to tell him that dinner is served and as he embraces the partner of his joys and sorrows he dismisses memories for realities and prepares to enjoy the gifts that God has given.

ALL BALLED UP (Liberty—Rel. wk. of Nov. 8).—The cast: Ann Kromann, Belle Nelle Widen, Art Howard, Jack Leroy, Ed Gambold, Pat Wheelan, Sydney De Grey.

Syd and Pat are two men about town and as the story opens they are bathing in the sun in Central Park. Judge happens along and stumbles over the projecting foot of the slumbering Pat. In the mixup that follows the Judge is forgotten when the two sun bathers catch sight of Ann Blaum, who is taking an early ride through the park. Syd distracts the attention of Pat and hies himself to the side of the fair equestrien. He finds that she has broken a stirrup leather which an obliging cop is in vain attempting to repair. While Syd is doing the needful repairing, Pat arrives and he and Ann are immediately smitten with each other. Both gallants engage in a struggle with the officer, during which Ann returns home and on arriving there gives the repair job over to the faithful Chink. Chink repairs the damage, but the cook comes out and attempts to mount, and being a heavyweight she breaks the stirrup leather.

Pat and Syd hire a couple of livery horses and, leaving them at a nearby post, seek Ann in order to invite her to accompany them on a ride. She consents, but in the meantime the Chink has stolen Syd's horse, so Pat and Ann ride away, leaving disconsolate Syd to follow on a burro. Failing to overtake the riders, Syd engages three hoboes to abduct Ann. The abduction is successful excepting that the stout cook, who has stolen a ride on Ann's horse, is taken instead of Ann. Syd, learning that the fair captive is a prisoner, secures the services of the Judge to marry him and secures a license also, and then presents himself before the astonished cook. Learning of his mistake, Syd calls the matter off, but the romantic heavyweight clings to him, and it is only after a general fight involving all hands that Syd succeeds in breaking away.

Later he finds the tramps slumbering beneath a tree, and, setting a slow match to work, he leaves them as he supposes to their fate. In the meantime Pat and Ann come to an understanding and one of the tramps wakes, sees the lighted fuse, throws it so it lands in Syd's hat under a tree where he is slumbering. Explosion, exit Syd.

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COUNT J. VON BERNSTORFF PRAISES THE CHICAGO TRIBUNE'S WAR PICTURES

Kaiserlich Deutsche Botschaft, German Embassy, Washington, D. C., Sept. 30.—[Editor of The Tribune.]—This afternoon I had the great pleasure of seeing the moving pictures presented hy The Chicago Trihune, which give the German side of the war. I remember very well the visit you kindly paid me when you started this undertaking and I wish to congratulate you on its great success. Thousands of people have seen the pictures and enjoyed them, so that you have really done very good work. Very sincerely yours,
J. BERNSTORFF.

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All good Americans must see this picture to realize the necessity of preparedness. If you have pro-German sympathies, you want to see what Germany is doing. If your sympathies are with the Allies these pictures show you the terrific war machine the Allies have to fight. There are no other pictures like these in existence. 6,000 feet of startling truth of this terrible war.

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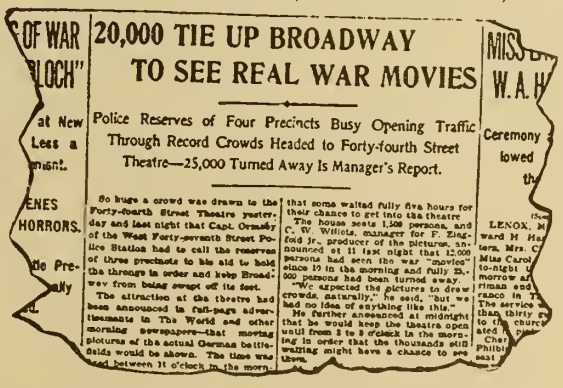
THERE IS NO DOUBT THAT ALL OTHERS ARE CHEAPER.
BUT THE PUBLIC IS WISE AND KNOWS THAT

"THE CHICAGO TRIBUNE'S GERMAN SIDE OF THE WAR PICTURES"

Are a Sensation Everywhere They Are Shown

NEWS ITEM FROM
N. Y. WORLD, TUESDAY, SEPTEMBER 21, 1915:



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20,000 TIE UP BROADWAY TO SEE REAL WAR MOVIES

Police Reserves of Four Precincts Busy Opening Traffic Through Record Crowds Headed to Forty-fourth Street Theatre—25,000 Turned Away Is Manager's Report.

So huge a crowd was drawn to the Forty-fourth Street Theatre yesterday and last night that Capt. Ormsby of the West Forty-seventh Street Police Station had to call the reserves of three precincts to his aid to hold the throngs in order and keep Broadway from being swept off its feet.

The attraction at the theatre had been announced in full-page advertisements in The World and other morning newspapers—that moving pictures of the actual German battlefields would be shown. The time was fixed between 11 o'clock in the morning and 1 o'clock in the morning, but so many persons began to gather in front of the theatre early in the morning that some waited fully five hours for their chance to get into the theatre.

The house seats 1,500 persons, and C. W. Willets, manager for F. Ziegfeld jr., producer of the pictures, announced at 11 last night that 12,000 persons had seen the war "movies" since 10 in the morning and fully 13,000 persons had been turned away.

"We expected the pictures to draw crowds, naturally," he said, "but we had no idea of anything like this."

He further announced at midnight that he would keep the theatre open until from 3 to 5 o'clock in the morning in order that the thousands still waiting might have a chance to see them.

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Miscellaneous Feature Films

V-L-S-E, INC.

THE TURN OF THE ROAD (Vitagraph—Five Parts—Nov. 1).—The cast: Joseph Kilgour, Naomi Childers, Virginia Pearson, Bobby Connelly, Edwina Robbins, Robert Gaillard, Mabel Kelly.

Helen King, a devoted wife and mother, spends most of her time in the care of her little son, Jack. Her husband, John, although loving her dearly, feels slighted because she does not care to become a part of the social life of which he is a prominent member, and when the temptress comes, in the person of Marcia Wilbur, an old school cbum of Helen's, is susceptible to her charms. Marcia is a born coquette and begins her heart conquering campaign on Doctor Bright, the King's friend and physician, whom she leads on, only to cast aside when he proposes. Marcia, unable to restrain her propensity to flirt, exercises all her arts on John. Helen hears the whole town is gossiping about the intimacy of her husband and Marcia, but laughs at the idea.

John gives way to his infatuation and the two elope. Helen, returning home, finds Jack in a high fever and phones Dr. Bright. The runaway couple meet the doctor on his way to the King home, at a turn in the road, and veering to one side are forced over an embankment. Dr. Bright finds John but slightly hurt, while Marcia is terribly wounded in the head. The doctor takes them to the King home. Helen blames Marcia, but when the doctor announces the accident has robbed her of her reason, hatred turns to pity and she insists on nursing her old friend back to health.

A delicate operation is performed; it is successful, and Marcia recovers. Marcia accidentally overturns a lamp and sets fire to the bed clothing. John and Dr. Bright rush to their assistance, rescuing Marcia just in time, and later the two fall in love, while John is happily reunited with his wife.

THE HEIGHTS OF HAZARD (Vitagraph—Five Parts—Nov. 15).—The cast: Charles Richman, Eleanor Woodruff, Charles Kent, Hattie De Lara, Frank Holland, J. Bloomer, George Debeck.

Miss Olivia Martindale, at a dinner, announces: "There is no longer any romance in American life," and immediately arouses a storm of protest. Nevertheless, she describes to the assembled company the days of old when men had to scale the heights of hazard to win their women, adding that that is the way she would wish to be wooed. That evening, while strolling in the grounds, a muffled figure steps out, seizes her, and forces her into a waiting racing car. At the Bermuda Apartments The Unknown unmasks and proves to be a handsome gentleman in immaculate evening clothes. He quietly escorts her to a chair, hands her a police whistle and a pistol to reassure her, and begs her to listen to what he has to say. He bids her call up her anxious relatives and simply tell them she is safe, asking them to come and get her without the police.

Attracted by the man's magnetic personality and the glamour of the adventure, she obeys him. Then he tells her how he had seen her in the far west, how her face had been his guide through all the rough gold mining camp life, and now that he had wrested his fortune from those hills he had come East to meet her. His narrative takes them right up to the present, then as the girl, swayed by overpowering emotions, arises, he pleads his suit eloquently and passionately until she surrenders, and he sees in her eyes the dawn of love. Sweeping her into his arms, he kisses her—just as the door bursts open and Mr. Martindale and the others enter. Olivia calmly introduces "Mr—er—er" (she has to ask the gentleman his name) Billy Williams, the well known millionaire, to her speechles papa as her fiance.

THE CRIMSON WING (Essanay—Six parts—Nov. 1).—The cast: E. H. Calvert, Ruth Stonehouse, Bryant Washburn, Betty Scott, Harry Dunkinson, John Cossar, Grant Foreman, Beverly Bayne.

Count Ludwig von Leun-Walram, a German army officer, meets Marguerite Clairon, an actress, while at a watering place on the border line of France. She falls in love with him and reveals her feelings. He rejects her in such a kindly way that she only loves him the more.

Later, the count meets Marcelle de Lembach, daughter of a French general, whom he had known in childhood. He falls deeply in love with her. While he is still courting her, however, war breaks out between Germany and France and he is called back to his command. Marcelle is intensely patriotic and goes to the front with her father. She leads a troop of soldiers against a German scouting party when the officer is killed. She is captured by the count, who sends her safely back to the French lines.

Paul D'Arblay, a spy, is one of the suitors of Mlle. Clairon, whom she hates. He swears that he will get her into bis power. She joins the French army as a Red Cross nurse. On the battlefield she finds the count wounded and nurses him until he is almost recovered. She tben arranges to send him back to his command. D'Arblay discovers this and threatens to denounce the count as a spy unless she yields to his wishes. She consents in order to save the count, promising to meet him at the home of her aunt nearby. He goes there that evening and finds her dead. She has kept her promise, but takes poison rather than submit to him. The count meets Marcelle after the war is over and they are betrothed.

TRIANGLE FILM CORP.

THE SABLE LORCHA (Nov. 21).—The cast: Tully Marshall, Thomas Jefferson, Charles Lee, Elmer Clifton, Loretta Blake, George Pearce, Hal Wilson and Raymond Wells.

Robert and Donald Cameron are twins in a Scottish family which is separated by the death of the mother. Robert is brought to America by his father, and Donald is adopted by a family named McNish. Robert prospers in the new land, but Donald goes to the bad, runs away to sea and becomes a smuggler of Chinese to America. On one of his expeditions he scuttles a junk, or Lorcha, and a hundred Chinese perish. The only survivor is the cook, a half-breed, John Soy. Soy and an Irish soldier of fortune, Murphy, aid the kinsmen of the dead in a world-wide search for McNish. One day Murphy sees Cameron, mistakes him for his brother, McNish, and puts the avengers on his track.

Cameron, who has a fine Connecticut estate, receives a warning from the Chinese, the only signature being a silhouette of the Sable Lorcha, or funeral ship. Apparently before his very eyes his portrait has been beheaded. A second warning is received. Cameron at once sends for a young friend and neighbor, Phillip Clyde, who is in love with Cameron's niece and ward, Evelyn Grayson. The second threat is carried out by the crashing to atoms of a mirror by unseen hands. Cameron and Clyde are mystified as a third threat comes, declaring that before the morning of the third day Cameron will pass from sight of man. The two men go to sea in a yacht, but the avengers follow in a fast tug, drop Soy in an open boat in the yacht's course and put their man on board when he is picked up in the belief that he is a cast-a-way fisherman. Soy now uses a Chinese anaesthetic with which he has performed the other two mysteries. Cameron and Clyde are rendered unconscious and the former is taken off to the tug. In a box the doomed man is taken to Chinatown, where revenge is to be obtained.

Later Clyde comes ashore, meets Soy by chance, and follows him to a Chinatown cellar. There a box is found similar to the one in which Cameron is being taken from the yacht. It contains nothing, however, but Chinese merchandise, and while Clyde goes to seek aid from the police the box containing. Cameron is taken away. Meanwhile, in front of Cameron's Fifth avenue mansion, appears an unkempt and sickly individual who later is found to be McNish. He has escaped from two Chinamen who thought he was Cameron. The police follow one of the avengers to a house in Chinatown, where a large tank has been prepared and Cameron is to be bound while the water rises and brings slow torture and death. They arrive with McNish in time to reveal the error of the Chinese and McNish, the guilty one, dies. Thus is solved the mystery of "The Sable Lorcha."

THE DISCIPLE (Nov. 21).—The cast: William S. Hart, Dorothy Dalton, Wedgwood Nowell, Charles K. Franch, Thelma Salter.

Jim Houston, the "Shootin' Iron" Parson, comes to Barren Gulch to reform the morals of the frontier community. He receives the support of "Birdshot" Bivens, the sheriff of tbe county. Jim's wife, Mary, however, is a weak character. She falls a prey to the seduction of Dr. Hardy, the village gambler and saloon keeper, and elopes with him. Jim Houston, forsaking the ministry, goes to the mountains and cares for his child in a log cabin home.

Later the child falls very ill. Mary, in a mountain storm, comes unwittingly to their door. Dr. Hardy is sent for as the only physician in the district. He ministers to the child and confronts Houston, who intends to kill him. Mary is asked to make her choice between Houston and Dr. Hardy. She points towards the child and goes to its bedside. Houston forgives his wife and instead of killing Hardy permits him to go unharmed.

A GAME OLD KNIGHT (Nov. 21).—The cast: Charles H. Murray, Harry Booker, Slim Summerville, Louise Fazenda, Cecile Arnold, Edgar Kennedy.

In days of old when knights are hold a Game Old Knight seeks the royal castle of King Mike the thirteenth in quest of romantic adventure. The King bids the Game Old Knight marry his elder daughter, the Ugly Princess, but the Game Old Knight refuses as he casts loving eyes upon the younger daughter, the Pretty Princess. The King, enraged, orders the Knight and his valet thrown into a dungeon and tells the executioner to sharpen the axe for decapitation.

The Knight and the valet pass through several chambers of horror and meet the executioner, who sees them gloatingly. The Ugly Princess, however, secures their reprieve. Subsequently they are placed on a swiftly moving treadmill where they have to race for life to avoid being impaled on gleaming knife-blades behind and in front of them. Again the Ugly Princess comes to the rescue. She stops the old mill wheel by attaching her body to the spokes, which drag her round and round until her weight causes them to quit moving. In the melee the King and his court all receive a ducking in the mill pond. Robbers attack the castle, but they are defeated. In the end the Game Old Knight, in recognition of the Ugly Princess saving his life, marries her anyhow.

PARAMOUNT.

MASQUERADERS (Famous Players—Five Parts—Oct. 28).—David Remon loves Dulcie a bar-maid, not by choice but by force of circumstances, and attempts to persuade her to marry him rather than to submit to a life of drudgery. But Dulcie is thoroughly independent and prefers to earn her own living. Life at the inn, however, soon becomes irksome to Dulcie, who grows so tired of it that she is ready to accept the first wealthy man who proposes to her. A charity auction is held at the inn, to help the family of a poor man and Dulcie auctions off a kiss. David, bent upon preventing anyone from kissing her in public, bids every cent he has in the effort to gain the prize himself. But Sir Brice, a bon vivant, doubles his offering and adds his hand in the bargain.

Dulcie accepts the proposal, but soon finds that her husband is a toper and, when under the influence of liquor, is a very ugly tempered man. As the years drag on, Sir Brice becomes more and more intolerable, until at last he openly humiliates Dulcie and insults her guests at a reception. He demands that someone gamble with him, and grows abusive when they refuse.

Finally, David, who has remained faithful to Dulcie through all the years, in a desperate game, stakes his entire fortune against Dulcie herself. Sir Brice is penniless, having squandered his fortune, and he gladly offers his wife as the prize. After a nerve-wracking battle of wits, David wins. It is not before Dulcie, thoroughly disillusioned, accepts the verdict of the god of chance and finds a new happiness with the man whose love has remained constant.

CARMEN (Lasky—Five Parts—Nov. 1).—Carmen is a half-wild, fascinating creature—a gypsy by birth—and living with a band of smugglers in the mountains near the coast of Spain. The smugglers are foiled in their attempt to get their illegal goods into the little town by Don Jose—an officer in the regiment stationed there. Carmen is sent by Pastia, the leader of the smugglers and the local tavern keeper, to fascinate Don Jose and make him forget his duties and give the smugglers an opportunity to bring their goods into the city.

Carmen secures work in a tobacco factory near the city wall, to account for her presence near Don Jose, and it is also announced that she will dance at the tavern in the evenings. The night Carmen dances in the tavern, she is the center of attraction. She is wooed unsuccessfully by Morales, a brother officer of Don Jose's, and also by Escamillo—a young toreador on his way to Seville to enter the bullring there. Escamillo has loved Carmen for a long time, but she, while attracted to him, has clung to her liberty. Escamillo asks Carmen to accompany him to Seville, and she is tempted to listen to him, but Pastia reminds her that her beauty is at present for Don Jose and she must carry through their plans. Don Jose, after Carmen's wild, sensuous dance, loses his heart to her; and that night when she passes by the breach in the wall where he is on guard, he follows her off while the smugglers enter the city.

The following morning Carmen gets into an altercation at the tobacco factory and cuts one of the girls after a fight in which the whole factory is involved. The soldiers are called, and Don Jose and some of his men arrest Carmen and start to lead her away. As they pass the tavern, Carmen persuades Jose to let her have a word with Pastia before she goes to prison, and Jose, leaving the soldiers outside, accompanies her in the tavern. Morales, who is drinking, makes some insulting remarks to

TO OUR READERS.

See notices on Page 1105 of this issue, on Page 1054 of last week's paper and on Page 762 of previous week, referring to publication date.

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Scenarios for Mr. Francis X. Bushman

Good, strong subjects suitable as vehicles for the greatest star of the screen. Stories of romance and stories of adventure are especially desired in 2 and 5 reel lengths. Subject and treatment must be clean and wholesome.

Submit completed working scripts with synopses, and enclosed return postage.

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BOOK THESE FEATURES!

"The Vengeance of Rannah" is a Selig Special in two exciting reels, was written by James Oliver Curwood and tells an absorbing story of stolen jewels. Released Monday, November 15th. "The Print of the Nails," a Selig Diamond Special in three reels, released in regular service on Thursday, November 18th, features Vivian Reed in an intense story of politics and the Underworld. "The Tenderfoot's Triumph," with Tom Mix, released Tuesday, November 16th. "Locked In" a Selig one-reel drama, released Saturday, November 20th.

SELIG POLYSCOPE CO.—CHICAGO

Jose, and the two men fight. Jose, aided by Carmen, manages to kill Morales, and Carmen escapes through the window and starts for the mountains, followed shortly after by Jose, whom the smugglers have taken under their protection.

Carmen sends for Escamillo, and decides to accompany him to Seville. Escamillo and Carmen arrive in Seville the day of the great bull fight. They are the center of all eyes. The young Toreador enters the bull ring, and instantly receives the favor of the crowd by his bravery. Jose, however, has folowed the two to the arena. One of the smugglers warns Carmen that Jose is waiting for her, but she, fearless, as ever, goes to confront him and tell him plainly that she does not care for him and that she has cast her lot with Escamillo. Maddened by her refusal of his love after she has led him to do so much for her and overcome with jealousy, Jose kills her. She dies at the gates of the arena, as the crowd proclaims Escamillos' victory.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 25, "A House of Cards"—Two parts—Oct. 18).—Luke Lovell, aided by Quabba, escapes from prison. Esther returns to Richmond to the loving arms of her foster mother, Hagar Harding, who has fully recovered her reason. Together they depart for Stanley Hall, grieving that Arthur has forfeited their affection for luxury and evil ways with evil companions. Yet Esther kepes his last disgraceful secret from his broken-hearted mother—that his wicked associates have made a drug fiend of him.

Arthur, in remorse, resolves to free himself from Durand, who in the guise of a physician has gotten him addicted to morphine. On his last night, in the Powell mansion, Durand, whose one purpose has always been to secure the priceless diamond from the sky, doubly drugs "John Powell," and while his confederate de Vaux waits outside Durand forces the cabinet in the drug addicted millionaire's room and secures the diamond.

But Blair thwarts the desperate swindler. In a struggle in the half lit room, the frenzied men struggle like beasts. At last Blair's superior strength tells. He beats Durand frightfully with a slugshot and thrusts him from an open window. The arch swindler falls to the ground below and breaks his neck. His accomplice, the watchful de Vaux, snatches the diamond from the relaxing grip of the dead man and flees in the darkness.

THE DIAMOND FROM THE SKY (Chapter 26, "The Garden of the Gods"—Two parts—Oct. 25).—Arthur Stanley, alias John Powell, the sport of fortune since his birth, finds that wherever a man goes he takes the bitter recollections of his own wickedness and weakness with him. He journeys far. In his drug fevered dreams he visits the Garden of the Gods, where men pursue the phantoms of their hopes. Ever before him is the sweet vision of Esther, and ever behind him are the wraiths of the sins he has sinned, driving him like demons. While Esther prays for Stanley in far away Virginia, he throws aside the husk of his sordid self and journeys to the Garden of the Gods in pursuit of his guardian angel—his spiritual self—in the semblance of Esther.

Meanwhile, de Vaux in disguise has the diamond and lies hidden with it in an Italian lodging house. Here, irked by confinement, he succumbs to wine and women's wiles and shows the great gem to the fascinating, dark-eyed daughter of his landlady. And then the lamp beneath which the diamond glistens is shattered—and in the darkness a hand has grasped the diamond, when lights are brought in again the baleful gem has vanished.

METRO PICTURES CORPORATION.

ONE MILLION DOLLARS (Rolfe Photoplays, Inc.—Five Parts—Nov. 22).—The cast: William Faversham, Henry Bergman, George LeGuere, Mayme Kelso, Carlotta De Felice, Arthur Morrison, Charles Graham and Camilla Dalberg.

Richard Duvall, a noted English criminologist, while touring in India, saves the life of a Buddhist priest who rewards him with the presentation of a wonderful crystal globe. By gazing in it the priest demonstrates that Duvall can fall into a cataleptic state and his astral body is released and is free to roam at will. Leaving the temple, Duvall collides with Grace Ellicott, who is touring the far East with her aunt, the Countess D'Este and the Count. A mutual admiration between Grace and Duvall results from the accidental meeting.

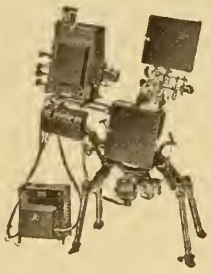
Later, in England, the mistress of Count D'Estes makes financial demands which he cannot meet. With his housekeeper, Mrs. Cooke, he plans to put his wife out of the way and thus obtain her fortune. Poison is put in candy which the Countess eats. Her sudden death arouses the suspicion of her niece. On his return to England, Duvall experiments with the magic globe. He is surprised and pleased to see the face of the girl he met in India. Further experiments, while in the cataleptic state, discloses part of the plot that resulted in the death of Grace's aunt, which has cheated her out of the fortune.

Duvall seeks out Grace to explain his strange experiments. She tells him that previous to the death of the Countess she had seen her will and that the entire fortune, which included one million dollars in cash, was to be left to her. But after the suspicious death of the Countess, Grace is puzzled when the Count produces a new will in which he is named the sole beneficiary. Duvall succeeds in having his East Indian servant, Purtab Gar, secure a position in the Count's home. Then he proceeds to unravel the mystery and at the same time recover the one million dollars for Grace. Count D'Este is driven to distraction by finding, everywhere he turns in his home, cards that read: "I want One Million Dollars. Victor Gerard."

Disguised as "Victor Gerard," Duvall pays a visit to the Count. He insists that the one million dollars be ready for him at midnight, when he will call again. D'Este notifies the police and the chief calls in Duvall to assist in solving the mystery and apprehending "Gerard." Duval outlines a plan in which the Count is directed to have the money ready as demanded. He assures him the premises will be well protected and that "Gerard" cannot escape. "Gerard" arrives at the appointed time and mysteriously disappears, together with the money, as the police close in. Duvall walks out of a room where they think they have "Gerard" trapped. Count D'Este accuses Grace of stealing the money and attempts to strangle her when Purtab Gar saves her. Duvall succeeds in obtaining a confession of the murder from the housekeeper, when he traps her as she is attempting to poison Grace. Duvall explains everything to the mystified police. D'Este is carried off under arrest and Grace and Duvall are left happily together.

TO OUR READERS.

See notices on Page 1105 of this issue, on Page 1054 of last week's paper and on Page 762 of previous week, referring to publication date.



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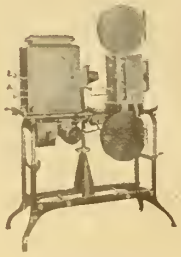

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LIVE WIRE EXHIBITORS

Wanted the Best Projection Obtainable for Their New

$100,000 Century Theatre in Brooklyn, N. Y.

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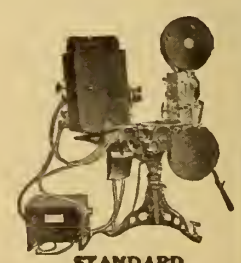
We Equip Motion Picture Theatres Complete.



STANDARD

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

OPERATOR—Six years' experience, guarantee perfect projection, first-class electrician, can repair machines, go anywhere, reasonable salary. First-class references. Address Walter Milner, care Idyl Theater, Ocean City, N. J.

YOUNG MAN, twenty-eight years of age, with many years of experience in moving picture business, desires connection with film exchange or manufacturing company. References. A. B. C., care M. P. World, N. Y. City.

MANAGER, having long experience in show business, wishes position with first-class theater. Reference. X. Y. Z., care M. P. World, N. Y. City.

CLIFFORD ROLAND RIGGS, author and scenario writer, is open for staff position with any reputable company. Can deliver the goods and strengthen any staff. Address Topeka, Kan.

VIOLINIST—Musical director, aged 28, desires position. Will go even $20 fare from Philadelphia. Thoroughly experienced matching photoplays, first-class theaters. Can furnish orchestra, union or non-union, any town. Will place cash to guarantee satisfaction. Michael Hoffman, 1131 Wolfe St., Phila., Pa.

AT LIBERTY—A real small Midget to work in moving pictures. Can do anything in comedy, am well formed, lively on foot, have good wardrobe. Moving picture experience. L. C. T., care M. P. World, N. Y. City.

SCENIC ARTIST—Capable taking charge technical direction and construction. Desires engagement; several years' experience. "Alta," 617 West 9th Street, Los Angeles, Cal.

EXCHANGE MANAGER—Wants connection with live company appreciating honest effort and executive ability. At present am manager and western representative of an eastern film company. Best of reasons for desiring change either imediately or the near future. References and details on request. Exchange manager, care M. P. World, Chicago, Illinois.

PROGRAMS—Booked by an expert with ten years' experience, satisfaction guaranteed, best references if required. Licensed, Independent or Features. For particulars and terms address Sidney Smith, Room 1413, Masonic Temple, Chicago, Ill.

HELP WANTED.

BOOKING MEN, experienced, for feature films. Apply afternoons, Room 1104, 110 West 40th St., N. Y. City.

WANTED—THE BEST MOVING PICTURE MACHINE AND SUPPLY SALESMAN IN THE COUNTRY. MUST BE AN AUTHORITY ON PROJECTION DIFFICULTIES AND A HUSTLER. PICTURE THEATER EQUIPMENT CO., 19 WEST 23D ST, N. Y. CITY.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

BUSINESS OPPORTUNITIES

UNEQUALED INVESTMENT—Something absolutely new in film comedy. To meet spontaneous demand, company now producing needs quickly small additional capital to increase production; field as great as any now occupied by big companies. No competition. Special offer to exhibitors. S. S. Film Co., 1504 H St., Washington, D. C.

EXHIBITORS—The "Moviad" quadruples the pull of your poster display. Write, "Moviad," 135 Fort Green Place, Brooklyn, N. Y.

PROSPECTIVE MOVIE BUYERS—Send for our list of moving picture theaters, free at your request, established 1896. Selling upwards of $1,000,000 worth annually and business still growing. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

FOR SALE—Largest, best located theater, county seat 8,000. Seating 300, have electric light plant. Seeburg orchestra, style "M." Open seven days week. Old established business; present owner opened show four years ago. C. C. Haddox, Kenton, Ohio.

PICTURE THEATER—Beautifully equipped, fine location, paying proposition in an Ohio town. $35,000. Excellent opportunity. Apply Peppas and Alex Co., 1420 W. 3d St., Cleveland, Ohio.

MODERN, complete moving picture house, located on the main street of a beautiful city of 15,000. Good surroundings; seating capacity 400; five-year lease. A snap. Terms $3,000 cash. Address Box 7, Kennett, Cal.

LEASE on moving picture theater, Western Pennsylvania town 17,000. Seats 900, fireproof, modern, best equipped in city. Low rent, long lease. Here is an exceptional opportunity for man with small capital and executive abillty. Address Lease, care M. P. World, N. Y. City.

MOVING PICTURE THEATER seating 400, fully equipped, long lease, rent $50 month; price, $500, if taken at once. Princess, care M. P. World, N. Y. City.

ONE of the largest and most successful vaudeville and photoplay houses in one of the largest cities in New York State. Business about $100,000 year, running seven days week. Actual value, $50,000; will sacrifice for $25,000, or less. Or will sell half interest for $10,000. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

MOVING PICTURE HOUSE, including real estate, completely equipped with latest scientific improvements and labor-saving machinery. Admission ten cents. Also accommodation for dancing and skating. This enterprise is capable of making $5,000-$8,000 year. Will sell, complete as it stands, for $7,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED TO BUY—Slightly-used opera chairs everywhere. Shepherd, 168 Cedar St., Corning, N. Y.

300 USED VENEER opera or upholstered chairs and wood folding or airdome. Write Bay, care M. P. World, N. Y. City.

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FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

USED THEATER CHAIRS—Guaranteed or your money back. We buy and sell everywhere. Cash for your chairs, odd lots. Prompt shipment, save half. Empire Exchange, Corning, N. Y.

GOD GAVE you brains, use them. "Amberlux" Lens Filters eliminate eye strain; prices reasonable. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.

FOR SALE—Four Power's No. 5 machines, complete, $50 each. Double Johns-Manville asbestos booth, $75. 36-inch Kimball exhaust fan, $50. 500 chairs. Merit Film Corp., 110 West 40th St., N. Y. City.

VENEER, upholstered and wood folding chairs, new and second hand, absolute bargains. Southern exhibitors save your money by getting lowest freight rates to all points South by rail or steamer. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

FOR SALE—Fort Wayne compensarc, sixty cycle, one hundred ten volts, just like new and scarcely used. A fine bargain at $35. Muncie Film & Supply Co., 202 East Main St., Muncie, Indiana.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs, at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

LATE MODEL Standard machine with motor, like new, $125.00; Powers VI, $85.00; Powers V, $45.00; Spotlamp, $15.00; Economizer, $30.00; carbon economizers, $1.75 pair; imported carbons, stagecable, lenses, etc., at bargain prices. Holdenreid, 222 West 30th St., N. Y. City.

USED EQUIPMENT at bargain prices. Simplex, Power's 6-A, Power's No. 6, transformers, booths, etc., S. B. Leland, Montpelier, Vt.

FOR SALE—Dick's fireproof film safe holds 100 reels. Lifeograph Co., 142 East 14th St., N. Y. City.

FOR SALE—1915 Simplex, 6 months guarantee. As good as new; with motor $240, without $200. One motiograph with double dissolver complete $150. One No. 1 Motiograph $75. Both good operating condition. Used Edison and Power's No. 5 machines $40 and up. J. H. Hallberg, 36 East 23d street, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic takeup, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optlelectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

CAMERAS—Vista $27, Jure $37, Pittman, Jr., $90; F.3.5 lens Pittman-Prestwich $150. Pittman Professional, 400-foot automatic dissolve, $200. Small printer $25. Home projector $50. Film measurer, $6.50. Ray, 326 Fifth Ave., N. Y. City.

PRESTWICH CAMERA for sale; owner having no further use for same, will sacrifice cheap. Almost new. Address Scientific, care M. P. World, N. Y. City.

FILMS WANTED.

MULTIPLE REEL FEATURES wanted; send list and prices, also single reel comedies. Address P. J. Hall, Gloyd Bldg., Kansas City, Mo.

FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—1,000 reels of high class 1, 2 and 3-reel dramas and comedies with posters, etc.; also 4, 5 and 6-reel features, featuring well-known stars. All films in good condition. Bargain prices. Address M. Levison, 145 West 45th St., N. Y. City.

FOR SALE—200 reels film, $1.50 per reel, 100 reels with paper, $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

WHILE IT LASTS—New film (Black Leader), never run, $5.00 per 1,000 ft. Evans Film Mfg. Co., 416 to 422 West 216th St., N. Y. City.

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$10,000 Wurlitzer organ for sale. Will accept any reasonable offer. Apply to room 703, Palace Theater Bldg., N. Y. City.

FOR SALE—A beautiful $1,500 Berrywood electric orchestra; fine lot of music with it, excellent for picture show, guaranteed good as new, half original cost takes it. Frank Hartley, Greenport, L. I., N. Y.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

"THRU THE MIGHTY EVERGLADES"—16 colored slides, with lecture, $10. Interesting, Instructive. Tropical Company, 63 "Bayshore," Tampa, Fla.

The "M. P. World" carries more classified ads than all other trade papers combined—WHY?

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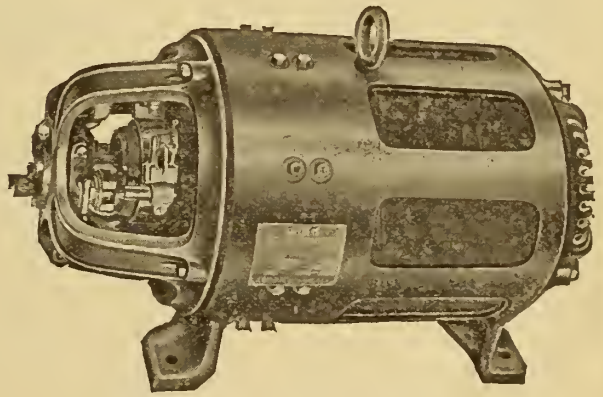

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Don't Delay---Order Now!!!

Look at these figures and prices

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30-70 Amperes, 2 or 3 phase	$249
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Weight, 450 lbs.
Length, 28 inches
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Operates noiselessly
(1) Arc 30 to 70 amp.
(2) Arcs 30 to 35 amp. each

Can give 100 amp. for 15 minutes

60 to 130 AMP. SIZE

Weight, 650 lbs.
Length, 38 inches
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Height, 20½ inches
(2) Ball bearings
(1) Arc 50 to 130 amp.
(2) Arcs 60 to 70 amp. each

Can give 175 amp. to arc for 15 minutes.

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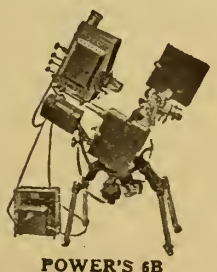

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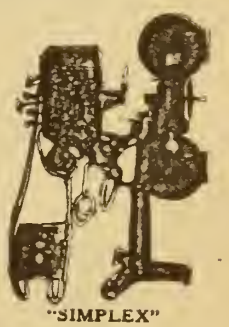

"SIMPLEX"

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1180, 1182.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).

BIG U.

Oct. 14—No release this day.
Oct. 21—The Greater Courage (Two parts—West Mining—Drama).
Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).
Nov. 4—The Markswoman (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.

BISON.

Oct. 16—The Yellow Star (Three parts—Underworld—Drama).
Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Oct. 11—The Man of Shame (Five parts—Dr.).
Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).

GOLD SEAL.

Oct. 19—The Fair God of Sun Island (Three parts—Sea—Drama).
Oct. 26—No release this day.
Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).

IMP.

Oct. 15—No release this day.
Oct. 19—No release this day.
Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).

JOKER.

Oct. 16—A Millionaire for a Minute (Com.).
Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—A Day at Midland Beach (Comedy).
Nov. 6—20th Century Susie (Comedy).
Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).

LAEMMLE.

Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.
Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov. 7—No release this day.
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.

L-KO.

Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).
Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).

NESTOR.

Oct. 15—And the Best Man Won (Comedy).
Oct. 18—A One Cylinder Courtship (Comedy).
Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).

POWERS.

Oct. 23—A Pure Gold Partner (Drama).
Oct. 28—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).
Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).
Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.

REX.

Oct. 19—Lon of Lone Mountain (Drama).
Oct. 24—The Springtime of the Spirit (Three parts—Human Interest—Drama).
Oct. 26—The Millionaire Paupers (Three parts Society—Drama).
Nov. 2—No release this day.
Nov. 7—Such a Princess (Three parts—Fairy Story).
Nov. 9—The Parson of Pine Mountain (Dr.),
Nov. 13—The Circus (Comedy).
Nov. 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).

VICTOR.

Oct. 20—No release this day.
Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.

UNIVERSAL SPECIAL FEATURE.

Oct. 18—The Broken Coin (Episode No. 18, "The Underground City"—Two parts—Drama).
Oct. 25—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).
Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.).

Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Reliance or Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Oct. 25—Out of the Ashes (Two parts—Dr.).
Oct. 29—The Smugglers' Cave (Drama).
Nov. 1—The Wasp (Two parts—Drama).
Nov. 5—On Secret Service (Drama).
Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).
Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).

BEAUTY.

Oct. 30—An Auto Bungalo Fracas (Comedy).
Nov. 2—One to the Minute (Comedy).
Nov. 5—Billie Ban Densen's Campaign (Comedy).
Nov. 9—Her Adopted Father (Comedy).
Nov. 13—Almost a Widow (Comedy).
Nov. 16—Johnny the Barber (Comedy).
Nov. 20—Anita's Butterfly (Comedy).

CASINO.

Nov. 7—Does It Pay to Advertise? (Comedy).
Nov. 14—A Tangle in Hearts (Comedy).
Nov. 21—Subject not yet announced.

CENTAUR.

Oct. 28—The White King of the Zaras (Two parts—Drama).
Nov. 4—When Avarice Rules (Two part—Dr.).
Nov. 11—Stanley in Starvation Camp (Two parts—Drama).
Nov. 18—A Polar Romance (Two parts—Dr.).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Winning Hand (Three parts—Drama).

CUB.

Oct. 29—Jerry to the Rescue (Comedy).
Nov. 5—Twin Brides (Comedy).
Nov. 12—The Double Cross (Comedy).
Nov. 19—The Fighting Four (Comedy).

FALSTAFF.

Oct. 21—Hattie the Hair Heiress (Comedy).
Oct. 25—Tillie the Terrible Typist (Comedy).
Oct. 28—The Soap Suds Star (Comedy).
Nov. 1—Freddie the Fake Fisherwoman (Comedy).
Nov. 4—"Clarissa's" Charming Calf (Com.).
Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).
Nov. 15—Hannal's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).

GAUMONT.

Oct. 26—See America First (No. 7) (Scenic).—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 2—See America First (No. 8—Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 9—See America First (No. 9—Scenic).—Keeping Up With the Joneses (Car.).
Nov. 16—See America First (No. 10—Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1216.)

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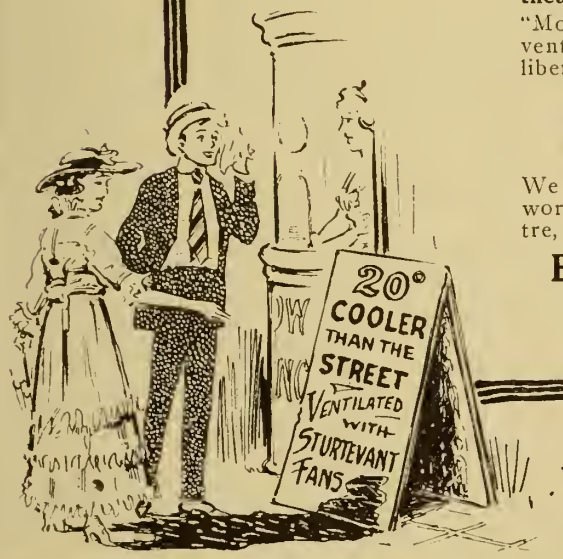

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1180, 1182.)

(*Mutual Releases continued from page* 1214.)

MUSTANG.

Nov. 5—The Trail of the Serpent (Two parts—Drama).
Nov. 12—Man to Man (Two parts—Drama).
Nov. 13—This Is the Life (Three parts—Dr.).
Nov. 19—The Warning (Two parts—Drama).

MUTUAL WEEKLY.

Nov. 4—Number 44, 1915 (News).
Nov. 11—Number 45, 1915 (News).
Nov. 18—Number 46, 1915 (Topical).

NOVELTY.

Nov. 1—Putting Papa to Sleep (Cemedy).
Nov. 3—The Fortune Hunters (Comedy).
Nov. 8—Something in Her Eye (Comedy).
Nov. 10—Love and Bitters (Comedy).
Nov. 15—The World's Championship Baseball Series (Two parts—Topical).

RELIANCE.

Nov. 7—The Law of Duty (Two parts—Dr.).
Nov. 10—Father and Son (Three parts—Dr.).
Nov. 14—Not yet announced.
Nov. 21—A Romance of the Alps (Two parts—Drama).

RIALTO.

Nov. 8—The Devil's Darling (Three parts—Drama).
Nov. 17—The New Adam and Eve (Three parts—Drama).

THANHOUSER.

Oct. 31—The Fisherwoman (Drama).
Nov. 2—The Commuted Sentence (Two parts—Drama).
Nov. 7—Mistake of Mammy Lou (Drama).
Nov. 9—The Little Captain of the Scouts (Two parts—Drama).
Nov. 14—In Baby's Garden (Drama).
Nov. 16—In the Hands of the Enemy (Two parts—Drama).
Nov. 21—Beneath the Coat of a Butler (Dr.).

THAN-O-PLAY.

Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).
Nov. 6—Mr. Meeson's Will (Three parts—Dr.).

MUTUAL MASTERPICTURES.

Oct. 28—His Wife (Thanhouser—Five parts—Drama) (No. 44).
Nov. 4—The Seventh Noon (Four parts—Dr.) (No. 45).
Nov. 11—The End of the Road (Five parts—Drama—No. 46).
Nov. 18—Inspiration (Thanhouser—Five parts—Drama—No. 47).

NORTH AMERICAN FILM CORPORATION.

Oct. 4—The Diamond from the Sky (Chapter 23—"The Double Cross"—Two parts—Drama).
Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).
Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).

Associated Film Sales Corp.

Released for week of October 25.
The Reckoning (Ramona—Three parts—Drama).
Ohara of the Mounted (Federal—Two parts—Drama).
When Stubs Leaves the Bowery (Santa Barbara—Comedy).
The Paradoxical Burglar (Alhambra—Comedy).
Love's Old Sweet Song (Deer—Two parts—Drama.
Shot at Sunrise (Monte—Comedy).
The Plaid Coat (Banner—Comedy).
Safety First (Empire—Comedy).
Releases for Week of Nov. 1.
Hilary of the Hills (Two parts—Drama).
Duel of Hearts (Ramona—Two parts—Dr.).
Out for a Million (Empire—Two parts—Drama).
And he Came Straight Home (Atla—Com.).
In and Out (Banner—Two parts—Com.).
Unexpected Reward (Liberty—Comedy).
Life in the West (Alhambra—Comedy).
Rosie's Many Thorns (Federal Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Balboa, Globe Phunphilms.
Wednesday—Pathe News.
Thursday—Panama Films.
Friday—Gold Rooster Plays.
Saturday—Pathe News, Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).

GLOBE.

Oct. 23—How Winter Flowers Bloom (Educational).
Nov. 6—Human Movements Analyzed (Educational).
Nov. 20—Our Feathered Friends at Dinner (Educational).

GOLD ROOSTER PLAYS.

Nov. 5—The Menace of the Mute (Five parts—Drama).
Nov. 11—Nedra (Five parts—Drama).
Nov. 18—At Bay (Five parts—Drama).

PANAMA FILMS.

Oct. 28—Neal of the Navy, No. 9 (Two parts—Drama).
Nov. 4—Neal of the Navy (No. 10—"The Rolling Terror"—Two parts—Drama).
Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12 (Two parts Drama).

PATHE.

Oct. 25—Police Dog to the Rescue (Cartoon—Comedy).
—An Intimate Study of Birds, No. 10 (Educational).
Nov. 1—New Adventures of Wallingford (No. 5—"The Lilac Splash"—Two parts—Comedy).
Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7 (Two parts—Drama).

PATHE NEWS.

Oct. 27—Number 86, 1915 (News).
Oct. 30—Number 87, 1915 (News).
Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).

PATHECOLOR.

Oct. 27—Whiffles Woos and Trouble Brews (Colored—Comedy).
Nov. 2—Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Filvver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 1—Giving Them Fist (Comedy).
Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Oct. 30—Dough Nuts (Comedy).
Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgie (Comedy).
Nov. 20—All Dolled Up (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

Miscellaneous Feature Releases.

BROADWAY FILM CO.

November—Official War Films (Topical).

CORT FILM CORPORATION.

October—The Whirl of Life (Six parts—Dr.).

EQUITABLE FILM CORPORATION.

Oct. 18—The Bludgeon (Drama).
Oct. 25—Divorced (Triumph—Drama).
Nov. 1—The Better Woman (Triumph—Dr.).
Nov. 8—Should a Wife Forgive (Drama).

FOX FILM CORPORATION.

Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr).

IDEAL FILM SERVICE.

October—The Bottle (Four parts—Drama).
October—Alone in London (Five parts—Dr.).

KULEE FEATURES, INC.

October—How Molly Made Good (Photo Drama—Six parts—Drama).

METRO PICTURES CORPORATION.

Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).
Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).
Nov. 1—Tables Turned (Rolfe—Five parts—Drama).
Nov. 8—Pennington's Choice (Quality—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Oct. 25—The Yankee Girl (Morosco—Comedy-Drama).
Oct. 28—The Masqueraders (Famous Players—Five parts—Comedy-Drama).
Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

MAX M. PULLMAN.

Nov. 1915—Pendleton Oregon Round-Up (Top.).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

SUN PHOTOPLAY CO.

October—The Corsican (Five parts—Drama).

THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—Papa's Wife (Two parts—Comedy).
October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 7:
My Valet (Keystone—Comedy).
The Iron Strain (Kay-Bee—Drama).

VICTORY FILM CORPORATION.

October—The Fall of Warsaw (Three parts—Topical).

WORLD FILM CORPORATION.

Oct. 17—The Heart of the Blue Ridge (Shubert—Drama).
Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—The Little Church Around the Corner (Blaney—Drama).

WORLD SERIES FILM CO.

October—1915 World's Championship Series (Topical).

V-L-S-E, INC.

Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

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Daly, Arnold
Farnum, Wm.
Ford, Francis
Ford, Victorla
Fisher, Marguerlta
Frederick, Pauline
Figman, Max
Fuller, Mary
Fenwick, Irene
Greenwood, Winnifred
Grandin, Ethel
Gish, Dorothy
Gish, Lillian
Hall, Ella
Pickford, Mary
Rawlinson, Herbert
Harron, Roht.
Holmes, Helen
Hunt, Irene
Walker, Lillian
Washburn, Bryant
Williams, Earle
White, Pearl
Allison, Mae
Bara, Theda
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Jollvet, Rita
Janis, Elsie
Johnson, Arthur
Joyce, Alice
Kerrigan, Warren
La Badie, Florence
Lockwood, Harold
Little, Anna
Leonard, Roht.
Mace, Fred
Madison, Cleo
Mayo, Edna
Mesereau, Violet
Marsh, Mae
Moore, Matt
Normand, Mabel
Panzer, Paul
Petrova, Olga
Pickford, Lottie
Roland, Ruth
Rich, Vivian
Saunders, Jackie
Stewart, Anita
Sweet, Blanche
Sterling, Ford
Snow, Marguerite
Stonehouse, Ruth
Theby, Rosemary
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1180, 1182.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 23—The Banker and the Thief (Drama).
Oct. 25—Arline's Chauffeur (Drama).
Oct. 26—A Mystery of the Mountains (Special—Two parts—Drama).
Oct. 27—Harvest (Special—Three parts—Dr.).
Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).
Nov. 2—Between Father and Son (Special—Two parts—Drama).
Nov. 3—Dora Thorne (Special—Four parts—Drama).
Nov. 4—The Passing Storm (Drama).
Nov. 5—The Musketeers of Pig Alley (Drama) (Biograph Reissue No. 22).
Nov. 9—Weaver of Clayhank (Special—Two parts—Drama).
Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).

EDISON.

Oct. 30—Niagara Falls (Scenic).
—Yardville Folks (Educational).
Nov. 3—The Parson's Button Matcher (Com.).
Nov. 5—Friend Wilson's Daughter (Special—Three parts—Drama).
Nov. 6—Waifs of the Sea (Drama).
Nov. 10—Cartoons on a Yacht (Cartoon—Comedy).
Nov. 12—The Truth About Helen (Special—Four parts—Drama).
Nov. 13—A Broth of a Boy (Drama).
Nov. 17—His Wife's Sweetheart (Comedy).
Nov. 19—A Child in Judgment (Special—Three parts—Drama).
Nov. 20—Black Eagle (Drama).

ESSANAY.

Oct. 28—Fun At a Ball Game (Comedy).
Oct. 29—Broncho Billy's Cowardly Brother (Western—Drama).
Oct. 30—The Lighthouse by the Sea (Special—Three parts—Drama).
Nov. 1—Fifty-Fifty (Special—Three parts—Drama).
Nov. 2—Despair (Special—Three parts—Dr.).
Nov. 3—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
Nov. 4—The Night Sophia Graduated (Com.).
Nov. 5—Broncho Billy's Mexican Wife (Western—Drama).
Nov. 6—On the Little Mill Trace (Special—Two parts—Drama).
Nov. 8—Twice Into the Light (Special—Three parts—Drama).
Nov. 9—Wine, Women and Song (Special—Two parts—Drama).
Nov. 10—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Comedy).
Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Special—Three parts—Drama).
Nov. 15—The Undertow (Special—Three parts—Drama).
Nov. 16—A Bit of Lace (Special—Three parts—Drama).
Nov. 17—Canimated Nooz Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).

GEORGE KLEINE.

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Oct. 27—By Whose Hand (Special—Two parts—Drama).
Oct. 29—The Ventures of Marguerite, No. 1, "When Appearances Deceive (Dr.).
Oct. 30—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 1—The Coquette (Special—Four parts—Drama).
Nov. 2—Diana of the Farm (Burlesque Com.).
Nov. 3—The Sign of the Broken Shackles (Special—Two parts—Drama).
Nov. 5—The Ventures of Marguerite, No. 2, "The Rogue Syndicate" (Drama).
Nov. 6—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Oct. 23—Playing Horse (Comedy).
Oct. 25—The Inevitable Penalty (Drama).
Oct. 26—Playing in Tough Luck (Comedy).
Oct. 27—The Man of God (Special—Two parts—Drama).
Oct. 28—The Strange Unknown (Special—Three parts—Drama).
Oct. 29—The Wonder Cloth (Drama).
Oct. 30—His Body Guard (Comedy).
Nov. 1—The Sacred Bracelet (Drama).
Nov. 2—Up Against It (Comedy).
Nov. 3—A Western Governor's Humanity (Special—Three parts—Drama).
Nov. 4—When War Threatened (Special—Two parts—Drama).
Nov. 5—The Urchin (Drama).
Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts—Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night In Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).

MINA.

Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Hushand's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy).
Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).

SELIG.

Nov. 1—Hearst-Selig News Pictorial No. 87, 1915 (News).
Nov. 2—Athletic Ambitions (Western—Com.).
Nov. 4—Their Sinful Influence (Special—Three parts—Drama).
Nov. 4—Hearst-Selig News Pictorial No. 88, 1915 (News).
Nov. 6—The Lost Messenger (Jungle-Zoo—Drama).
Nov. 8—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy).
Nov. 8—Hearst-Selig News Pictorial, No. 89, 1915 (News).
Nov. 9—The Chef at Circle G (Western—Comedy).
Nov. 11—Hearst-Selig News Pictorial. No. 90, 1915 (News).
Nov. 13—The White Light of Publicity (Dr.).
Nov. 15—The Vengeance of Rannah (Special—Two parts—Drama).
Nov. 15—Hearst-Selig News Pictorial, No. 91, 1915 (News).
Nov. 16—The Tenderfoot's Triumph (Western—Drama).
Nov. 18—The Print of the Nails (Special—Three parts—Drama).
Nov. 18—Hearst-Selig News Pictorial, No. 92, 1915 (News).
Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).

VIM.

Nov. 12—The Midnight Prowlers (Comedy).
Nov. 19—a Pair of Birds (Comedy).

VITAGRAPH.

Nov. 1—Between Two Parts (Comedy).
The Sultan of Zulon (Special—Two parts—Comedy).
Nov. 3—A Family Picnic (Comedy).
Nov. 4—The Ebony Casket (Comedy).
Nov. 5—Beautiful Thoughts (Comedy).
Nov. 6—Anselo Lee ("Broadway Star Feature"—Special—Three Parts—Dr.).
Nov. 8—No Tickee—No Washee (Comedy).
—California Scrap Book (Edu.).
Nov. 9—For the Honor of the Crew (Broadway Star Feature—Special—Three Parts—Drama).
Nov. 10—Hats Is Hats (Comedy).
Nov. 11—Sis (Comedy—Drama).
Nov. 12—Romantic Reggie (Comedy).
Nov. 13—The Woman's Share (Special—Two Parts—Drama).
Nov. 15—Sonny Jim and the Great American Game (Comedy).
Nov. 16—Gone to the Dogs (Special—Two Parts—Drama).
Nov. 17—The Counts (Comedy).
Nov. 18—A Motorcycle Elopement (Com.).
Nov. 19—Diplomatic Henry (Comedy).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 12—Lillian's Husbands (Special—Three parts—Comedy).
Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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Ano. 1. No. 1 Diciembre, 1915

PAN-AMERICA CINEMATOGRÁFICA

REVISTA MENSUAL ILLUSTRADA

ÍNDICE

Film Reviews and Stories
Machines
Electrical and Theatre Equipment and Trade News

ANNOUNCEMENT

This is cover design of new Spanish Monthly to be devoted to the moving picture industry in South America and all Spanish speaking countries.

Rates on application

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SPECIFIES
GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

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There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stere Lenses were specified, after exhaustive tests had been made.

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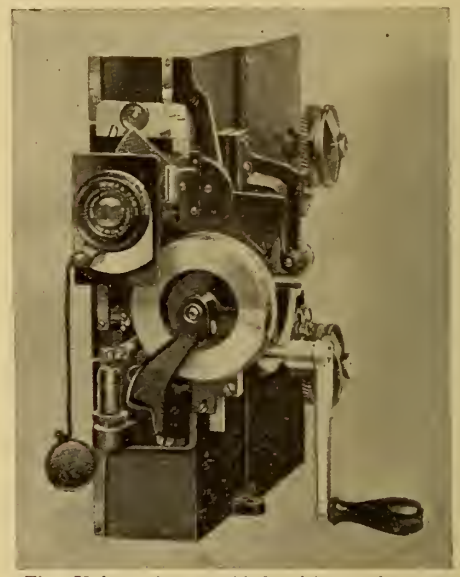

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

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Install a Kingery popcorn Popper. When doing this you please your patrons, make a big profit and you don't add to your expense.

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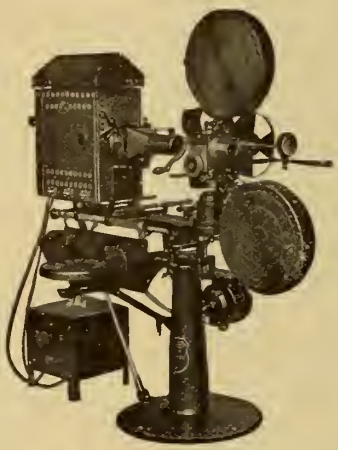

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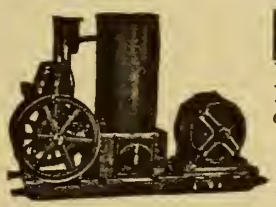

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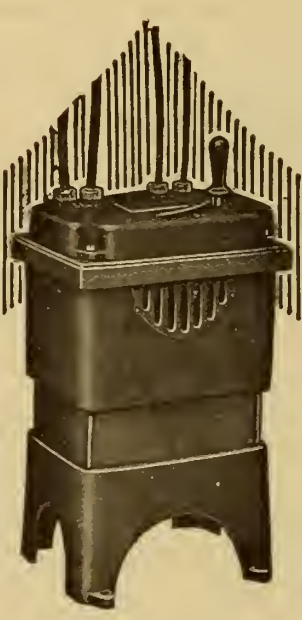

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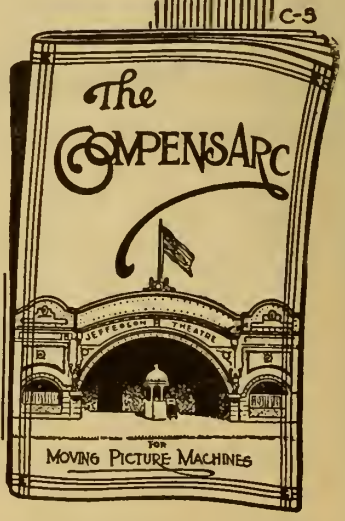

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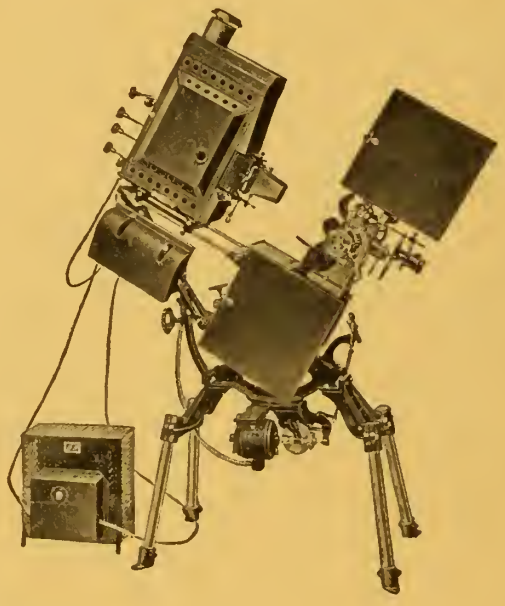

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NOTE: This issue corresponds with one dated November 20th under old plan.

Vol. 26, No. 8 November 13, 1915 Price 10 Cents

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THE FILM INDEX

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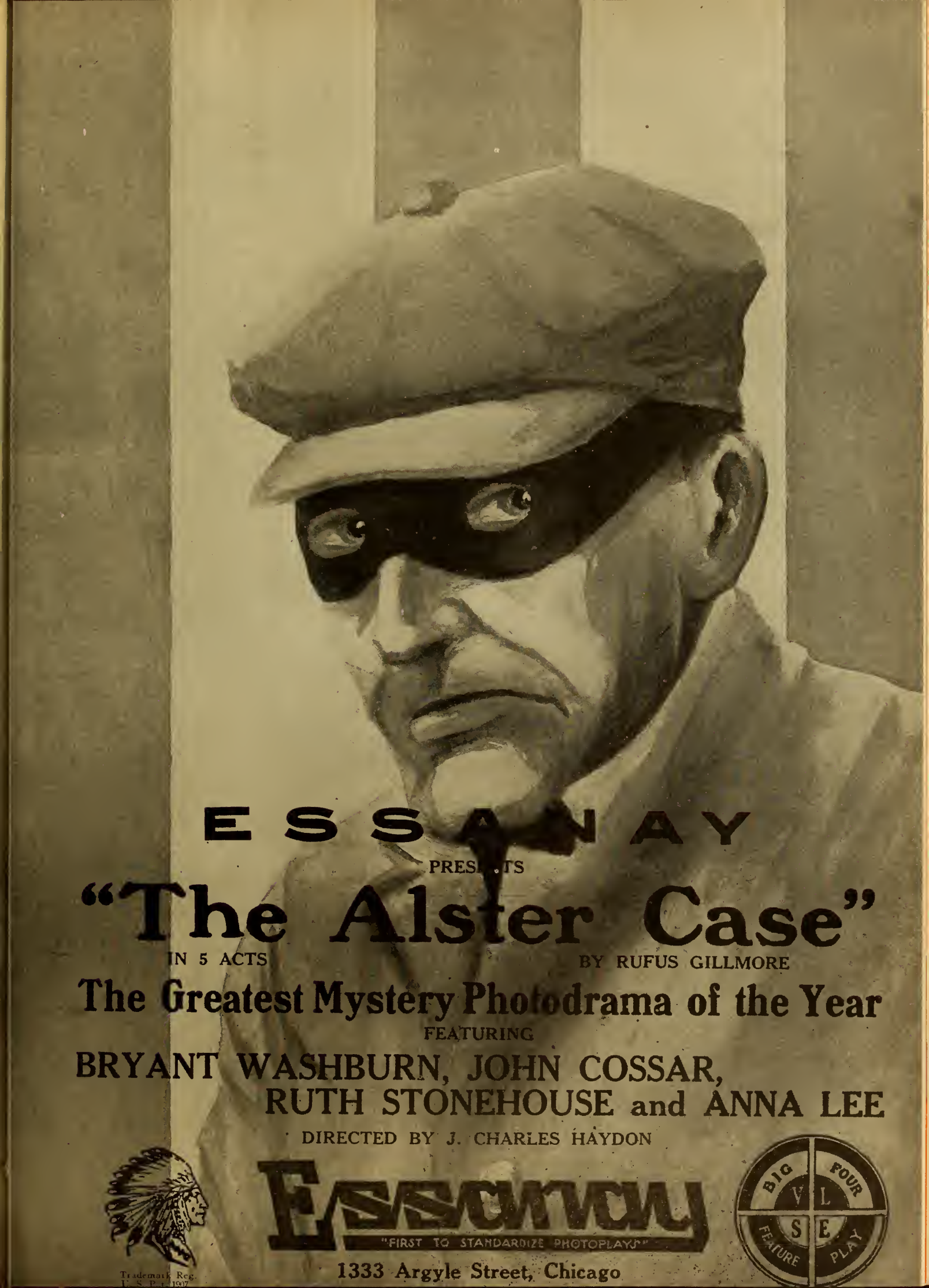

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"It is a pity that Geraldine Farrar can sing, for she is a remarkable movie actress. Undoubtedly Miss Farrar has never acted so well as she does in the screen version of 'Carmen.'"

New York World:

"Miss Farrar makes her part vivid and red blooded. It is real acting."

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Just a word of acknowledgment of the excellent program your company has provided the Majestic Theatre recently.

Starting with "THE SOUL OF A WOMAN" which we ran an entire week in October, as we do all of our pictures, beg to advise you that this picture broke all attendance records for our house. This week we are presenting ETHEL BARRYMORE in "THE FINAL JUDGMENT", and from present indications this picture will do equally as <u>well</u> if not <u>better</u> than THE SOUL OF A WOMAN.

Our patronage is composed of the very highest class of Detroit's theatre going public and from what we have seen of Metro productions, we believe it is the best and most consistent program for a theatre of this class.

Yours very truly,
Majestic Theatre Company.

MWMc/MS

Mgr.

METRO PICTURES CORPORATION

$1000

Rolfe Photo Plays Inc.
presents

Mr. WILLIAM FAVERSHAM

in

ONE MILLION DOLLARS

by Arnold Fredericks

A METRO wonderplay in Five intense acts of mystery, money and romance.
Directed by John W. Noble.

I WANT $1,000,000
VICTOR GERARD

METRO PICTURES

I WANT $1,000,000
VICTOR GERARD
RELEASED
on the
METRO
PROGRAM
NOV. 22nd

COMING METRO EVENTS

METRO PICTURES

The Two Barbaras in Barbara Frietchie

Mary Miles Minter
youngest star in the world and
Mrs. Thomas Whiffen
oldest star in the world in the big war drama that is without a battle scene

This tremendous production will not be released as a special, but will appear on the regular Metro Program

The most famous characters of modern fiction have come to life in

The New Adventures of J·RUFUS WALLINGFORD

Max Figman
as
"Blackie Daw"

Burr McIntosh
as
"Wallingford"

Produced by Wharton Inc.

The very essence of comedy is here, unaided by slapstick. If you are not showing "WALLINGFORD" you're passing up a mighty good thing!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Pathé Presents GEORGE

Supported by Margaret Greene in Edward Jose's produc-

NE

George Probert

Adapted from GEORGE BARR McCUTCHEON'S famous novel. In five parts. Released Nov. 12th.

The PATHÉ

EXECUTIVE

25 WEST 45th ST

PROBERT

Fania Marinoff
& Craufurd Kent
magnificent
tion of

DRA

Fania Marinoff

Hordes of savages, a typhoon at sea, a stirring battle and a romantic love affair on a tropical isle, make this GOLD ROOSTER PLAY a tremendously strong offering.

EXCHANGE inc.

OFFICES
NEW YORK

WHO'S
PATHE'S NEW
EMMY WEHLEN &

stories by MRS
THE GREATEST
PUBLICITY
• MOTION

14 weekly episodes of two parts each : each drama complete in itself

FIRST RELEASE

THE PATHE
EXECUTIVE
25 WEST
• NEW

GUILTY?

SERIES featuring HOWARD ESTABROOK

WILSON WOODROW

NEWSPAPER EVER GIVEN PICTURES •

produced by the ARROW FILM CORPORATION under the direction of Howell Hansel

DEC. 11th.

EXCHANGE INC.

OFFICES 45TH STREET YORK •

EQUITABLE

Offers

The most impressive figure on the American dramatic stage

FLORENCE REED

in a vivid visualization, in exact and painstaking manner, of a story that in cold print made a deep and lasting impression

"THE COWARDLY WAY"

and which in film form is even of greater force

Released NOVEMBER 15th

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

EQUITABLE

The remarkable progress of Equitable and the fact that a majority of the more important theatres throughout the United States are playing

EQUITABLE
PICTURES

is attributable to but one reason.

C. W. Midgely
Franklin Theatre, Oakland, Cal.
says
"'TRILBY' is one of the finest pictures ever shown."

H. De S. Kennedy
Imperial Theatre, Great Falls, Mont.
said
"'TRILBY' broke the record for attendance"

James Dunlevy
Bank Theatre, Akron, Ohio
said,
"'TRILBY' splendid throughout-maintains the Standard

H. H. Johnson
Luna Theatre, La Fayette, Ind.
said
"I've run four of your pictures and have never seen better."

C. S. Smith
Hornell Theatre, Hornell, N. Y.
said
"'BLUE GRASS' is the best picture I ever saw."

John A. Lane
Tioga Theatre, Owego, N. Y.
said
"'THE PRICE' one of the best pictures I ever played."

E. C. Brown
Wm. Penn Theatre, Pittsburgh, Pa.
says
"'THE PRICE' is the finest picture produced."

Leon Brick
Regent Theatre, Buffalo, N. Y.
"'THE PRICE' is A. No. ONE"

Ernest Westfall
Palace Theatre, Hagerstown, Md.
said
"'THE MASTER OF THE HOUSE' is exceptional."

J. L. Shrode
Lyric Theatre, Hot Springs, Ark.
says
"'THE BLUDGEON' more than keeps up the pace you have set."

E. H. Markison
Strand Theatre, Norfolk, Va.
said
"Thos. Wise is as good in 'BLUE GRASS' as on the stage."

Thus we see no isolated cases.

NORTH, SOUTH, EAST, WEST

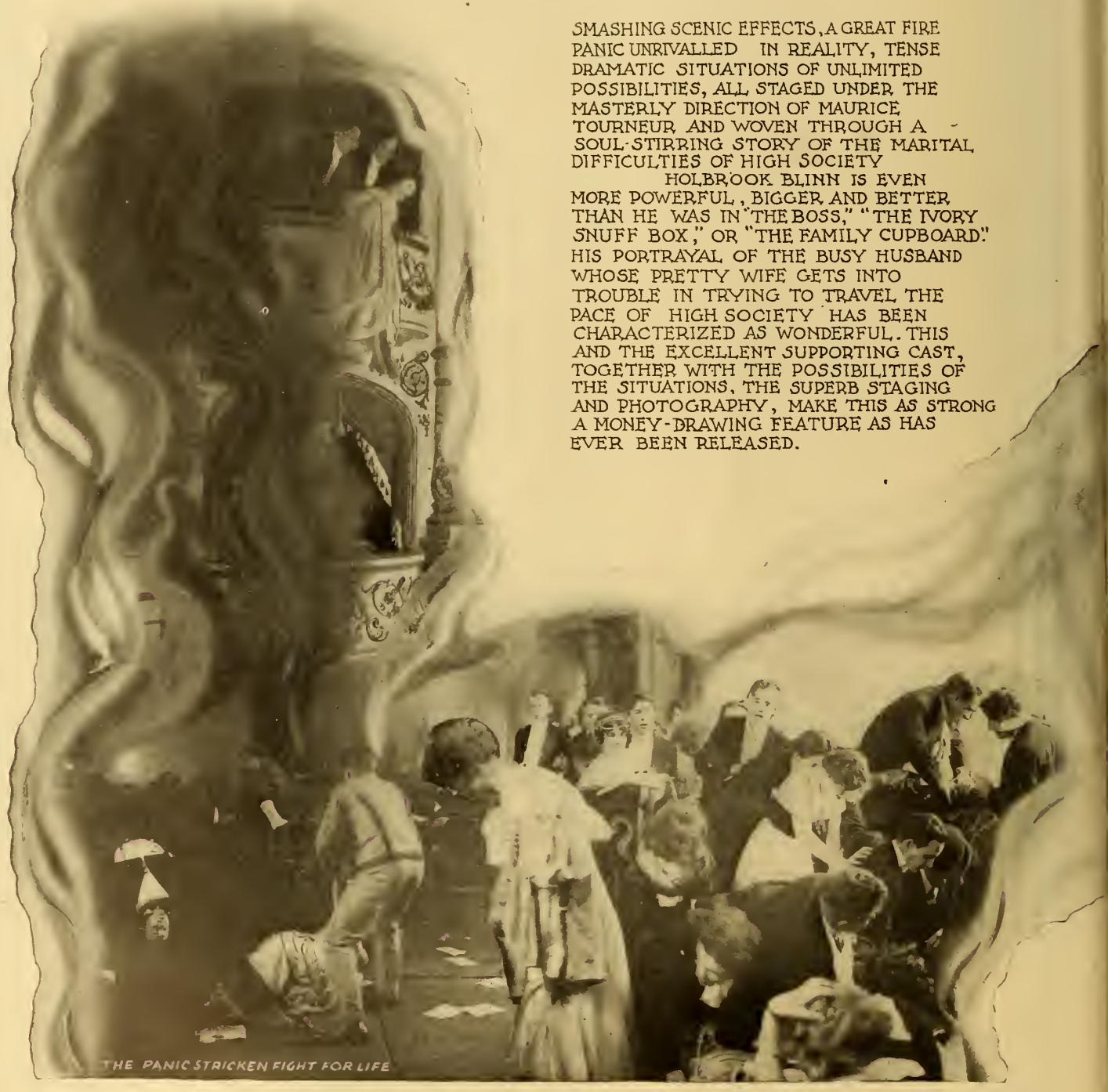
concur in the substantial consistency of

EQUITABLE

Productions.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

The Shubert Film Corporation
presents
Holbrook Blinn
in
A Butterfly on the Wheel



SMASHING SCENIC EFFECTS, A GREAT FIRE PANIC UNRIVALLED IN REALITY, TENSE DRAMATIC SITUATIONS OF UNLIMITED POSSIBILITIES, ALL STAGED UNDER THE MASTERLY DIRECTION OF MAURICE TOURNEUR AND WOVEN THROUGH A SOUL-STIRRING STORY OF THE MARITAL DIFFICULTIES OF HIGH SOCIETY

HOLBROOK BLINN IS EVEN MORE POWERFUL, BIGGER AND BETTER THAN HE WAS IN "THE BOSS," "THE IVORY SNUFF BOX," OR "THE FAMILY CUPBOARD." HIS PORTRAYAL OF THE BUSY HUSBAND WHOSE PRETTY WIFE GETS INTO TROUBLE IN TRYING TO TRAVEL THE PACE OF HIGH SOCIETY HAS BEEN CHARACTERIZED AS WONDERFUL. THIS AND THE EXCELLENT SUPPORTING CAST, TOGETHER WITH THE POSSIBILITIES OF THE SITUATIONS, THE SUPERB STAGING AND PHOTOGRAPHY, MAKE THIS AS STRONG A MONEY-DRAWING FEATURE AS HAS EVER BEEN RELEASED.

WORLD FILM
LEWIS J. SELZNICK
130 WEST 46TH ST.

REFERENCE TO RECORDS WILL SHOW ANY EXHIBITOR THAT IT WAS THE PICTURES SHOWING THE WORK OF MASTER DIRECTORS WHICH SET NEW RECORDS FOR HIS BOX-OFFICE. HE CANNOT RECALL ONE POORLY DIRECTED FEATURE THAT COULD BE TRULY CALLED A SUCCESS.

IT IS MASTERLY DIRECTION THAT ROLLS THE DOLLARS INTO THE BOX-OFFICE AND MASTERLY DIRECTION MARKS EVERY WORLD FILM RELEASE.

MAURICE TOURNEUR DIRECTED "TRILBY," "THE PIT," "ALIAS JIMMY VALENTINE," AND "A BUTTERFLY ON THE WHEEL,"

ALBERT CAPELLANI DIRECTED "LES MISERABLES," AND "THE IMPOSTOR,"

EMILE CHAUTARD DIRECTED "THE BOSS"

FRANK CRANE DIRECTED "OLD DUTCH," "AS YE SOW," AND "THE FAMILY CUPBOARD,"

JAMES YOUNG DIRECTED "HEARTS IN EXILE," "THE DEEP PURPLE," AND "THE HEART OF THE BLUE RIDGE,"

BARRY O'NEIL DIRECTED "BOUGHT,"

WHAT EXHIBITOR DOES NOT REMEMBER THE STREAMS OF DOLLARS WHICH FLOWED INTO HIS BOX-OFFICE ON THE NIGHTS WHEN HE SHOWED THESE FEATURES?

THESE SIX MASTER DIRECTORS ARE THE ONES WHO ARE BUILDING THE WORLD FILM PROGRAM. THINK WHAT THEY HAVE DONE IN THE PAST! WITH EACH NEW EFFORT THEY ARE BUILDING BIGGER AND BETTER THINGS AND TO THE EXHIBITOR WHO SHOWS THEIR PICTURES WILL GO THE BENEFIT OF THEIR BEST EFFORTS A BENEFIT WHICH WILL TAKE THE FORM OF GOOD HARD DOLLARS.

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VICE-PRES. & GEN'L MGR.

NEW YORK CITY *BRANCHES EVERYWHERE*

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"AT YALE," "THE HAVOC," "KING CHARLES," "THE WOLF," "CAPTAIN DEBONAIRE," THE TYRANNY OF TEARS"

PRINCIPAL PLAYERS IN

AVGVSTVS THOMAS'

INTERNATIONAL SUCCESS

"THE OTHER GIRL"

ZOLA TELMZART
LATE OF
"YELLOW TICKET," "BIRD OF PARADISE," NAT GOODWIN & OLIVER MOROSCO CO'S.

BECKY BRUCE
LATE OF
"A PAIR OF SIXES," "PRUNELLA," "THE SHOW SHOP," "THE SALAMANDER AND OTHER PLAYS

300 INTERESTING SCENES AN ACTING CAST OF **400**

INCLUDING

Two Popular Stars

OF NATION WIDE REPUTE
SUPPORTED BY WELL KNOWN
STAGE FAVORITES

IN PREPARATION
"The Witching Hour," "The Hoosier Doctor," "As a Man Thinks," "Oliver Goldsmith," "Alabama," "The Harvest Moon" and
TWENTY MORE THOMAS SUCCESSES

FRANCES THOMPSON
"THE DANCING VENUS"

MONA RYAN
LATE OF
"POLYGAMY" AND "EDUCATION OF MR. PIPP."

PRODUCED BY

RAVER FILM CORPORATION

HARRY R. RAVER PRESIDENT
WORLD'S TOWER BLDG. NEW YORK

HORACE VINTON

LOUIS THIEL

LIZZIE McCALL

ROLAND RATCLIFF

HARRY REDDING

MORTIMER MARTINI

"LIFE WITHOUT SOUL"

INSPIRED BY THE BOOK
"FRANKENSTEIN"
BY MRS. SHELLEY

IN FIVE PARTS

Preliminary to the awarding of franchises on a regular release, this production will be sold outright on a state right basis.

A photoplay embracing a theme never before attempted in cinematography, and stupendous in its execution!

The action is laid in the semi-tropics of Florida, the desert wastes of Arizona, the awe-inspiring mountainous regions of interior Georgia, the canyons of Colorado, the decks of a three-masted schooner, and an ocean-going liner, and the parlors of refined New York.

As a standard by which all our releases may be judged, it was made without regard to cost, with an incomparable cast of stage and film stars, and is the last word in dramatic intensity.

WE ARE NOW RESERVING TERRITORIAL RIGHTS
RELEASE DATE, NOV. 22, 1915

WATCH FOR NEXT WEEK'S ANNOUNCEMENT OF TRADE SHOWING!

OCEAN FILM CORPORATION

220 West 42nd Street New York City, N. Y.

Telephone Bryant 3770

JOHN L. DUDLEY
President

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Vice-Pres. and General Manager

MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Announces*

In the $8,000,000 MUTUAL PROGRAM at no extra charge

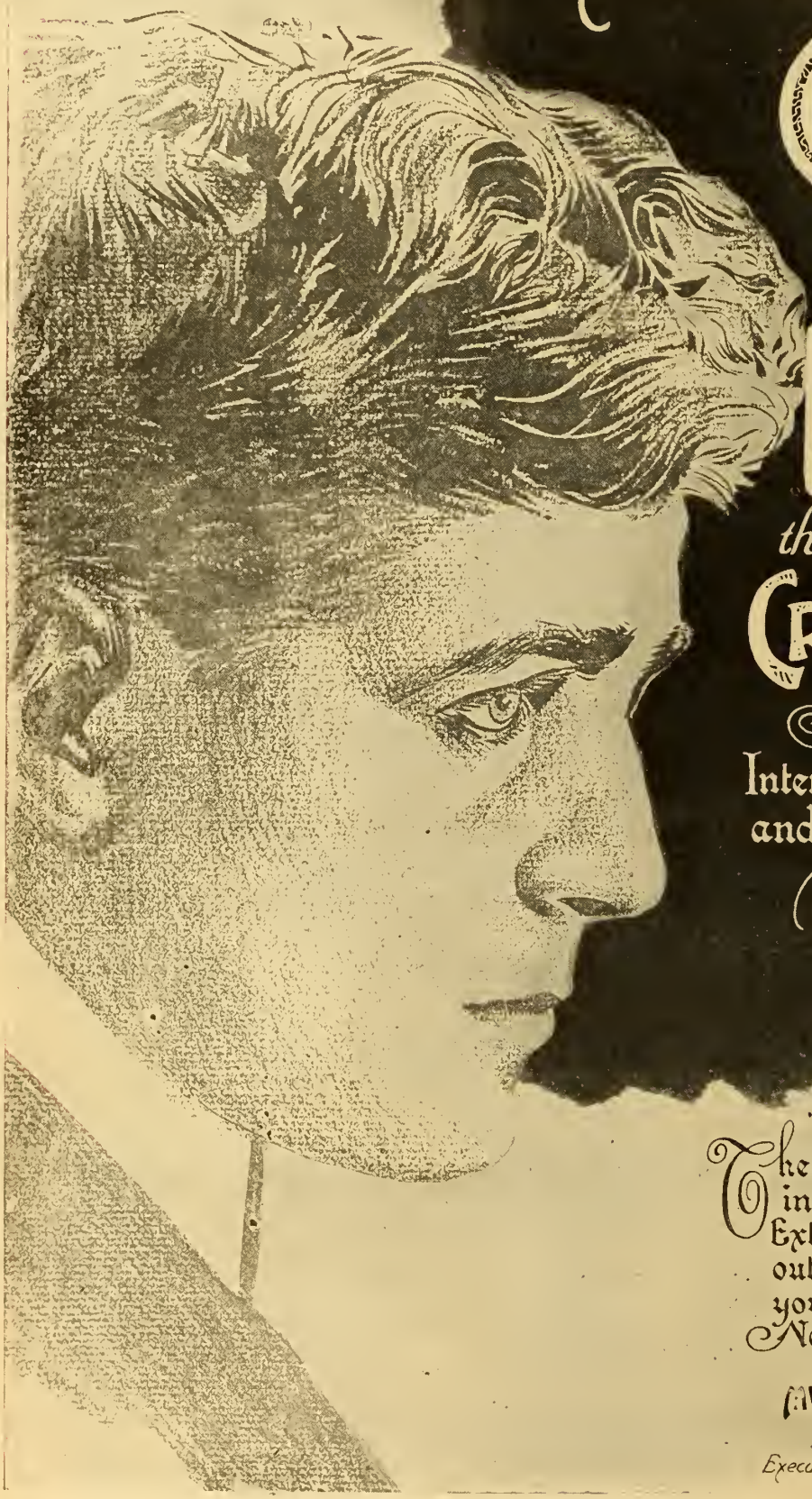
A THREE REEL CENTAUR STAR FEATURE

COULD A MAN DO MORE?

featuring

the famous screen star

CRANE WILBUR



A Remarkable Drama
Interpreted with Exceptional Skill
and Rare Artistic Expression

Released Nov. 24th
IN THE REGULAR
MUTUAL PROGRAM

There are Mutual Film Exchanges in 68 Cities Now—Affording Extraordinary Service throughout America. For address of your nearest exchange write New York Office

MUTUAL FILM CORPORATION
John R. Freuler, *President*
Executive Offices · 71 W. 23rd St., New York City

MUTUAL FILM CORPORATION *Announces*

In the Regular MUTUAL PROGRAM (all stars-all features)

A THREE REEL CLIPPER STAR FEATURE

THE ALTERNATIVE

A STIRRING DRAMA
FEATURING THE NOTED

BROADWAY STARS

CONSTANCE CRAWLEY *and* ARTHUR MAUDE

RELEASED NOV. 20th
IN THE REGULAR
MUTUAL PROGRAM
NO EXTRA CHARGE

MUTUAL PROGRAM

MUTUAL PROGRAM

As clean, bright and interesting funny pictures, maintaining a high standard of excellence week in and week out, we earnestly recommend

CUB COMEDIES *with* GEORGE OVEY

Though one reel subjects, they are made with as much care as any multiple reel feature and you can always be assured of a snappy comedy if you book the Cub, no matter which release it may be.

A new release every Friday; ask your Mutual exchange to supply you with it.

CURRENT RELEASES

November 12: "The Double Cross"
November 19: "The Fighting Four"
November 26: "A Deal in Indians"

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

For release Wednesday
November 24
David Horsley presents a
CENTAUR STAR FEATURE
in Three acts
COULD A MAN DO MORE?
an intense drama with a deep human interest story unfolded among the beautiful scenery of the old South and enacted by a splendid cast headed by
CRANE WILBUR
written by Crane Wilbur
directed by R.B. Broadwell

Distributed throughout the United States and Canada by the Mutual Film Corporation as are the Cub Comedies and Centaur Features

DAVID HORSLEY PRODUCTIONS

MUTUAL MASTERPICTURE

EDWIN THANHOUSER PRESENTS FOR THE MOST DISTINGUISHED CONSIDERATION OF THE INDUSTRY — PARTICULARLY THE EXHIBITOR-CONNOISSEUR,

"INSPIRATION"

(FIVE REELS)

IN WHICH IS FEATURED

AUDREY MUNSON

THE MOST FAMOUS ART MODEL IN THE WORLD

STAGED BY GEORGE FOSTER PLATT, FROM THE STORY BY VIRGINIA TYLER HUDSON

THANHOUSER FILM CORP. NEW ROCHELLE. N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

MUTUAL SPECIAL FEATURE

—and now

The Mutual Film Corporation
Announces

A New Stupendous

RAILROAD FILM NOVEL

In Fifteen Chapters

THE GIRL AND THE GAME

featuring
The Fearless Film Star

HELEN HOLMES

DETAILS INSIDE

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

What It Is--What It Means To Exhibitors

"THE GIRL AND THE GAME" is a tremendous feature absolutely new to the world of motion pictures. It is a film novel, gripping in exciting action, and plot interest. The "girl" is that fearless film star, Helen Holmes, the most daring bit of femininity that moving pictures have produced —the "game" is that great, baffling, and always exciting game of railroads, social intrigue, love, and high finance. Nearly 1,000 leading newspapers will publish the story, week by week.

"The Girl And The Game" is a powerful film novel in fifteen highly thrilling chapters. Each chapter is complete in itself, bound into the story by a strong connecting link of splendid romance. One two-reel chapter will be released each week, beginning Monday, December 13th.

The Story by Frank H. Spearman

Noted Author of Railroad Stories

"The Girl And The Game" will pack your theatre regularly, for, it is built on the true American, red-blooded type of stories that everybody loves. It comes from the brain and pen of Frank Hamilton Spearman, America's foremost author of railroad stories. Mr. Spearman is a master creator of plots. He stands absolutely unrivalled in his chosen field of literature—a field that smacks of thrills and realism—of great deeds done in the face of tremendous odds. Frank Spearman has written such successful novels as "Whispering Smith," "Robert Kimberly," "The Mountain Divide," "Held for Orders," "The Daughter of a Magnate," "Dr. Bryson," "The Nerve of Foley," and a score of other widely published works. Into "The Girl and the Game," Mr. Spearman has woven a wealth of personal experience and observation. He lays bare the cold blood code of rail finance—the money trickery of the silk-hatted few who fight to control the webs of steel that gird our continent. Through every chapter of the story runs the struggle and eventual triumph of a beautiful young girl who fights the railroad monster. It is a fight to a finish—and the beautiful young girl fights!

The Author

The Fearless Film Star— HELEN HOLMES

In all the world there is but one actress whose capabilities fit her to interpret the heroine role in this stupendous screen novel. That **one** is Helen Holmes—Helen Holmes, the fearless film star. She has the nerve to dare and do. She possesses the grace and the beauty, the ability to "wear the clothes," that are so essential in the interpretation of the remarkable role to which she has been assigned. Further, Helen Holmes is **known.** She is the empress of daredeviltry, the fearless film star—and as such has a tremendous following from Broadway to the smallest country crossroads.

The Director — J. P. McGowan

The Director

Samuel S. Hutchinson, filmdom's master producer, has selected J. P. McGowan to direct "The Girl And The Game." McGowan has always directed Helen Holmes. He is known as the greatest director of spectacular and unique situations in the motion picture field.

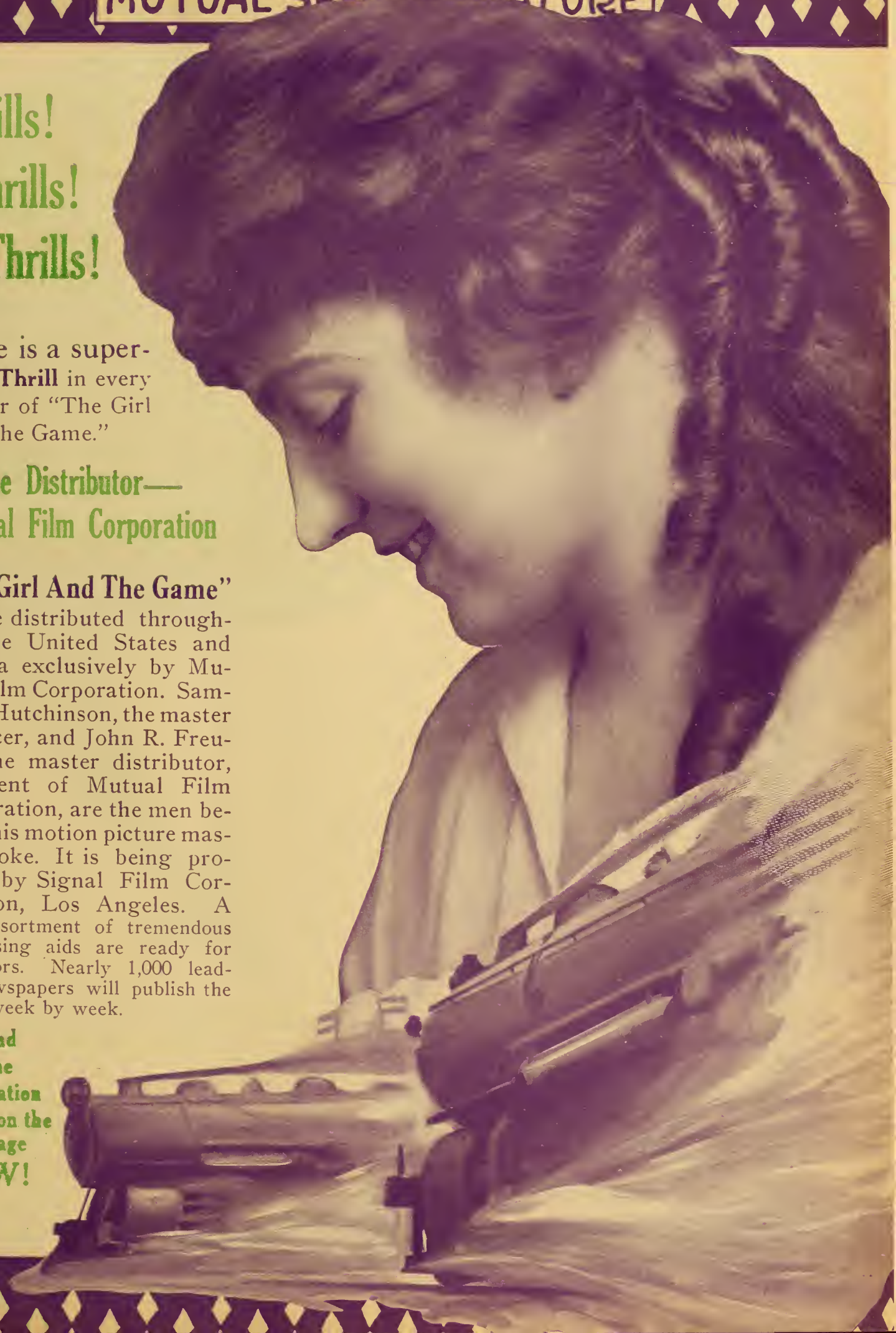
MUTUAL SPECIAL FEATURE

Thrills! Thrills! Thrills!

There is a superlative **Thrill** in every chapter of "The Girl And The Game."

The Distributor— Mutual Film Corporation

"The Girl And The Game" will be distributed throughout the United States and Canada exclusively by Mutual Film Corporation. Samuel S. Hutchinson, the master producer, and John R. Freuler, the master distributor, President of Mutual Film Corporation, are the men behind this motion picture master stroke. It is being produced by Signal Film Corporation, Los Angeles. A vast assortment of tremendous advertising aids are ready for exhibitors. Nearly 1,000 leading newspapers will publish the story, week by week.

Sign and Mail the Application Blank on the next page NOW!

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

IS NEW DIFFERENT

The First Railroad Novel Ever Offered Exhibitors

RUSH IN YOUR RESERVATION FOR THIS BIG FEATURE *RIGHT NOW!*

NEVER before have exhibitors been offered such a stupendous feature. "The Girl And The Game," a railroad film novel in fifteen chapters, is a production of the highest class. Helen Holmes, the fearless film star, in "The Girl And The Game," will crowd your theatre regularly —will **bring the crowds back,** and **that's what pays** in this business!

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

Studios: Los Angeles, Calif.

Fill Out and Mail This Reservation Blank RIGHT NOW—No Obligation.

You incur no obligation by sending this blank. Fill out and mail it at once.

"The Girl And The Game" Reservation

Date .....

MUTUAL FILM CORPORATION,
71 West 23d Street,
New York City.

I hereby apply for a reservation and complete booking information on the coming Mutual Special Feature, "The Girl And The Game." Please send prices and full details at once.

Name of Theatre .....

Manager ....

City ..... State .....

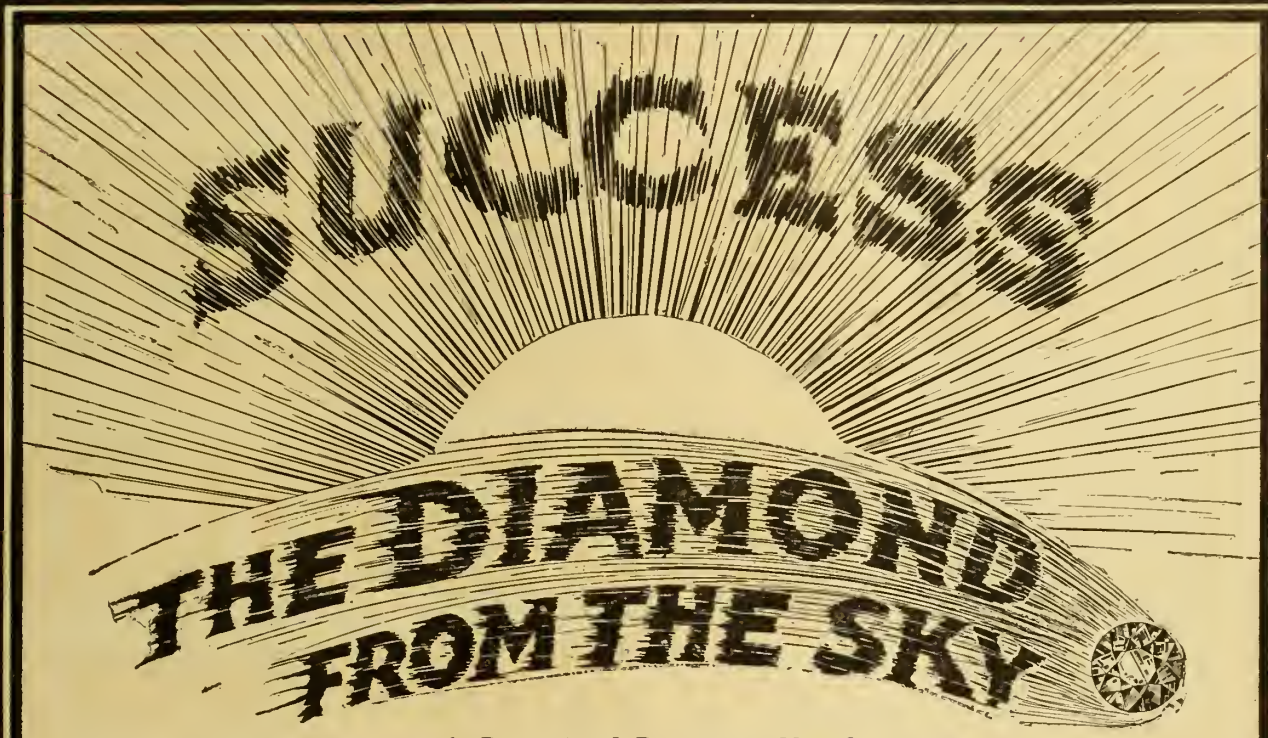
Street Address .....

Seating Capacity ..... Admission Price ..... Population of City .....

Be First!

Be the first in your locality to book "The Girl And The Game." Don't let your competitor beat you to it. Act **now!** Not every theatre can secure this feature as we must protect our customers.

MUTUAL SPECIAL FEATURE



A Picturized Romantic Novel

By Roy L. McCardell **Directed by W. D. Taylor**

"The Diamond From The Sky" now has proved itself the most tremendous motion picture triumph that the world has ever known. Next week marks the first run close of this stupendous feature. The bank accounts of exhibitors everywhere bear testimony to the phenomenal success which this great picture has enjoyed.

$10,000 For A Suggestion!

Your patrons are all excited about the huge cash prize offer. Keep them informed. Urge them to suggest a sequel. All suggestions must be sent to North American Film Corporation, 71 West 23rd Street, New York City.

You exhibitors who haven't booked "The Diamond From The Sky"—you can book it now and clean up ***BIG!*** You're assured of success ***week after week.***

For booking information, see North American representatives at your nearest Mutual exchange, or write us.

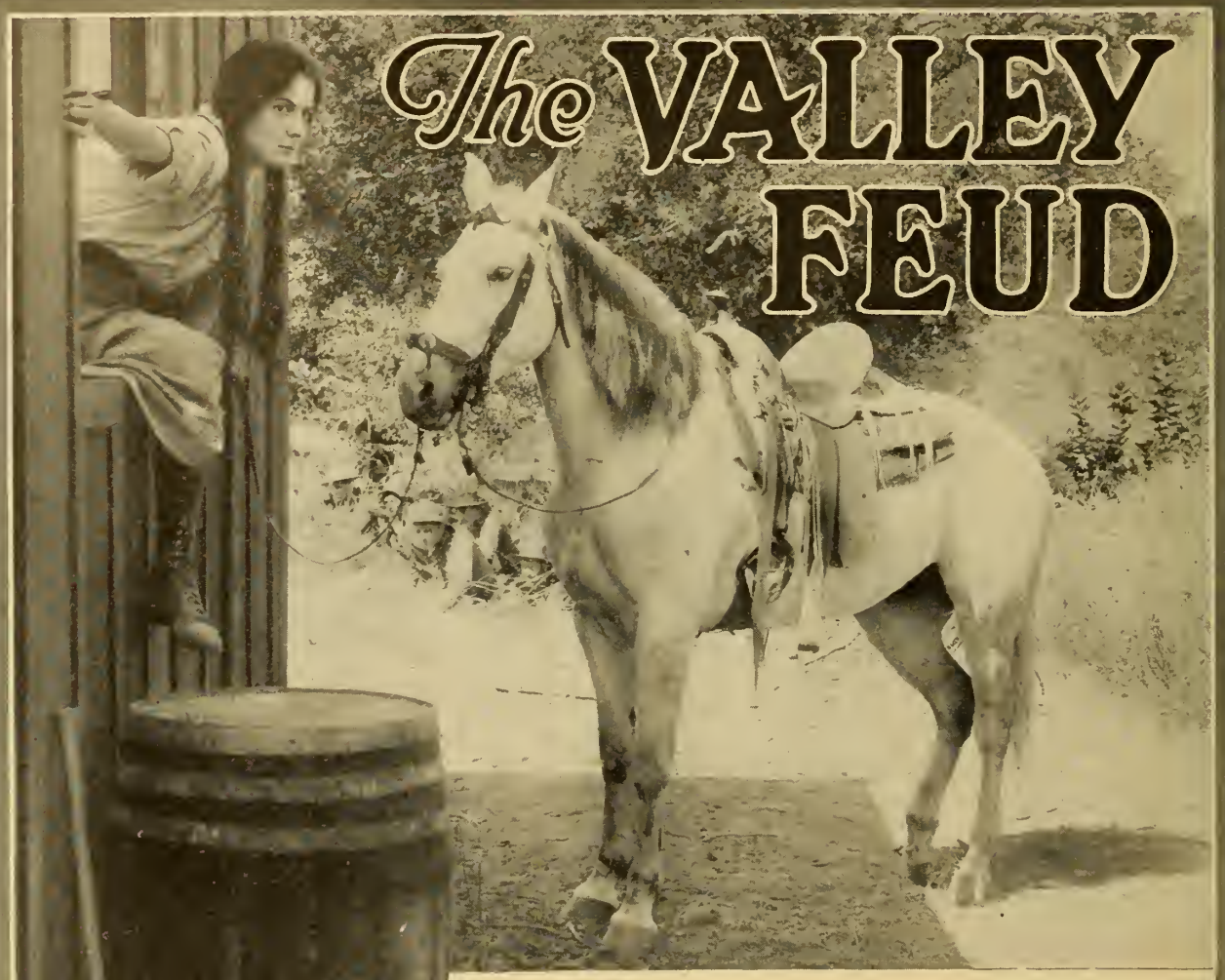
North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, NEW YORK CITY

North American representatives at every Mutual Exchange in America

MUTUAL PROGRAM



An American-Mustang two-reel subject that fairly breathes the spirit of the great West's early days. Sheepmen hate the cattlemen. Bullets that deal death are the tokens of their hate. Then love creeps in, and lo! the feud is ended.

A Photoplay that is ***new*** and ***different***
with

Anna Little

Jack Richardson and E. Forrest Taylor

Directed by Frank Cooley

More than 10,000 sheep and cattle are shown in this tremendous picture.

Date of Release—November 26th.

Other "Mustang" Two-Reel Films

The Warning — **Released November 19**

Man to Man — **Released November 12**

"Mustang" Films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

The KEY to the PAST

An entrancing "Flying A" drama that throbs with exciting action throughout two vivid reels. A wonderful storm at sea! A ship is struck by lightning. The pictorial effect is terriffic!

The Stars

WINIFRED GREENWOOD—EDWARD COXEN

Directed by Charles Bartlett

Released November 22nd

THE BLUFFERS

"Flying A" drama—one reel

with

Vivian Rich and Alfred Vosburgh

Directed by Reaves Eason

Released November 26th

The "Beauty" Comedies

The Drummer's Trunk

It's a "Beauty" whirlwind, with

Carol Holloway and John Sheehan

Directed by James Douglass

Released November 23rd

CUPID BEATS FATHER

Here's a "Beauty" crackerjack featuring

Neva Gerber and Frank Borzage

Directed by James Douglass

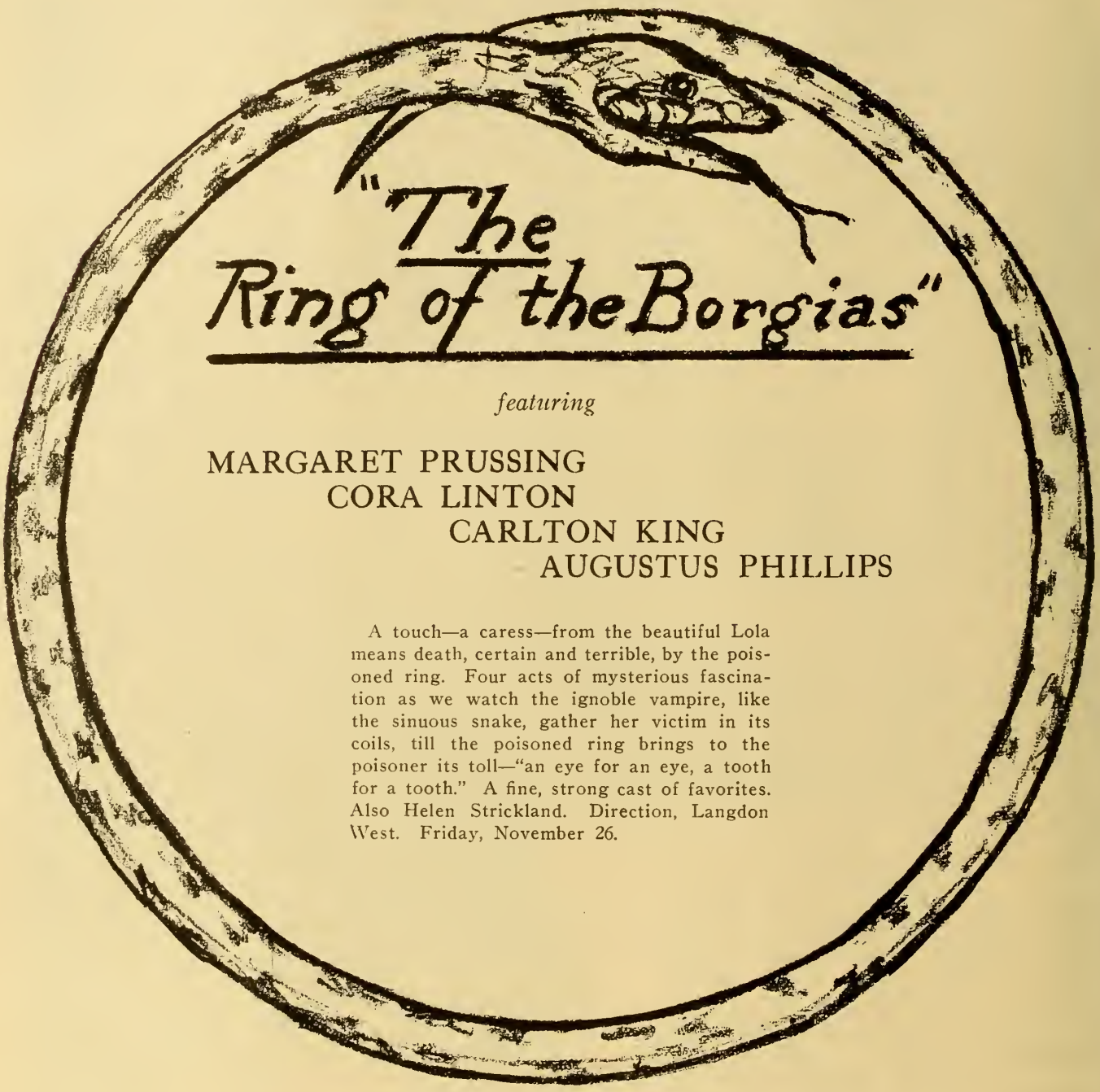
Released November 27th

"Flying A" and "Beauty" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois


"The Ring of the Borgias"
featuring
MARGARET PRUSSING
CORA LINTON
CARLTON KING
AUGUSTUS PHILLIPS
A touch—a caress—from the beautiful Lola means death, certain and terrible, by the poisoned ring. Four acts of mysterious fascination as we watch the ignoble vampire, like the sinuous snake, gather her victim in its coils, till the poisoned ring brings to the poisoner its toll—"an eye for an eye, a tooth for a tooth." A fine, strong cast of favorites. Also Helen Strickland. Direction, Langdon West. Friday, November 26.

Raoul Barre's animated "Cartoons in a Sanitarium." 1000 feet. Cartoon-comedy blended. Wednesday, November 24.

Bessie Learn and **Edward Earle** in the one-act drama, "Roses of Memory." Beautiful, appealing, strong. Direction, E. C. Taylor. Saturday, November 27.

GENERAL FILM COMPANY'S
Regular Service

Thomas A Edison

LUBIN

Monday Nov. 15TH
L.C. SHUMWAY
IN
THE WALL BETWEEN
ONE REEL DRAMA

Tuesday Nov. 16TH
D.L. DON
IN
AN ACCIDENT POLICY
ONE ACT COMEDY

Wednesday Nov. 17TH
FRANCIS JOYNER
IN
IN LOVE'S OWN WAY
THREE ACT DRAMA

Thursday Nov. 18TH
L.C. SHUMWAY
IN
MARGIE OF THE UNDERWORLD
TWO ACT DRAMA

Friday Nov. 19TH
L.C. SHUMWAY
IN
THE DEATH WEB
ONE ACT DRAMA

Saturday Nov. 20TH
BILLIE REEVES
IN
HIS WIFE'S NEW LID
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES

Releases

"Sonny Jim and the Great American Game"

Comedy .....MONDAY, NOV. 15

Sonny Jim carelessly breaks a window playing baseball, for which he is kept in the house a whole week, but on Saturday he escapes in time to save his team from defeat and wins his parents' forgiveness. BOBBY CONNELLY as Sonny Jim.

"The Gypsy Trail"

From "Gone to the Dogs"

Two-Part Drama .....TUESDAY, NOV. 16

A wonderful tale of romance and adventure is told by the young Gypsy to his white friend; how he was saved from folly and disgrace and brought out into the sunlight of happiness and love. ANTONIO MORENO in the lead.

"Count 'Em"

Comedy .....WEDNESDAY, NOV. 17

Anita "just adores" counts, so Earle and his friends give her an overdose of counts. After some amazingly funny mix-ups, Earle wins out. EARLE WILLIAMS, ANITA STEWART and an all-star cast.

"A Motorcycle Elopement"

Comedy .....THURSDAY, NOV. 18

Jack elopes with Bessie on a motorcycle, but finds the tables turned on him and his elopement is a laughable failure. JEWELL HUNT and ARTHUR COZINE are the leads.

"Diplomatic Henry"

Comedy .....FRIDAY, NOV. 19

Henry prides himself upon his diplomatic ability, but he makes one awful blunder, which starts a landslide of trouble his way. His wife and Aunt Becky permanently rid him of diplomatic aspirations. Featuring MR. and MRS. SIDNEY DREW.

"Heredity"

Three-Part Drama. Broadway Star Feature
SATURDAY, NOV. 20

An inherited criminal tendency manifests itself in an adopted child, which reveals her real identity and restores happiness to the right girl. An all-star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"LOVE AND LAW"
Comedy .....Monday, Nov. 22

"SAINTS AND SINNERS"
Three-Part Drama. Broadway Star Feature
Tuesday, Nov. 23

"SONNY JIM AND THE FAMILY PARTY"
Comedy .....Wednesday, Nov. 24

"GHOSTS AND FLYPAPER"
Comedy .....Thursday, Nov. 25

"ALL FOR THE LOVE OF A GIRL"
Comedy .....Friday, Nov. 26

"A 'MODEL' WIFE"
Two-Part Comedy-Drama .....Saturday, Nov. 27

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ARE THE BEST THREE-REELERS
IN THE WORLD.

WE CAN INSIST ON THIS POINT
BECAUSE
THEY ARE PRODUCED FOR A PURPOSE.
THEY CONTAIN HEART THROBS
THEY PULSATE WITH HEART INTEREST.
THEY FEATURE WELL KNOWN PICTURE STARS
THEY ARE ADMIRABLY DIRECTED
THEY ARE CAREFULLY ACTED
THEY HAVE
PUNCH
PEP
AND EMBODY EVERY MODERN IDEA
KNOWN TO THE MOTION PICTURE ART

THAT'S WHY WE INSIST THAT

BROADWAY STAR FEATURES

ARE THE BEST IN THE WORLD

"HEREDITY"

RELEASED NOVEMBER 20TH
PROVES OUR CONTENTION

Mrs. de Marigny, a widow, without funds, leaves her little daughter, Grace, at a foundling asylum. That same day, an unidentified waif is brought to the asylum, and through the carelessness of a nurse, the babies are wrongly tagged. Several weeks later Mrs. Marigny returns for her baby, but learns it has been adopted by the wealthy Van Dorns, with whom she lets her stay. The real Grace has been adopted by a couple named Whitfield, who set her to work in a dressmaking establishment when she is fourteen. The Van Dorns have named their adopted child "Beatrice", and at fourteen she shows signs of inherited criminal tendencies. Her foster parents are willing to return her to her supposed mother, Mrs. de Marigny, now Mrs. Burleson, but through the absence of an identifying scar on the girl's arm, it is discovered that Beatrice is not her daughter. Meantime, the Whitfields are having a hard time and Grace is the sole support of the household. Beatrice goes from bad to worse, and spreads ruin and misery among those who come in contact with her. She finally runs away with a crook, and becomes a woman gangster. A political crook recognizes in Beatrice the daughter of his dead wife who had run away. On finding he cannot reform her, he kills her, then shoots himself, while Mr. and Mrs. Burleson, learn from Mrs. Whitfield and the Foundling Asylum authorities that Grace is their own daughter

THE VITAGRAPH COMPANY OF AMERICA
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MARGUERITE FOILS A FORTUNE HUNTER

A tiny watch camera brings to Justice a social gangster who seeks to ensnare Marguerite, in

A SOCIETY SCHEMER

RELEASED FRIDAY, NOVEMBER 26th

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MARGUERITE COURTOT

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An Enemy Of Mankind

Released Monday, November 24th

The first of the series of Twelve Two-Act Episodes, each complete in itself and released through the General Film Company and the Greater New York Film Rental Company, based upon the novel by

E. W. Hornung

Author of "Raffles"

STINGAREE

Striking 1, 3 and 6-Sheet
4-Color Lithographs

KALEM COMPANY 235-39 W. 23rd NEW YORK N.Y.

THE LURING LIGHTS

Featuring Stella Hoban in the Four-Act Drama based upon George H. Brennan's Novel "Anna Malleen"

Probably no other novel has ever presented so remarkable an insight into theatrical life as George H. Brennan's "Anna Malleen." Kalem has brought Anna Malleen to life and the story of her experiences while fighting her way up to stardom is a virile human document.

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Bud loves Ethel so madly that he's actually willing to work for her! But a treacherous pal and an obstinate father blast poor Bud's aspirations!

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THE KEY TO A FORTUNE

An Episode of

"The Ventures of Marguerite"

Captured by thieves headed by her ***double***, Marguerite, rescued by Bob Winters, brings the criminals to justice. Are you showing this series?

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A Two-Act Episode of

STINGAREE

Adapted from E. W. Hornung's Novel

Stingaree, bandit and fugitive, interrupts a concert and helps a girl whose ambition it is to become an operatic star. This is easily one of the best two-act dramas ever produced by Kalem.

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The TRAMP TELEGRAPHER

An Episode of the

Hazards of Helen Railroad Series

Helen's daring in climbing from the rods, up the side of the speeding Pullman and into the car via the window, excels anything she has ever done!

Released Saturday, December 4th. Strong 1 and 3 sheet, 4-color posters.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page 1384*)

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Saturday, November 13, 1915

Facts and Comments

ONE of the most gratifying returns of the recent election is the crushing defeat of Assemblyman Harold C. Mitchell, of New York City, who proclaimed on the platform and in the press that censorship of motion pictures was one of the issues in his campaign. Mr. Mitchell was perfectly frank about his intention to renew his attempt to fasten censorship on the industry in this state. It gives us no little pleasure to be able to say that the organized exhibitors in this city brought about Mitchell's defeat. They turned his majority in 1914 into a minority of more than seven hundred in 1915. Mr. Ochs, the president of the local organization, was most active in his opposition to Mitchell. There is no doubt whatever that the motion picture exhibitors brought about the defeat of this man who foolishly craved the distinction of becoming the father of legalized censorship in the Empire state. We are sorry for Mr. Mitchell. He is a young man with laudable ambitions and a clean record. He showed very poor judgment in wantonly attacking the freedom of the screen. He admitted that he knew next to nothing about motion pictures and that his wrath against the pictures was due to some terrible posters he had seen near his home. When he went on record with the statement that the "motion picture had superseded the Elmira Reformatory as a school for crime" he showed such narrowness of mind and such pitiable ignorance as to seriously impair his usefulness as a legislator. Censorship of motion pictures is getting more unpopular every day.

* * *

THERE are too many corners in Canada where the people are slowly traveling back to the middle ages. The British Columbia censors and all the ministers in that section are anxious to have films burned under the gallows by the public hangman and to have the wicked exhibitors and producers put in the stocks. They have honored THE MOVING PICTURE WORLD by a fierce denunciation. Because we said that the "motion picture men know how to strike back at reactionary politicians" and that "the screen was no pulpit" we are accused of being in the "sinister conspiracy which has reached even British Columbia." These poor men still live in the days of Cotton Mather, who is now dead for something over two hundred years. The motion picture is distinctly an agency of enlightenment and must, therefore, be prepared for the opposition of every one who lags behind in the great procession of human progress.

* * *

THE MOVING PICTURE WORLD has prepared a complete summary of the legal status of the Sunday entertainment in the state of New York. Every decision by the courts is reported in full. We have prepared this summary because of many requests from exhibitors all over the country. They wanted to know just what the courts had decided. These decisions are of the utmost importance not only for the exhibitors in this state but for the motion picture men in the whole United States. The decisions of the courts in New York will undoubtedly be cited as precedents in other states. As the decisions cover twelve typewritten pages it was deemed advisable to issue them in a separate publication instead of printing them in the columns of the paper. We will send the pamphlet free of charge to any reader who will write for it. The publication contains much excellent material for a campaign in favor of a rational and legal motion picture entertainment on Sundays.

* * *

SHIFTING mixtures of features and programs are causing much chaos and confusion in exhibitors' circles. The process of fermentation that has been going on for a long time shows but little sign of clearing. One thing, however, stands out with alarming distinctness: There are altogether too many padded features and the public are positively getting sick of them. The writer himself in the course of twelve evenings spent at different motion picture theaters has witnessed atrocious cases of padding. The exhibitors will not stand it much longer. The public are beginning to long for the return of the old-fashioned single reel, which as a rule was entirely free from padding.

The Final Process*

By Louis Reeves Harrison.

AS MANY a novelist has learned how to tell his story through assistance of a very practical nature from his publisher, and is indebted to that help for no small part of his success, so would the author of a screen play be benefited by contact with the editorial brains of a concern producing motion pictures. It is, however, rare for a publisher to concern himself with any kind of a script that requires general revision, whereas there is a tremendous labor of clarification, alteration and correction imposed upon the producer of visualized stories. Few authors deem it necessary to sit back and scan their scenario in an imaginative way, scene by scene, just as it is to be presented before an audience knowing nothing about the characters and their relations to one another, nothing about what is being said in conversation not imprinted, nothing about the significance of action that does not lucidly reveal its own motive.

One attitude of the average writer of screen stories is that of the literary nomad who has "plots" to sell. He will divide with any novelist who will incorporate one of his plots in a book, or make a similar generous arrangement with a dramatist for a play. He proposes to furnish the "idea" and let George do the rest. "George" used to be no one but the director, but there are craftsmen in the scenario departments of big concerns nowadays who select, eliminate, adapt and transform until the crude thing supplied by the *author* is prepared for work in the studio and field. George in the scenario department is often the real author, though unknown to fame. Then George the director has his innings.

George, the director, has learned from hard experience not to run short of material. If he has a five-reel feature in hand, he will take little rolls of negative summing up from seven to ten thousand feet. Some of this is interpolation, some of it continuity stuff, movement of characters between places, some of it is made by overplaying scenes, some of it little odds and ends that might come in handy This mess is sent to the scientific department and printed in positive. A certain degree of congruity is attained by matching up the positive rolls, and they are run off for preliminary inspection. There are some keen eyes and active hands required in the first expert collation, verification and elucidation, but the supreme test comes when several thousand feet of positive are to be cut out with no loss of interest and a gain in vigor. George, the director, often abandons the child at this point, leaving the final process to George, the editor.

George, the editor, has an absolute limitation staring him in the face. His task is only comparable to that of a publisher required to completely revise a 150,000-word novel in a few hours, so that it will be printed in 100,000 words, bearing all the marks of a highly finished work of art. Small wonder he fails so often! When Clara in a white negligee at the breakfast table suddenly jumps to Clara in her furs and flivver, it is because mercantile limitations compelled the elimination of intermediary scenes, showing Clara's progress from one to another not even permitting explanatory subtitles. This jumping is most often seen in small photoplays, where negatives have been taken largely in excess of positive requirements, and the effect is one that jars the spectator.

The best editors are those who combine in themselves all that is discerning, careful and sensible, with an admixture of artistic taste, all that knowledge and experience can contribute to good judgment. Editors are not born—they are made in the crucible of varied experience. The editor has less chance than the author to be dilatory and careless about results. Those results are not so far away as from the author, and they mean either profit or loss to capital at his elbow. An author may be serenely unconscious of his own idleness, imagine that he is at work when he is not—he is often unaware of how much he could accomplish until driven by hard necessity. The editor has a release date staring him out of countenance, an imperative demand upon his courage and his endurance. He has to work harder, even when at the top of the ladder, than any man in the studio from top to bottom.

Authors of undoubted creative genius succeed when they master the craft and themselves, but there are authors of undoubted creative genius who are inclined to take things easy, especially when the rent is paid. There is only one kind of an editor. On his rapid and untiring efforts depends the successful elimination of the unfit, provided by the director, and the successful providing for what the careless author has left out. Sometimes it is only a pertinent subtitle to clarify what is obscure, sometimes it means that whole scenes must be taken over again, if the sets are not knocked to pieces and the actors within reach. It is the editor's pure labor of unreciprocated love to readjust awkward construction, correct unpardonable errors and find a logical way out of the labyrinth in which author and director have become entangled.

Given a scenario of haphazard construction, in which there appears the slightest modification of original intention, and the director may succeed in reaching a skilful readjustment, but he usually requires a subject strong enough to warrant such pains. His mission is that of treatment, his to decorate the structure, not to devise it. If he should be tempted to stray into by-paths—he has been known to meander—it devolves entirely upon the editor to restore the semblance of a steady movement in the pictured story. In a few short hours he must rearrange and recombine while bringing the bewildering array of unmatched and incongruous positives down to fixed dimensions. It can be readily imagined, considering the limitations of his time, that his problems are too much for human ingenuity to solve with any hope of a polished result.

It is for the author to do one thing and do it well, the director to do another and apply more system to his work and the editor to see that the story is so unrolled before the spectator that the mechanical work is not visible. It is also imposed upon the editor to clarify wherever the audience needs information with brief explanatory subtitles, a few words and nothing more. This requires skill rarely found outside of those who are constantly studying and using the language. It helps greatly if the author offers subtitles of his own at the intricate places, if only by the way of suggestion. There is a new office coming into existence, one which involves an unusual combination of constructive imagination and selective taste, the *Supervisor*. From his skilled supervision we may expect a more satisfactory exposition, one that is "straightforward and swift and clear."

*Copyright 1915, Louis Reeves Harrison.

FATHER KNICKERBOCKER'S purse getting constantly thinner it is now proposed to banish fiction from the libraries as a measure of public economy. Well, come to think of it, a goodly lot of the worth while fiction has been put on the screen.

The Great Victory

By W. Stephen Bush.

THE overwhelming defeat of the new constitution is a sure sign that its framers were entirely out of touch with popular progress, popular sentiments and popular ideals. The hopelessly reactionary character of the men who made the constitution was shown in numerous ways, but in no instance was it more clearly demonstrated than in their attitude toward, or rather against, the motion picture and its plea for constitutional enfranchisement.

Here was a new medium of expression, a vital factor in our civilization, a wonderful agency for education and entertainment. No subject in all the range of its work should have appealed more forcefully to the constructive statesmanship of the convention. The motion picture being entirely new required a legal and social definition at the hands of the men whom the people had elected to deal in an intelligent and progressive way with all the great problems of modern life.

Even at this moment it sickens me to think how wretchedly the Bill of Rights committee failed to rise to its wonderful opportunities. The chairman of that committee went on record as saying that the press needed a curb and that the proposed enfranchisement of the screen would be a step in the wrong direction. All the members assumed a sneering attitude. They had stood still for at least ten years. While this great invention was opening ever-widening spheres of usefulness to mankind these supposed statesmen remained in blissful and profound ignorance. No wonder they resisted every demand voiced by popular sentiment. There is such a thing as the pulse of the people, but the framers of the new constitution could not have heard it with the aid of surgical instruments. They distrusted the people and it was quite natural and logical that they should have little use for an institution which seemed to them to be nothing more than a cheap amusement for the poor.

The latest returns show a majority against the constitution of almost five hundred thousand. This majority breaks all political records in this or any other state.

The motion picture exhibitors of the state of New York have contributed their share to this crushing defeat of the proposed new instrument. They responded nobly to the appeal and the leadership of The Moving Picture World. They displayed the slides which we furnished them and they gladly gave the representative of this paper an opportunity to be heard by their audiences. From the experience of this representative it is perfectly safe to say that if the question of censorship is ever submitted to the people of this state it will be buried fathoms deep. I spoke to audiences in all kinds of neighborhoods and the moment they realized that our efforts concerned the welfare of the motion picture they gave the speaker not only a patient but an eager hearing and their applause never left any doubt as to where they stood on the question of the freedom of the screen. In two cities a particularly strong effort was made by the organized exhibitors to beat the constitution, Yonkers and Rochester. In both cities the majorities against the constitution were most emphatic. Yonkers was chiefly responsible for the anti-constitution majority of Westchester County. Rochester elected a pro-constitution mayor, Rochester's newspapers all supported the constitution, but the people killed it at the polls by an unprecedented majority. In Yonkers and Rochester the exhibitors are splendidly organized, hence the gratifying results in the two cities.

Through the combined efforts of The Moving Picture World and the exhibitors, a distinct public sentiment has been created against the censorship of motion pictures in this state. We need not say what a valuable asset such a sentiment will be for the free development of the industry in this state.

We venture to say that the motion picture interests will be heard with respect and attention the next time they appear before any political convention or any legislative committee. We have demonstrated our power beyond the peradventure of any doubt.

The motion picture interests, let it be distinctly understood, have no intention to get into politics. Nothing is further from our minds. All we ask is to be let alone by meddling reformers or "grafting" politicians. This new art has made wonderful strides. Its morale is to say the very least the equal of the stage and of the press. It needs no official or political guardianship. The men engaged in it need no police supervision. Being an art and a business conducted by human beings it may be abused by unscrupulous individuals. The statute books of every state contain ample warrant and provision for dealing with isolated cases of this kind.

In a far greater measure than the theater the motion picture is under the control of the men and women who patronize it. If the motion picture is not responsive to decent public sentiment and to the American demand for clean pictures, it cannot live and it does not deserve to live. A government by public opinion, the proud boast of all English-speaking nations, is an utter failure if we cannot keep the pictures clean without calling in the policemen and the Breitingers.

The chairman of the Bill of Rights Committee, a distinguished lawyer, in a defence of his attitude on our freedom of the screen amendment says that the Supreme Court of the United States has declared a censorship of motion pictures to be constitutional. That is precisely the reason why we went before the constitutional convention. We wanted to prevent the Legislature from passing any law abridging the liberty of the screen. Mr. Marshall also stated that there was no danger of censorship in New York. He evidently did not know of the Mitchell Bill which we escaped only by the narrowest of margins. He evidently did not know that Mitchell was conducting his campaign for re-election to the Assembly on a censorship platform. Mitchell, too, has been buried politically for his foolish and unprovoked attack on the motion picture.

In conclusion we want to say just a word or two to the distinguished gentlemen who signed an appeal to vote for the constitution. In a chapter of their appeal headed "Opposition to the Proposed Constitution Analyzed" they say: "It (the opposition), includes some moving picture concerns which wish to be free from any regulation in the interests of the morals of the children of the state." This assertion is absolutely false in every detail. In the first place the only "moving picture concern" which actively opposed the constitution was The Moving Picture World. Everybody knows the attitude of this paper on the question of clean pictures. We have repeatedly refused to accept money for advertisements of pictures which we believed would tend to bring discredit on the industry. Lawyers are not always so scrupulous about taking "tainted money." What we wanted was the freedom plus the responsibility of the press and not a license to corrupt the morals of children. The publishers of this statement owe an apology to themselves rather than to The Moving Picture World.

Triangle Aids to Exhibitors

Posters Designed by Foremost Artists in America an Important Feature of Service—Music Scores Prepared by William Furst.

HAVING signed contracts with over two hundred exhibitors who have chosen the productions of Griffith, Ince and Sennett for their houses, the Triangle Film Corporation is ready to co-operate with the house managers in every way in giving the programs the most effective presentation possible and in bringing them to the attention of the public.

Tony Sarg's Poster of Mabel Normand and Raymond Hitchcock in "My Valet."

Among the publicity aids to exhibitors are The Triangle, a weekly illustrated magazine containing news and genuinely instructive articles, weekly illustrated press sheets, carrying notices of all the plays; electros showing the stars and stills of each picture; program copy, including the model theater programs furnished at cost if exhibitors wish them, also poster and lobby display prepared by artists of international note. Another excellent feature of the service to exhibitors is the furnishing, when desired, of the complete music scores of the plays as composed by William Furst and published by the corporation. Whether an orchestra, or a mechanical organ, or just piano and drums be used, the scores will be found suitable.

The Triangle officials are making a special point of securing the finest posters that American artists can produce. The poster, it has been said, should seize a moment, exploit a situation, with one daring sweep of pencil or brush. It should give a flash of line, or a sweep of color, catching the eye at once and conveying directly, clearly and pictorially the very spirit of the attraction. Determined to get the best, the Triangle Corporation invited the following artists to contribute to the poster designs: James Montgomery Flagg, C. B. Falls, Tony Sarg, Arthur S. Covey and Harry Townsend.

James Montgomery Flagg's Sketch of Douglas Fairbanks for Triangle Poster.

Mr. Flagg responded with some exceedingly vigorous and spirited designs of the agile Douglas Fairbanks in "The Lamb." One of the most amusing shows Mr. Fairbanks in full flight through the Arizona desert. Those who recall this delightful light comedy picture will recognize at once that Mr. Flagg has caught the essential spirit of the incidents, as distinguished from mere literal reproduction. That literal reproduction has been the bane of poster work in America—the effort of the lithographer's artist to copy a photograph held in front of him.

Mr. Covey in his designs of "The Lamb" was attracted more by the romantic atmosphere of the West, than by the Fairbanks comedy that appealed so strongly to Mr. Flagg. The best things in Mr. Covey's work are the picture of rough-riders and horses characterized by quick action; a battle scene showing Fairbanks and Miss Owen blazing away at Yaqui Indians and a very Japanesey view of Fairbanks in the role of a jiu jitsu wrestler.

Mr. Falls handled the work for two of the best Griffith supervised plays, namely, "Old Heidelberg," and "Martyrs of the Alamo," whereas Mr. Townsend prepared the posters for several of Ince's dramas, notably "The Coward," and "The Iron Strain."

Thus far, Mr. Sarg has dealt chiefly with the Keystone comedies turned out by Sennett. Raymond Hitchcock's master and Sennett's man are types well known to Mr. Sarg as is the horsey young woman played by Mabel Normand. The artist touches off superbly the mop-haired ugliness of the master and the comic stupidity of the servant. A pleasant aspect of the Triangle plan is the possibility it opens up of billboards adorned by really beautiful designs, instead of disfigured by atrocities in drawing and color. The machine-like production of theatrical lithographs has led to the manufacture of such poor art that the work of Flagg, Sarg and the rest should be a distinct relief.

Gaumont Secures John Daly Murphy

Comedian to Star in Casino Star Comedy on Mutual Program, "A Tangle in Hearts."

EXHIBITORS and fans are coming to recognize the full value of the Gaumont slogan, "a new star every time." Now comes the announcement that Gaumont has secured John Daly Murphy for a Casino Star Comedy, "A Tangle in Hearts." This will be released November 14 on the Mutual Program. Mr. Murphy is favorably known everywhere in America for his excellent work in such productions as "The Girl from Rector's," "The Man from Cook's," and in support of such prominent stars as May Irwin and Valeska Suratt.

John Daly Murphy.

During his youth John Daly Murphy was well-known on the American turf. As a rider he was always sure of a mount, since his percentage of wins was high. In motion pictures his first engagement—and the only one before Gaumont lured him from the legitimate drama for "A Tangle in Hearts"—was a number of years ago as a gentleman jockey. At the last minute no other white jockeys were to be had to ride against him in a steeplechase. Negro stable boys were employed, although the scenario called for gentlemen riders. A trial was made, and when the film was developed Mr. Murphy looked as black as the stable boys because of bad light. The film was allowed to stand, no further effort being made to get white riders.

In recent years Mr. Murphy's engagements have included runs with "Before and After," with Valeska Suratt in vaudeville, Leo Ditrichstein in "The Red Rose," "The Laughing Husband," and "An International Marriage."

DALY TO PUT ON "THE KING'S GAME" FOR PATHE.

Arnold Daly will produce for Pathe's Gold Rooster program George Brackett Seitz's Broadway success, "The King's Game," in which William A. Brady presented James K. Hackett for a couple of seasons. Mr. Daly has secured for his cast Pearl White, George Probert, Sheldon Lewis, Stanley Dark and Martin Sabine.

This picture marks Miss White's return to pictures after a long vacation, which began with the ending of "The Romance of Elaine."

Freuler Extends Holdings

President of Mutual Film Corporation Takes Over $720,000 of Stock Formerly Held by H. E. Aitken.

A FINAL step in the realignment of offices in the Mutual Film Corporation is indicated in the announcement made during the week of the purchase of $720,000 of the stock of the corporation by John R. Freuler, president of the concern. The stock acquired by Mr. Freuler was that held by H. E. Aitken, former president of the Mutual, and by the Majestic and Reliance companies.

This constitutes an important addition to the Freuler holdings in Mutual stock. It is a financial sequel to the operations which culminated in the election of Mr. Freuler to the presidency of the corporation, succeeding Mr. Aitken in June.

Marked changes of policy in the Mutual film service to exhibitors have been instituted by the Freuler administration, with resulting extensions of the business calling for the establishment of seven new branch offices in the United States and renewed activity in Canada.

The Mutual now has a total of sixty-eight branches in the United States and the Dominion of Canada. The field forces of the company have been practically reorganized and the service to the exhibitors all over the country has been placed in direct connection with the home office in New York. Many of the modifications and readjustments made may be traced to the experience of Mr. Freuler as an exhibitor of motion pictures. He is still an exhibitor, beside holding large interests in the distribution of films. He controls a number of theaters in important centers. He began in the motion picture business with a small theater in the west and has grown up through all the experiences of a successful exhibitor.

Mr. Freuler's increased investment in the Mutual is taken by film men to indicate his high degree of confidence in the future of both the Mutual Film Corporation and the picture industry. It is probable that no other man in America has such important holdings in any one film concern.

Julia R. Hurley

WITH the increase of photoplays dependent upon characterization, rather than mere melodramatic action, the demand for experienced players is constantly growing. The thoughtful director casts his pictures with the utmost care, realizing the necessity for like-like portrayals even in the minor roles. He must have some one who looks and acts the part.

Julia R. Hurley.

For several years, now, Mrs. Julia R. Hurley has been known to the producers of the most artistic pictures made in this country as the ideal type for parts requiring an elderly woman. Mrs. Hurley's versatility has been proven times without number, for she is a thorough actress trained in an exacting school. Long before photoplays came into the amusement world, she was recognized as one of the most capable character actresses on the American stage. During the forty-five years of her career behind the footlights she was associated with such renowned players as Charlotte Cushman, Mr. and Mrs. William J. Florence, Mr. and Mrs. Barney Williams, and Harrigan and Hart. She also was a member of the old Niblo Garden company and was in support of Kate Claxton in "The Two Orphans" on the night of the Park Theater, Brooklyn, fire.

With the advent of motion pictures Mrs. Hurley soon showed that she could adapt her art to the new medium and in the early days contributed many valuable characterizations to Reliance and Solax productions. Her Meg Merrilies in "Guy Mannering" is one of the memorable portrayals in screen history. Since then she has worked under many directors with unfailing success. Whether the part be large or small, Mrs. Hurley may be counted upon to give a flawless performance. She is an actress and a woman of whom the profession may well be proud.

Travels Distance to View Serial

Salesman Goes Seventy-five Miles Out of His Route to See Chapter 25 of "Diamond."

UNDER date of October 28 J. G. Conner, representative in Indianapolis of the North American Film Corporation, writes the Moving Picture World as follows:

"Today a traveling salesman, representing a large wholesale house in Chicago, called at this office, stating that up to this date he had been fortunate enough during his travels all over the United States to see consecutive chapters of "The Diamond from the Sky" each week, and desired to know where this day he could see Chapter 25. That chapter will not be shown in this city this week in any of the thirty or more houses showing the production, but will be shown tomorrow in Peru, Ind., which is the nearest town that will exhibit that particular installment. We informed the salesman to this effect, and he stated that he was going to Peru especially to see Chapter 25, even though it was a trip of approximately seventy-five miles out of his regular route.

"This article should have a tendency to convince some skeptical exhibitors and the public in general of the intense interest and suspense carried from one chapter to another."

LION SMASHES VITAGRAPH CAMERA.

In filming "Heights of Hazard," a five-part Vitagraph Blue Ribbon Feature, picturized by Eugene Mullin from Cyrus Townsend Brady's novel of the same name, the realism of an African hunt scene was emphasized by the use of a real lion. Although Charles Richman and Eleanor Woodruff, the principals, did not take part in the scene, they were interested spectators and occupied a position just back of the camera. All during the taking of the scene, the lion appeared restless, and although obeying the commands of his trainer gave evidence that something was wrong. The actors were conscious of the unusual strain on the keeper, but concluded their work without any mishap. When the scene was finished, the trainer turned his back for an instant. The lion gave a mighty roar and, heading for the little group of players around the camera, gave one tremendous spring. The keeper and cameraman both drew their revolvers, but before they had a chance to use them the lion had accomplished what he set out to do. He had demolished the camera. Then, without paying the slightest attention to the frightened and cowering actors, he calmly walked over to his cage and waited for his master to open the door.

FOUR ACRES OF STUDIOS FOR AMERICAN.

Increased demand for the Flying A, Clipper Star Features, Beauty and Mustang photoplays put out on the Mutual program, has resulted in impressive additions to the plant of the American Film Company at Santa Barbara, California.

Within a few days work will be completed on a new glass studio and related structures covering a total of 25,000 square feet, giving the American an aggregate of four acres of studio space on their plant, which has recently been enlarged to cover a plot of ten acres.

The new glass studio covers an area of 80 by 130 feet, and is 22 feet in the clear inside. Adjoining the studio is a great new scenery dock, workshops, property store rooms and transformer rooms.

TOURNEUR AND BEBAN GO SOUTH.

Maurice Tourneur, vice-president and general manager of the new Paragon Film, Inc., and George Beban, his latest star, left New York Saturday night, October 30, for Birmingham, Alabama, where they will produce the original five-reel photoplay, "The Genius," by Mr. Beban. It may be called "Pierre, the Genius," or "The Genius, Pierre." The leading role is that of a Frenchman, which was M. Tourneur's idea. Mr. Beban originally intended to make him an Italian, but the director suggested that as the public knew Mr. Beban only for his work in Italian characters, it might be well to show them his versatility by doing a French part. A large company went with them. They will be gone about two weeks, many of the interiors being taken here.

Kleine Features at Candler

"The Danger Signal," and "Keep Moving," Will Be Shown Positively on Sunday Evening, Nov. 14.

TWO George Kleine productions, recently completed at the big Bronx Studios, will be shown at a private exhibition at the Candler Theater Sunday evening, November 14th. One is a drama, "The Danger Signal," featuring Arthur Hoops and Ruby Hoffman, and founded on the Saturday Evening Post story by Rupert Hughes, "Canavan, the Man Who Had His Way." The other is a comedy entitled "Keep Moving," which, in the opinion of those privileged to witness advance showings, has absolutely no equal in the history of film comedies. Harry Watson, of Bickel & Watson, is the star of "Keep Moving," and he is supported by a galaxy of comedians which includes his famous partner, George Bickel, Cissy Fitzgerald, Snitz Edwards, Maxfield Moree, Tom Nawn and the vaudeville team of Crimmons and Gore.

"Keep Moving," according to advance reports, is destined to prove the comedy surprise of the season. It contains more hearty roars of laughter than any production released under the Kleine standards, which is saying a great deal in view of the popularity of "Officer 666," and "Stop Thief," which were generally considered the Alpha and Omega of their kind.

Harry Watson, who won such wide renown as the tramp in Ziegfeld's early "Follies" shows, is again seen in his old make-up bearing the more or less appropriate name of Musty Suffer and doing all of those inimitably funny bits of business which did so much to popularize the Ziegfeld entertainment. He is unquestionably the greatest tramp comedian in the world. As Bickel, Watson and Wrothe, the original team will be remembered in the three-act comedy, "Me, Him and I," but the later combination of Bickel and Watson is better known in connection with the "Follies" and innumerable vaudeville tours.

"Keep Moving" is five continuous reels of chuckles and roars. How highly it is regarded by the Kleine forces is amply attested by the barren offices when word goes forth that some part of it is to be projected for editing or other purposes. At such times every worker from George Kleine himself to the humblest office boy, slips quietly into the darkened room for ten clandestine minutes of joy.

Bryson Forms Supply Company

Former Universal Manager at Minneapolis Takes Leave of Absence—To Establish New Concern.

JAMES V. BRYSON, who has represented the Universal Film Manufacturing Company at Minneapolis, Minn., for many years, announces that he has asked and secured leave of absence for ninety days from his duties as manager of the Minneapolis Universal Exchange and that he will form a company to be known as the Northwestern Motion Picture Equipment Company, to be located in the new Garden Theater building, 622 Hennepin avenue, Minneapolis. David B. Rogers will be associated with Mr. Bryson. He is known to every exhibitor in the Northwest.

James V. Bryson.

The new company will be distributing agent for the Power and Simplex projecting machines for their territory and will handle everything necessary to equip a modern picture theater. The long connection with the trade enjoyed by both Mr. Bryson and Mr. Rogers should place them in a position to command the patronage of a large majority of the exhibitors in their chosen territory.

In the conduct of the Universal's Minneapolis office Mr. Bryson will be succeeded by Dan B. Ledermann, formerly manager of the Laemmle Film Service at Des Moines, Iowa. Mr. Bryson speaks in the highest terms of Mr. Ledermann and predicts that he will soon become popular with the trade in his new field.

Veritas Photoplay Company

Cincinnati Men Organize a Producing Company—Will Build Studio.

THE organization of the Veritas Photoplay Company, of Cincinnati, has been completed, with the election of the following officers: Andreas E. Burkhardt, president; Otto Luedeking, vice-president; Isadore L. Baer, treasurer; M. R. Short, secretary, and John von Rittberg (Jacques Jensen), general director. These, with the following, compose the board of directors: Alfred Vogeler and J. L. Steele, State Fire Marshal. All of the officers and directors are substantial business men of Cincinnati, and two of them, besides Mr. von Rittberg, Messrs. Burkhardt and Luedeking, are also interested in other moving picture ventures. The company is thus assured of adequate capital for the development of its plans, which include the construction of a studio in or near Cincinnati and the regular production of photoplays, principally features, for the general market.

John von Rittberg.

Winifred E. Jensen.

Director von Rittberg has gone to New York and Chicago for the purpose of arranging for the production of the company's first feature, which will be a nine-reel sociological drama dealing very frankly with certain aspects of life. This is by Winifred E. Jensen, who is the company's editor and scenario writer. She is well known for her contributions to the literature of the stage, and has had considerable experience in writing for the film. Mr. von Rittberg expects to close contracts in New York for the major portion of his cast, and the production itself will be handled in Chicago, as arrangements have been made there for facilitaties for that purpose. It is probable, therefore, that the company's first feature will be out some time before it has completed its arrangements for work in Cincinnati.

Florence Turner in Impersonations

Former Vitagraph Star Will Appear in a "MinA" Release of November 25.

THE fact that Florence Turner is to appear in a MinA Comedy should prove of more than ordinary interest to the moving picture exhibitor. "Florence Turner Impersonates Film Favorites" will be the title of the MinA release of November 25th.

One of the pioneers of the screen who brought the moving picture from obscurity to its present important sphere, Florence Turner is as much in demand today as she was when she first became popular as a moving picture star. It was over fourteen years ago when Florence Turner started to gain popularity as a Vitagraph player and was the first star to be featured by the Vitagraph Company. In those bygone days Miss Turner held an executive position as well (for, in the infancy of the business, "doubling up" was a common occurence), on nice days posing before the camera and on cloudy days performing the duties of cashier of the Vitagraph Company.

Some of the earliest multiple reelers featured Florence Turner and her work in such features as "A Queen for a Day," "Auld Lang Syne," and "A Tale of Two Cities," will long be remembered.

In "Florence Turner Impersonates Film Favorites" she

demonstrates her remarkable versatility as a mimic with the following impersonations. The old style Pathe heroine, Ford Sterling, Mabel Normand, the "Divine Sarah," Wild West Billy, the old style Biograph, and others.

Impersonations on the screen are rare. Stars in one reel comedy films such as Florence Turner are even more rare. With this release MinA Comedies can indeed feel that they have added a feather to their cap.

Toomey Joins Mirror Films

Leaves the Triangle Corporation to Become Vice-President and General Manager of New Concern.

W. C. TOOMEY, who came into the motion picture field from the ranks of "big business" when he joined H. E. Aitken in forming the Mutual Film Corporation. Through his previous association with such men as James J. Hill his knowledge of the ins and outs of big corporations gave especial value to his services and much of the success that attended the launching of the Mutual project was due to his peculiar ability.

W. C. Toomey.

While with the Mutual Mr. Toomey mastered the intricacies of the film business until today he is considered to be one of the best informed men in that field.

Leaving the Mutual about a year ago Mr. Toomey became associated with Kessel & Baumann and continued with them during the formation of the Triangle Film Corporation. When Clifford H. Harmon, president of the newly formed Mirror Films, Inc., looked about for a competent manager, Mr. Toomey was suggested and subsequently accepted the position of vice-president and general manager. Because of his knowledge of the marketing of pictures he will be especially valuable to the new concern.

Mr. Toomey is already in the harness and is surrounding himself with a capable staff of experienced men and will be ready to dispose of the product of the new company as soon as the work of production is under way.

Phil. Walsh, Director

PHIL WALSH, director for the Santa Barbara Motion Picture Company, of the Associated Program, is a man of varied talents, being an actor, author and director of long standing.

He went around the world with Mr. Brown Potter and Kyrle Bellew on their second world tour, and was with George Rifnold in "Henry V.," "Antony and Cleopatra," and "Julius Caesar." Later he joined Alfred Dampier, opening the Prince of Wales Theater in London with a dramatization of Rolf Bolderwood's "Robbery Under Arms." and toured India, China and Japan with the late John F. Sheridan, in George R. Simm's Drury Lane drama, "When the Lamps are Lighted."

During the South African war he spent 21 months in Africa as special correspondent for the Sydney Morning Herald, and was at the signing of peace at Pretoria. He is the author of "The Swanee River," "The Eclipse of Venus," the "Magic Mummy," the "Substitute," "A Romance of California," "The Irish Detective," and other popular plays.

Mr. Walsh was director and character actor with Harris and Rich, and created the part of Sheridan in Tom Moore with Mack, under engagement to Charles Frohman. He toured Australia with this play and directed all of Mack's productions. He returned to America with Bishop's players, and appeared at Ye Liberty Theater in Oakland.

He joined the scenario staff at Universal City at Hollywood and has written over 100 produced pictures. After a year with the Universal he became scenario editor of the Santa Barbara Motion Picture Company and is now their principal director and editor-in-chief of the scenario department.

Police Interfering With Cameramen

Sears of Hearst-Selig and Schmidt of Animated Arrested in Two States When Recording Serious Fires.

TWO instances of police interference with news cameramen have come to the attention of the Moving Picture World this week. In each case the operator was engaged in recording fires, Dick Sears of Hearst-Selig in Peabody, Mass., and Albert Schmidt of the Animated Weekly in Pittsburgh, Pa.

Mr. Sears, within an hour, was three times arrested and twice had his film destroyed. The third time he was permitted to keep his film after a controversy with the local chief of police.

Mr. Schmidt's experience with the police was harsher than that of his brother cameraman in Massachusetts. He was placed in a cell and his film was destroyed. The fire, one of the worst in Pittsburgh in several years, resulted in fatalities, twenty-two girls being trapped by the flames.

Dick Sears Under Arrest.

Cameraman Schmidt was in Pittsburgh on Government work. He reached the scene of the blaze about ten minutes after the alarm was rung, with a placard on his camera reading "Universal Animated Weekly of New York." Having a police pass he went into the police lines. When he began operations, he says, he was told by a policeman to stop. A big volley of flame was seen shooting out of the top story windows and some girls jumped out on to the telephone and telegraph wires, where they hung on for a few seconds and dropped to the ground. Schmidt had about 150 feet of this scene taken when two policemen seized him and attempted to break his camera, but as he held it firmly they were unsuccessful. However, they took Schmidt and his camera, threw him into the patrol and drove him to the station, where he was locked in a cell while the police opened his camera, removed the magazine, opened it and removed the film, which the moment it was exposed to the light became spoiled, saying as they did so that a film like that could not leave Pittsburgh.

The Universal Film Manufacturing Company has instructed its attorneys to look into the matter and undertake any prosecutions necessary to obtain satisfaction from this infraction of the rights and privileges of its men, and will fight to the end any unlawful oppression against any of its cameramen.

Premier Program Proposed

Another Company Announces Its Entrance Into the Program Field—Promises Fifty-two Features Annually.

THE Premier Program Corporation, with offices at 126 West 46th street, New York, announces that it is in the field and promises to supply fifty-two features annually, one five-reel feature every week.

G. Blake Garrison, secretary of the Premier Program Corporation, said: "Our organization is founded upon the great modern business tendency of co-operation. We are all firm believers in accomplishing the best results by working together. Our success is dependent on and bound up with the success of the exchange man and the exhibitor and we are all going to work together for the maximum good of all concerned and the Premier Program.

"Each feature is made under the supervision and subject to the approval of the Premier Program Corporation. It must not only meet the standard set by each producer for his own work but must also undergo an examination at the hands of the sales company. For these reasons every picture released on this program will reach the exchange, only after having undergone a double scrutiny by competent, efficient and critical judges.

"Premier pictures will be released through independent exchanges and will be sold outright to the exchange—there will be no percentage of profit sharing schemes offered, nor will there be required any large cash deposits by exchanges."

Busy Bunch of Players

The Equitable Motion Picture Corporation's Production Department Maintains Its High Pitch of Activity.

MARSHALL FARNUM, who has been away in Cuba during the past three weeks completing the production of "Creeping Tides," in which Alexandra Carlisle and an all star cast will appear, returned to New York this week with the finished negative, and immediately began work at the Fifty-second street studio on "The Man Higher Up" in which Frank Sheridan, William H. Tooker, Clara

Scene from "Creeping Tides" (Equitable).

Whipple, Mary Charleson, Frank Beamish, Harry Spingler, Myrtis Coney, Anita Booth, John Booth, and George Arbene will appear.

Mr. Farnum, for the production of "The Man Higher Up," has procured the consent of the police department, the New York Clearing House, and several branches of the civic administration's quarters, where many of the scenes will be laid in their proper locale, without the necessity of building studio imitations.

Webster Cullison returned last Saturday from Martinique, French West Indies, where he went early in October to stage the chief scenes in "Idols," in which Katharine Kaelred is appearing. Mr. Cullison is now at the Flushing, Long Island, Equitable studios, and is to start work on "The Chain Invisible," in which Brandon Tynan, the noted dramatic actor, will appear, and which will be the first of Albert Le Gallienne's stories to be visualized.

E. Mason Hopper, accompanied by William Courtenay, Mary Charleson, Arthur Ashley and William Sheer, leave Saturday night for Au-Sable Chasm, where many of the scenes in "Sealed Lips" will be staged. When "Sealed Lips" is finished Mr. Hopper will begin work on "Three Pair of Shoes," in which Julia Dean will make her screen appearance in her first important feature. Miss Dean, who recently appeared in "The Law of the Land" for William H. Brady, has been doing small work before the camera in order to fit herself for the work and now feels competent of doing in the silent what she has accomplished in the speaking drama.

S. E. V. Taylor, formerly with Biograph, and now an Equitable director, will begin work Nov. 12 on an original story entitled "One Night," in which Molly McIntyre will make her screen debut. Miss McIntyre, the original Bunty in "Bunty Pulls the Strings," and "Kitty McKay," was to have appeared in "The Modern Girl," but when Mr. Taylor joined Equitable he brought with him the scenario of "One Night," and Miss McIntyre immediately selected this for her first camera work.

Edmund Lawrence, directing genius of the Triumph Film Corporation, who is completing his final scenes in "The Senator," in which Charles J. Ross makes his first Equitable appearance, will return to New York from Washington next week and begin work with Mary Boland in "The Ransom," which will be Miss Boland's first camera work.

Joseph Golden, also of Triumph, which concern is one of the chief producing allies of Equitable, will be at work within the week on the production of "Old Clothes," in which Lenore Ulrich, last seen in "The Better Woman," will star.

In addition to the above activities the Equitable announces the acquisition of numerous stars and directors. Brandon Tynan, Mary Boland, Olive Wyndham, Thomas A. Wise, William Courtenay, Mary Charleson, Arthur Ashley, Gail Kane, Molly McIntyre, Julia Dean, Emmett Corrigan, Frank Beamish, Charles Cherry and Carlyle Blackwell have all joined the Equitabe. Gail Kane has been contracted with for exclusive appearance in Equitable films for a period of two years. Muriel Ostriche has been engaged for three years. Molly McIntyre has been contracted with for a long period, to appear in numerous pictures, while Charles Cherry and Carlyle Blackwell will make their appearance in at least six Equitable productions.

Before December 1, General Manager Felix F. Feist expects to have ten directors at work in the three Equitable studios and enough features of merit on hand to offset any emergencies for the following six months.

Equitable now has six productions on the shelf, all of which were shown the World Film sales and division managers at Chicago, last week, and with the ten directors active, it is anticipated by the Equitable heads that they will have, at least, twelve productions ahead before Jan. 1.

Maude George

One of the Newer Universal Players Who is Doing Splendid Work at the West Coast Studios.

ALTHOUGH she has been with the Universal Company but ten months, Maude George has proved herself to be of inestimable value to the West Coast directors. Her services are constantly in demand by a score of producers, but the men who direct the Broadway Universal Feature pictures have been given first preference when they ask for her for roles in their photoplays.

Miss George appears in "Business is Business," in which Nat Goodwin is featured, and finely plays the role of the wife of Isidore Lechet, a particularly thankless part. She played Muriel Evers in the film production of Joseph Medill Patterson's novel, "A Little Brother of the Rich," and showed her histrionic ability in the Smalley picture, "A Cigarette—That's All." When it became necessary for an actress to dive from a bridge over the Universal's artificial lake, in Turner's production of "The Scarlet Sin," Miss George offered her services for the difficult feat. She played the leading feminine role in "Both Sides of the Cross," and in "The Frame-up," featuring George Fawcett. In the latter subject she showed remarkable strength, sharing the honors with Mr. Fawcett.

Maude George.

Miss George was born in Riverside, Cal., not far from her present home in Universal City. She was educated in Los Angeles, and played in the Burbank Stock Company in that city. Then she played in vaudeville with Valerie Bergere and with Conroy and LeMaire. She prefers dramatic roles to comedy parts, and has made her greatest success in them. Her latest screen achievement are her portrayal of the lead in "Tainted Money," and the part of the queen in the second film version of the series entitled "The Adventures of Terence O'Rourke." J. Warren Kerrigan plays the leading part in this serial picture, and the second story, in which Miss George appeared, was called "When a Queen Loved O'Rourke."

CORRECTION OF ADDRESS.

Through error the address of the Broadway Film Co. was given in that firm's advertisement in the Moving Picture World of October 30 as 110 West 45th street. It should have been 110 West 40th street, New York.

Locating "Stingaree"

Great Similarity Between Australian and Californian Topography Helps Producers.

THE natural beauties of California are proving of great advantage to Director James W. Horne who is now working on Kalem Company's new series, "Stingaree." The scenes of the romantic novel from the pen of E. W. Hornung, celebrated as the creator of "Raffles," are laid in far-off Australia, and when the preliminary details in connection with the series were being arranged it was ascertained that the similarity between that country and California is very marked.

Scene from "Stingaree" (Kalem).

Ideal locations were found within a few miles of Kalem's Glendale studios. In fact, the topography of the Pacific Coast readily lends itself to the production of the pictures.

"In going over the situation," said Mr. Horne the other day, "I found that the principal tree of Australia is the eucalyptus. Since California abounds in eucalyptus forests, this point was simplified. In checking off the other points, I found that Australia has a desert—and so has California. One of the principal industries of Australia is sheep raising, and there are large flocks of sheep in this state. All the way down the line I found that the natural advantages of the state were going to make my task lighter.

"In the smaller details, however, it was slightly more difficult. The saddles used by Australians differ very materially from those used here, and so it was necessary to cable to Sidney for as many saddles as were required.

"In spite of the many details that demand attention, I am certain that even the closest observer will not distinguish in the various episodes anything that will differ from the original in Australia."

The first episode of this series, "An Enemy of Mankind," will be released Wednesday, November 24.

EDGAR LEWIS AND LUBIN PLAYERS RETURN.

Ethel Clayton, House Peters and Director Edgar Lewis of the Lubin Company, with the company of sixteen Lubin players, returned from the Grand Canyon of Arizona and Gallup, New Mexico, during the past week. For the past four weeks the company has been encamped at the bottom of the canyon taking scenes for the coming Lubin V-L-S-E feature, "The Great Divide." Director Lewis is entirely pleased with the results his players and cameramen have gotten for him and feels confident that with the completion of the interior scenes of the picture at the Lubin Philadelphia studios a worthy production indeed will be offered to the public. Many wonderfully picturesque scenes of the Canyon, secured with the aid of the Lubin portable auto lighting plant, have been made and seldom have more artistic lightings been seen in a negative than that which "The Great Divide" will present.

CUB COMEDY RETITLED.

"Who's Who?" the title originally selected for the Cub comedy, scheduled for release on the Mutual program for Nov. 5, has been changed to "Twin Brides."

Frederic Arnold Kummer

Well Known Author and Playwright Recognizes the Power of the Motion Picture.

WITH the increasing demand for authors of photoplays who are especially gifted in this comparatively new profession, it is interesting to note that Frederic Arnold Kummer, the well-known novelist and playwright, who is devoting a major part of his time in writing for the screen, declares photo drama authorship calls into play a more deep and vivid understanding of human emotions than was ever required in any writings of the past. Mr. Kummer has several Broadway plays to his credit, besides scores of books and short stories. Among some of his plays are "The Other Woman," "A Daughter of Eve," "The Brute," "Mr. Buttles," "The Painted Woman" and others. His novel, "A Song of Sixpence," was one of the six best sellers in 1913.

Frederic A. Kummer.

Mr. Kummer was seen at the Rolfe-Metro studio where his latest novel, "One Million Francs," was picturized under the title of "One Million Dollars," and which will be an early release in the Metro program with William Faversham in the stellar part.

"The future of the motion picture has barely been suggested by what has been done so far," he said. "It is useless to deny that we live in an age of mental and material activity, more intense than the world has ever known before. Naturally, action, brilliant, purposeful, immediate in its appeal to the emotions, has replaced to a large extent, the spoken word. The sight of the charging regiment, a moving ship, appeals more directly to the minds of the great public than thousands of words of description, no matter how well written. And it is idle to assert that the big thoughts of life cannot be transmitted directly to the brain through the medium of the eye, instead of by the more laborious methods of the pen picture, which requires a mental effort on the part of the reader to visualize, to make real.

"I have seen motion pictures that have stirred me as deeply—perhaps more deeply—than any play or book depending on the spoken or written word.

"It is true that this putting of big thoughts in the form of action is not an easy task. The public, to a large extent, is forcing the author, the motion picture producer, to do for it what imagination has done in the past. And here we have the author's problem. It is not an easy one. He must grasp, understand, the effect on the mind of the public of action, movement, and he must produce this effect in a few seconds of time. He can no longer take his time, turning out page after page of mere words. He must strike deeply, to the primal emotions, and get his response from the movement of a hand, the glance of an eye, the motion of a crowd. He cannot depend upon the imagination of his audiences. He must appeal to them directly, instead of by circumlocution. That is his problem. It is a fascinating one, and its solution calls into play a more deep and vivid understanding of human emotion than was ever required in any writing in the past.

"I think the motion picture will tend to unite author and public in closer and more vital bonds than could ever have been possible so long as between them stood the barrier of words."

Mr. Kummer began his literary career about eight years ago, giving up a paying position as chief engineer of a large contracting company in New York to devote his time to writing.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Mark Twain Works for Motion Pictures

Lasky Company Completes Arrangement with the Owners of the Copyrights.

THE works of the late Mark Twain will be related in motion pictures. Tom Sawyer, Huckleberry Finn, Injun Joe and the scores of other famous characters from the late Samuel Langhorne Clemens' (Mark Twain's) books will be immortalized in photoplay form. Arrangements for the exclusive picturization rights to Mark Twain's works were completed this week by Samuel Goldfish, in behalf of the Jesse L. Lasky Feature Play Company. The rights were obtained from the Mark Twain Company, in the hands of which the literary affairs of the famous humorist have been placed, and Harper & Brothers, publishers.

Probably no other American author's works have been so eagerly sought for motion pictures as the writings of Mark Twain. The characters of his famous books are household names throughout the English-speaking world, and his writings have been translated into scores of different languages. They have been universally enjoyed, and millions of persons of all ages and all classes have laughed and sobbed with Twain's masterful characterizations. The picture rights include not only America but the entire world.

A few of the important and best-known works of Mark Twain which the Lasky Company will picturize are "The Adventures of Tom Sawyer," "The Adventures of Huckleberry Finn," "Connecticut Yankee in King Arthur's Court," "Captain Stormfield's Visit to Heaven," "Following the Equator," "Innocents Abroad," "Pudd'nhead Wilson," "Roughin' It," "Tom Sawyer Abroad," "Tom Sawyer, Detective," "The Jumping Frog" and many others. There are scores of shorter stories by the late Mark Twain which lend themselves admirably to picturization.

For the purposes of scenic and literary accuracy it is probable that the Lasky Company will send a company of players, a staff of photographers and directors right into the heart of the locality where Tom Sawyer and Huckleberry Finn lived their thrilling lives. Life on the Mississippi River, adventures in the caves, escapades on the islands and other features will be taken full advantage of.

Lubinites Give Party

Entertainment and Ball Held by the Lubin Beneficial Association at Philadelphia.

THE Lubin Annual Beneficial Association presented the Lubin Players in vaudeville at Lu Lu Temple, Broad and Spring Garden streets, Monday evening, November 1, 1915, before an audience of four hundred people. Prof. Hundertmark and his famous orchestra opened the program with a finely rendered overture, following which Wally and Lottie Helston appeared in their racing specialty. Next upon the program came Messrs. Potter and Hartwell, who caused the house to roar with merriment with their funny antics in a European comedy.

Jack Pratt, accompanied on the piano by F. Singhi, next entertained with several well rendered vocal selections. A playlet was next presented entitled "Seal of Silence," in which Walter Law made a most realistic Catholic priest. He was supported by Miss Betty Martin, James Cassady and Frederick Herzog. No mention need be made of the manner in which the audience received Raymond Hitchcock, who next appeared, the name speaking for itself. Mr. Hitchcock brought down the house with funny impersonations of Siegmund Lubin. Mr. and Mrs. George Spink next entertained with several popular songs.

An intensely human drama entitled "Birds of a Feather," next held the attention of the audience throughout, the parts of Roger Mosop, a cracksman, and Crags, a sneak thief, being most ably portrayed by Richard Buhler and Miss Rosette Brice. Miss Carrie Reynolds then sang several popular songs which brought forth outbursts of applause. The entertainment was brought to a close with a side-splitting farce by Billy Reeves and Harry Watson, of the team of Bickel and Watson, who appeared through special permission from his manager, George Kliene. Messrs. Reeves and Watson presented their famous boxing act, which was the score in the Follies of 1908.

Following the vaudeville performance, accompanied by strains of music from Prof. Hundertmark's orchestra, every one repaired to the ball room where dancing commenced. It was a remarkable sight to watch the brilliantly costumed moving picture stars whirling about the floor to the tune of some inspiring one-step or fox-trot. During the dancing, boxes of candy, dolls and many other amusing articles were raffled off by Lubin players, the paddle wheel to the left of the ball room attracted much attention. A still flashlight was taken of the entire crowd and then the dancing was resumed. Merriment reigned supreme and festivities continued up until the wee small hours of the morning.

Much of the success of the evening's entertainment must be attributed to the earnest and persistent work of the entertainment committee consisting of James Cassady, Walter Law, Wally Helston, Kempton Grecne, Bartley McCullum, Donald C. Scott, Gus Anderton, Joseph Keegan, Charles Hyatt and James Burn. Mr. Donald Clifford Scott, secretary of the Lubin Beneficial Association, must also be recommended for the interest which he displayed in looking to the success of the affair. Both financially and socially was the ball voted a triumph and the members of the various committees who worked industriously in endeavoring to make such a condition possible, are to be complimented on the manner in which the entire evening's entertainment was conducted.

Not Belasco Play

Famous Players Version of "Madame Butterfly" Is "Something Else Again."

THE filmed version of John Luther Long's story, "Madame Butterfly," which the Famous Players Film Company has announced for presentation, with Mary Pickford in the title role, according to an announcement from David Belasco, is not a picturization of his dramatic version.

Mr. Belasco was prompted to make a statement concerning "Madame Butterfly" for the film by reason of the fact that many of his dramatic productions already have been done in motion pictures, by the Jesse L. Lasky Feature Play Company. The film version of "Madame Butterfly," however, is not included among the Lasky-Belasco productions.

Under an arrangement made more than a year ago by Mr. Belasco and Samuel Goldfish, executive manager of the Jesse L. Lasky Feature Play Company, the film rights to such Belasco productions as Mr. Belasco might consent to release for motion pictures were exclusively reserved to the Lasky Company.

"Concerning 'Madame Butterfly'," said Mr. Belasco, "I made a one-act dramatic version of John Luther Long's original short story in 1900, which I produced and in which I presented Miss Blanche Bates in the role of Cho-Cho-San.

"The picturization of 'Madame Butterfly' made by the Famous Players Company has no connection whatsoever with my dramatic version which also formed the basis of the grand opera, but only concerns the story.

"In dramatizing the story I naturally invented and introduced dramatic situations and a succession of scenes that did not occur in the original, and these are my property. Since the Famous Players Film Company did not obtain from me the motion picture rights to my dramatic version, their picturization of 'Madame Butterfly' naturally does not include any of my dramatic situations and inventions, but has to do only with John Luther Long's story."

OPIUM OUTFIT USED IN KALEM FEATURE.

In its production of "The Dream Seekers," the Kalem Company introduces a scene in an opium joint, and it was only through the friendship that an official of the Golden Gate City has for James W. Horne, who directed the picture, that it was obtained. For several years now the federal and state governments of California have had the Chinese quarter under control and practically have stamped out all of the vice that made its ill-repute.

When Mr. Horne was confronted with the problem of obtaining the proper atmosphere for "The Dream Seekers" he went at once to the official of San Francisco and secured his assistance. Then application was made to the United States government for permission to remove a complete outfit that had been confiscated from the warehouses where it had been stored.

This permission finally was secured and then Mr. Horne set about the task of getting a Chinese to aid in arranging the set. Here was a stumbling-block. Nowhere could he find a Celestial who would admit having any knowledge of how an opium joint appeared when in full operation. For three days he searched without avail, and it was not until a Chinese interpreter employed in one of the municipal courts volunteered that he was able to get the effects desired. So the scene as shown in the Kalem picture, which will be generally released in a short time, is an accurate reproduction of an opium joint.

The World-Equitable Convention

In Session at Hotel La Salle, Chicago, November 1, 2 and 3, with a Large Gathering of Officials and Division and Branch Managers in Attendance.

THE World Film Corporation's division and branch managers and the official representatives of that corporation and of the Equitable Motion Pictures Corporation spent three busy days, beginning Monday, November 1, at the Hotel La Salle, Chicago. The main object of their deliberations was to systematize and standardize the salesmanship of the corporations mentioned, and of other concerns releasing through the World organization.

Harry Drum, principal assistant of Lewis J. Selznick, vice-president and general manager of the World Film Corporation, had charge of the meetings, and he was hard at work from morning until night, while the convention was in session. Mr. Drum had previously arranged an elaborate and simple system that covered every point in the salesmanship of the World's output. He had compiled two books for this purpose, one showing the advantages of the World and allied service, and the other containig a series of illustrations which conduct a salesman from his first step up to the position of division manager. The latter volume has been pronounced by a financial expert one of the best and most complete business books, in this respect, yet compiled.

The banquet given Tuesday evening, in the large dining-room of the La Salle, at which over fifty covers were laid, was pronounced one of the most enjoyable events of its kind by everyone present. The large hall was turned into a sea of floral coloring and the speech-making, which was of happy and appropriate character, was varied by music and specialties.

The proceedings were opened by the presentation of a magnificent gold-lined silver loving cup to Mr. Selznick from the members of his sales force. The presentation speech was made by W. W. Drum, of Chicago, in feeling and eloquent terms, and was received with prolonged applause. Mr. Selznick received the gift with becoming embarrassment, thanking the donors briefly and promising to address them at greater length later in the evening.

A few moments afterward, Joseph Klein, branch manager of New Orleans, arose and, on behalf of his associates, bestowed upon their leader, Harry Drum, a valuable gold watch in token of the very great service they all felt he had rendered them. Mr. Drum, who was considerably taken aback by the enthusiastic demonstration of good will that followed Mr. Klein's remarks, replied in well-chosen words, conveying his thanks and expressing his confidence that the selling force of the World Film Corporation would make far greater strides in the immediate future than in the past. This was considered one of the very best features of the evening.

Accompanying the service of good things upon the menu, there was a running fire of speech-making, interspersed with telegrams of congratulation and encouragement from prominent men associated directly and indirectly with the World Film Corporation and its allies. The branch managers spoke at some length, all in a spirit of loyalty to their organization and of personal affection for their chief and friend, Mr. Selznick.

Those who joined in these expressions of fidelity and good will were: C. W. Bunn, Washington; W. W. Drum, Chicago; S. E. Morris, Cleveland; E. W. Dustin, St. Louis; W. E. Knotts, San Francisco; Joseph Klein, New Orleans, and Charles K. Brehm, the latter holding the time record for service in the World Film Corporation's sales department.

Following these were brief and informal addresses by Harry Reichenbach, publicity representative of the Equitable, and by Leander Richardson, similarly engaged in the service of the World Film Corporation.

James Metzenbaum, a prominent attorney and political leader of Cleveland, who at the last minute was induced to act as toastmaster, then called on Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation. Mr. Spiegel recited briefly his experience in organizing the Equitable and his going to New York to find a suitable outlet for its product. He said that no matter where his advice came from, or what the recommendations it contained, it was invariably accompanied by a warning that whatever else he did, he should avoid the World Film Corporation and steer clear of Mr. Selznick. Apparently, however, every knock was a boost; for Mr. Spiegel was not very long in deciding against all his advisors, and in hooking up with the World and Mr. Selznick. He concluded that there must be "something to" a man who could enlist the fear and jealousy of so many rivals. Mr. Spiegel went on to say that the Equitable was very well satisfied with the character and quality of its output up to date, and that it would surely make and market the very best pictures to be found anywhere in the country, in future.

Samuel J. Schaeffer, a Chicago attorney, then recalled many interesting experiences in his almost life-long relations of intimate friendship with Mr. Selznick, and proceeded to urge a united effort toward the enactment of a federal censorship law which would supersede, and do away with the annoyance and oppressions of State censorship.

M. J. Spiegel, when introduced by the toastmaster, told how his brother Arthur, had suggested to him the extreme advisability of going into the motion picture business, the gigantic strides of which had attracted his attention and aroused his ambition. M. J. Spiegel had not paid any particular attention to this great industry up to that time, but after a few consultations with his brother, he became equally enthusiastic on the subject, and so, in due course, the Equitable was formed. He felt that this organization was destined to play a very prominent part in the moving picture world, and gave renewed assurance that the product of the company would always be maintained at the very highest standard of quality.

Sydney M. Spiegel, the third of the Spiegel brothers, was next introduced, and he made a brief, humorous and enjoyable address. He stated that he had gone to New York with his brother, Arthur, to investigate the matter of distribution, and that up to the time he called upon Mr. Selznick and heard that gentleman say a good word about himself, he had never heard anybody refer to him except in terms of extreme opprobrium. This produced a roar of laughter, in which none joined more heartily than Mr. Selznick himself. Mr. Spiegel concluded his remarks by expressing the utmost confidence in the World Film and in its guiding genius, the guest of the evening.

Alfred Hamburger, director of a chain of moving picture theaters in Chicago, then delivered a witty and friendly speech around the personality and talent of Mr. Selznick, after which Toastmaster Metzenbaum, who had been saving Mr. Selznick for the last and most important feature of the program, related his association with the honored guest of the occasion, from the time when Mr. Selznick used to visit the Metzenbaum family in Cleveland—at which time the speaker was a boy of seven. Between the two, there had been formed at that early time an affectionate regard, which had grown and ripened by the passing years until they became the closest of friends. This tribute was so touchingly eloquent that when Mr. Selznick arose to respond, he had considerable difficulty in controlling his emotions.

Mr. Selznick's remarks were entirely informal, and as soon as his modest embarrassment has disappeared he told his "boys" that the present was the happiest moment of his life, because it had brought him into closer touch with those upon whom he relied to conduct the details of the great business that had been built up by the World Film. In simple narrative he recalled his experiences, stating that when his attention was first directed toward the motion picture business, he felt worried—not because so many men were making a great deal of money out of it, but for the reason that he had not been able to declare himself in. His friends and acquaintances, to whom he confided his views on the subject, one and all advised him that he had better keep away from the moving picture business; that it took brains of a very high order to master the details of this intricate occupation, and that he really ought to turn his attention to some other field of usefulness, if he hoped to win success.

He explained to those of the evening guests, who were in the employ of the World Film Corporation, that in the early and organizing days of that body, it had been necessary to engage and dismiss employees until a condition of very nearly 100 per cent. efficiency had been established. That situation having been attained, however, every employee might feel the utmost confidence that so long as he stuck to Selznick, Selznick would stick to him, and that nobody under any circumstances would be removed from the position he occupied without a thorough hearing and a careful and complete investigation.

Mr. Selznick's remarks turned to the utmost earnestness when he was outlining the future of his company, and when emphasizing the positive instruction that all the managers employed by the World Film Corporation should establish a basis of complete and absolute equality between that organization and the Equitable Motion Pictures Corporation.

Among those present at the banquet were: Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and vice-president and advisory manager of the Equitable Motion Pictures Corporation; A. H. Spiegel, president of the Equitable, and M. J. Spiegel and Sydney M. Spiegel, associates in the Equitable; Leander Richardson, direc-

tor of the World's publicity department; Harry Reichenbach, director of the Equitable's publicity department; Samuel J. Schaeffer, a Chicago attorney; James Metzenbaum, a prominent attorney and political leader of Cleveland; Ed. J. Mock, of Motography; Mr. Reynolds, of the Chicago American; Mr. Hollender, of the Chicago Daily News; Rapley Holmes, Chicago; Harry A. Drum, A. M. Landau, Myron Selznick and G. J. Schaeffer of New York; C. W. Bunn, Washington; Ben S. Cohen, Buffalo; Denham Palmer and S. B. Morris, Cleveland; Clay K. Brehm, Cincinnati; W. A. Ratz, Indianapolis; I. H. Hirsch, Pittsburgh; W. W. Drum and I. L. Klasky, Chicago; E. W. Dustin, St. Louis; T. Y. Henry, Kansas City; P. Goldstone, Omaha; J. A. Salter, Minneapolis; W. E. Knotts and R. H. Clark, San Francisco; G. P. Endert, Seattle; Charles R. Gilmour, Denver; Hugh M. Rennie, Salt Lake; Joseph Klein and M. F. Barr, New Orleans; Mr. Goldberg, Atlanta; L. S. McHenry, Dallas; M. Rodriquez, Los Angeles, and F. H. Vine, Boston.

Film Men Will Aid Actors' Fund

Samuel Goldfish Appointed Chairman of Committee to Solicit Among Motion Picture Interests.

A MOST important step in the "Million Dollar Campaign" for the Actors' Fund of America has been consummated when the help of the motion picture interests of the United States was enlisted this week. It was announced at the headquarters of the committee in charge of the campaign, presided over by Dr. William C. O'Donnell and Mrs. Florence R. O'Neil, that Samuel Goldfish, executive head of the Lasky Feature Play Company, had accepted the chairmanship of a special committee restricted to the motion picture industry to assist in raising the million dollars to put the actors' home on a sure foundation and assure the permanency of this very worthy charity.

Mr. Goldfish will organize a general committee on which will be representatives of the leading producing and distributing organizations of the country. This committee will concentrate its energies towards showing the motion picture performers and those closely related to the profession the acute need of responding to the actors' fund. The headquarters of the committee will be in New York, but Jesse L. Lasky is expected to supplement the work by organizing the 10,000 motion picture players in and around Los Angeles.

The work of Mr. Goldfish and Mr. Lasky will be the easier for the fact that so many of the legitimate actors and actresses have gone into the films this season. Motion pictures have often been accused of having done more to make the actors' home a necessity than any other factor, but they appear to have evened the score by their present voluntary offer to help. It is expected a large sum will be realized for the fund through this method.

There are more than 20,000 motion picture theaters in the United States, according to the statistics, and about 88,000,000 persons regularly attend the shows, it has been figured by the experts. The theaters in all parts of the country will be addressed and special headquarters organized in every state to more readily keep in touch with these theaters.

MACKENZIE TO MAKE "THE WEAVERS" FOR PATHE.

Donald Mackenzie, having finished his Gold Rooster play, "Mary's Lamb," the Broadway success written by Richard Carle, has been given by Pathe Gilbert Parker's novel, "The Weavers," as his next picture. "The Weavers" has been remarkably successful as a novel and, in the opinion of competent judges, contains great material for a picture. Mr. Mackenzie is now selecting his cast and will probably begin active work within a day or two.

GEORGE LARKIN VISITING NEW YORK.

George Larkin, the photoplayer, known for many thrilling feats, and who for some time has been in Los Angeles, dropped in on New York last week. Mr. Larkin intimates he will remain at least long enough to get a good look at Broadway.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Raver Company Begins Work

Players Called for "The Other Girl," a Thomas Subject, to Be Ready December 15.

THE Raver Film Corporation has taken over the new W. Lindsay Gordon studios at Staten Island, New York, and began operations in its new home on the elaborate interior scenes of its first production, "The Other Girl." These studios have just been erected and are thoroughly modern to the minutest detail. Having both the advantages of daylight through glass and adequate artificial lighting equipment, scenes may be photographed at any hour of the day or night. Ample space has been provided for erecting five sets at one time.

Harry R. Raver, president of the Raver organization, is elated over the results of two weeks' organization work on the part of his producing staff to complete the huge cast of the first Raver-Thomas production. More than two hundred players were called by Percy Winter, the chief director of the Raver forces, before selecting the fourteen principal characters of the widely-known Thomas play. Among these characters, persons in many walks of life are represented. Ranging from children of four and five up to men and women of sixty and seventy years of age, the characters used to portray Mr. Thomas' "The Other Girl" include an ex-champion pugilist, a minister of the Gospel, an anaemic society fop, a celebrated health specialist, a judge of the Supreme Court, a corps of trainers of the cauliflower-eared type, a vivacious girl of eighteen possessing rare beauty, an unusual police captain, a sedate young woman of twenty-one, a butler who thinks himself guardian of an entire family, a wealthy banker with a heart, a cook who finds time to dabble in family affairs, a reporter with a keen sense of humor but a decent sort, a music hall dancer with a following, an intelligent dog, a chauffeur with a speed mania, together with types found in fashionable theater audiences, typical devotees of the prize ring, kids and kiddies of the country school and men and women about town.

Contrast in plenty is thus promised for the picture production of "The Other Girl." Of course, the question arises, "Who is the other girl and why is she?" Thousands who laughed and wept at the stage play in the heyday of its success already know the reason for the unusual title which Mr. Thomas gave to it, but to the new generation the picture production must tell its own story, as Mr. Raver believes in pleasant surprises as a tonic for the masses.

"The Other Girl" is the initial Raver offering and will be ready for distribution about December 15.

Baltimore Has Gertrude McCoy Theater

Leading Woman of the Plimpton Company, with Duncan McRae, Assists at the Opening.

THE Lord Calvert Theaters Company of Baltimore had a gala opening of their new and fourth theater, the "Gertrude McCoy," located at Fulton avenue and Baker street, on October 30. It is an exclusive photoplay theater, embodying the most modern, up-to-the-minute and distinctive requisites, and has a seating capacity of eight hundred.

Gertrude McCoy and Duncan McRae of the Plimpton Epic Pictures, Inc., journeyed to Baltimore to be present at the opening and were treated to real Southern hospitality as the guests of Frederick Baker, president of the company.

There was round after round of applause from the fans when Miss McCoy was introduced from the stage. After a brief address in which she expressed the deepest gratitude for so royal a reception and appreciation of her work on the screen, the lights were dimmed and "Through Turbulent Waters," written by herself, and in which she plays the leading role, was exhibited.

Miss McCoy was busily engaged after the performance in distributing mirror souvenirs which the management had supplied for the occasion.

OVERSEAS FOR ONE FILM PLAY.

Tom Terriss, president of the Terriss Film Corporation, has made arrangements with his famous sister, Ellaine Terriss, and her popular husband, Seymour Hicks, to come to this country and appear in the filmization of one of the their best known plays, "Bluebell in Fairyland," a class of work not before attempted in motion pictures. This is in all probability the first time two such well known stars have journeyed overseas for the production of a single photoplay. Mr. Terriss also has completed a contract with his sister and brother-in-law, whereby he has purchased the picture rights of all of their stage successes, some of which are very well known in this country.

Chicago News Letter

By JAS. S. McQUADE.

Moving Pictures to Aid in Teaching Reading and Writing and the Deaf to Speak.

IN THE University of Chicago's School of Education several professors are engaged in evolving means to improve the reading and penmanship of backward pupils, who have just the same advantages as others who surpass them.

This is a problem centuries old. In a school of 50 children, all may receive the same training in reading and writing, yet only a few learn to write rapidly and well, and only a few learn to read fluently and unhesitatingly. The problem to be solved may be put in the form of the question, Why is this?

John D. Rockefeller's general education board of New York City is financing the research work at the Midway school, where, under the general direction of Dr. Charles H. Judd, the research in reading is being conducted by Professor C. Truman Gray, and the research in writing by Frank N. Freeman, assistant professor of educational psychology. At the close of a year's experiments, Dr. Abraham Flexner, chief of the board already mentioned, will make a report of the results obtained.

Children from the grade schools of Chicago, ranging in age from six to twelve years, will be the subjects of the experiments.

Professor Gray has set up a sort of reading clinic. In his laboratory is a large tube-shaped piece of apparatus for taking moving pictures of the eye movements during reading. It ascertains how many times the reader's eyes move while reading a line, how many times they stop and at what part of the line they stop.

Alongside this is a delicate phonograph used to reproduce each syllable read. This enables Dr. Gray to study the reader's enunciation. There also is an "attention apparatus," a machine similar to a stereopticon, which projects the material to be read and snaps off the projection at will by means of a shutter.

The purpose of the apparatus is to determine how far ahead of the spoken word the mind is reading. For instance, if the last sentence were projected by the machine and the light had been snapped off when you were reading "apparatus," you would be able to speak a few more words—those which were in your mind. The greater the number of these words the more fluent the reader.

His general scheme of operation is: He selects pupils who are poor in reading. He has the pupil read orally and also silently from selections which are made gradually more difficult. He tests for power of reproduction and then uses the machines.

In addition, there will be dictagraph records of good and bad reading voices. And the general trend of all the experiments will be toward "teaching educators how to educate." Incidentally, there will be an effort to ascertain just what style and size of type are most readily legible.

Thus Dr. Gray is enabled to find out most of the causes for poor reading, and to make recommendations for correction.

Regarding good penmanship, the theory is that it is a question of the training of the hand. In order to learn exactly how to train the hand, motion pictures will be made. These will show the hand action of the best writers and of the worst.

By an analytical study of the films afterward, the professors hope to learn the secret of correct writing—to learn it so scientifically that it can be taught to every pupil whose hands are normal.

In connection with the foregoing researches, it will be interesting to learn that deaf persons will be taught in future to speak with as clear a tone quality as normal persons, a feat due to the discovery of scientists working in the laboratories of the University of Iowa.

The tonoscope, a musical instrument invented in the laboratory for the study of the pitch of the voice, is now said to be of so great service in teaching the deaf to speak that in a short time they will be able to converse freely and with a pleasing quality of speech, rather than the rasping sound formerly uttered.

The tonoscope furnishes a substitute for hearing. With it the deaf person can use the eye instead of the ear to find the correct pitch of his voice and may practice until he gets the muscular control that will enable him to gauge the voice in terms of muscular sensation.

The procedure is simple. The instructor stands in front of the tonoscope and speaks a sentence and the tonoscope shows a moving picture of the speech. The pupil then speaks until his voice makes the same moving picture as that of his instructor.

Having a definite model, he can practice until he has obtained an appreciation of pitch of the voice that becomes habitual and familiar in terms of the muscle sense, which, next to the ear, is of most value in giving information about the pitch of the voice in ordinary speech.

The school for the deaf in Milwaukee is now trying out this method with good success. It is considered assured that in time the deaf will be taught to speak clearly and plainly.

Wm. N. Selig Withdraws as Member of Chicago Board of Education.

Wm. N. Selig returned from a six weeks' trip to California, on Wednesday, November 3. During his absence he was paid the coveted honor of being appointed a member of the Chicago Board of Education by Mayor Wm. H. Thompson.

Owing to his complete absorption in his numerous business interests, Mr. Selig has been forced to decline to serve on the board, as the appended letter to Mayor Thompson shows:

Chicago, Nov. 5, 1915.

To the Honorable Wm. H. Thompson, Mayor,
City of Chicago.

Dear Sir: Kindly withdraw my name as a member on the Board of Education. My business interests elsewhere would not allow me to attend the meetings of the board regularly. I wish to thank you for honoring me and am sorry that I must decline.

Believe me to be,

Very truly yours,
WM. N. SELIG.

Chicago Film Brevities.

During my vacation of two weeks and one-half, spent in Mt. Clemens and Detroit, Mich., I was much impressed by the great popularity of moving pictures, as well as by the keen, critical intelligence of their patrons. In Mt. Clemens I was surprised to find a fine, modern theater, the Bijou, with a seating capacity of 1,000, devoted to photoplays every day of the week, except Sundays, when vaudeville is offered. Mr. Peltier, part owner and manager of this well-managed theater, has an interesting history, which I reserve for a special article in the next issue. In Detroit, the people are the most enthusiastic supporters of moving pictures that I have seen anywhere. The theaters are a credit to the city, and several of them will rival the best in New York or Chicago, or any other city. I was particularly gratified by the magnificent showing made by the Majestic theater, in a high-class residential district, on Woodward avenue, about two miles from the center of the city. In its construction it can be truthfully said that it was built with the screen as the main objective point, always. There is not a poor seat in the house, from the screen viewpoint. One is distinctly impressed, after entering, when the 1,800 seats are all occupied—as they customarily are, I understand—by the distinct prevalence of "class." Many are in evening dress, and the sea of faces, looking towards the screen from the seats on the great inclined plane back of the loges, had an exhilarating effect on me. There was "class" everywhere—in the great audience, in the program, in the projection, music, stage settings, vocal numbers, the neat, attractive uniforms

of the ushers, and in the polite dignity of the brass-buttoned, colored colossus who tends to patrons as they arrive and depart in a seemingly endless line of taxies. My old friend, M. W. McGee, is managing director of the theater staff, assisted by R. von der Goltz, who is both artist and genius in the matter of stage settings.

* * *

Mark Vance, whom I met several years ago when he was on the staff of the old Show World, called at the office the other day, and informed me that he is now on the staff of Variety and that he had come on to Chicago from New York to take the position of Chicago representative for that publication.

* * *

I ran across Abe and H. M. Warner in the office of the Hotel La Salle, one day last week, while the World-Equitable convention was on. Abe informed me that he and his brother had formed a company for the purpose of taking over features of the World Film Corporation and allied companies, after they are through distributing them. A deal has just been closed with the World Film Corporation for all of its used product. Quarters have been rented by the Warner Brothers in Chicago, in the same building in which the World's Chicago office is located. Abe Warner also stated that offices of their company will be opened in all the leading cities of the country. The Warner company will be known as the New Film Corporation.

* * *

R. R. Nehls, general manager of the American Film Mfg. Co., has informed me that the office force in North Edgewater moved into the offices in the new building on Tuesday, November 2.

* * *

I regret to announce that Richard C. Travers, while playing the lead in "The Undertow," a forthcoming Essanay thriller, sustained severe injuries while taking the part of a tramp in that production. The part required him to board a freight train which was moving at a rapid rate. The accident occurred at Niles Center, Ill., on Thursday, October 28, when Mr. Travers attempted to "flip," or jump on, a train, on the car next to the engine. It appears that the engineer, who was much interested in Mr. Travers' feat, was looking out of the engine cab at the time. A sudden gust of wind blew his hat off and struck Dick full in the eyes, blinding him, and causing him to miss his hold on the freight car. As the result he fell and sustained many bruises and a long gash in one of his arms, also the fracture of a small bone in one of his hands. Mr. Travers was brought to Chicago immediately, in an auto, and his wounds dressed at his apartments by the company's surgeon. It has been given out that nothing serious will result and that Dare-Devil Dick will soon be back on the job to indulge in more hair-raising escapades.

* * *

E. E. Mandelbaum, of Cleveland, widely known in film circles throughout the country, in various capacities in the industry, and who is now one of the most substantial exhibitors in his home city, visited Chicago one day last week. He informed me that he is now building a large, modern theater that will seat 2,500 people, and which he expects to open about April 1, 1916. It will adjoin the Statler Hotel, on Euclid avenue. He stated that the cost of the new structure, not including the real estate, will be in the neighborhood of $300,000. Mr. Mandelbaum now controls the Knickerbocker theater, seating 1,200 people; the Metropolitan, seating 1,600; the Dome, seating 750; the Lakewood, seating 600; the Madison, seating 600, and the Virginia, with 500 seats, all in Cleveland. He reported very good business during the summer months, and stated that it still continues. He presented "Carmen" at the Metropolitan for a two weeks' run, and after a lapse of one week brought it back for one week more. The presentation was made with special stage settings, with a twenty-five piece symphony orchestra and prominent vocal soloists. The prices were 25, 50 and 75 cents and $1.00. The showing was made to capacity houses all the time and many were turned away nightly. For the week of November 7, Mr. Mandelbaum will put on Mary Pickford in "Madame Butterfly," on the same elaborate scale and at the same prices as in "Carmen." He is now negotiating with V-L-S-E for "The Battle Cry of Peace," for a run of not less than four weeks, at "Carmen" prices.

* * *

Wm. N. Selig, president of the Selig Polyscope Company, will be seen in one of his own photoplays, for the first time in his life, in the near future. He was sitting on a circus seat, in the Selig Zoo, at the time, talking to a friend. Unknown to him, the place in which he sat came in the range of the camera and was well filled by supers and others. The director rushed matters and caught Mr. Selig in the pictures before he became aware of the fact.

* * *

M. Engel, of Marseilles, Ill., writes that he has sold out his Star theater in that town to Bert Myers, who will conduct it in the future.

* * *

Recently, in conjunction with the Chicago Tribune, the Selig Polyscope Co. conducted a prize contest under the title, "The-Funniest-Thing-That-Ever-Happened-to-Me-in-My Life." As was stated in the last issue, in these columns, the first prize, of $175, was won by Peter Sherlock Gurwit, of Chicago. In a recent letter to the Selig company, Mr. Gurwit writes: "Allow me to express my thanks for your check for $175, the first prize awarded in 'The-Funniest-Thing-That-Ever-Happened-to-Me-in-My-Life' contest, and to further express my extreme pleasure at having won the capital prize." F. Burr Wiles, of Sayre, Pa., 313 South Elmer avenue, who has made written inquiries at this office concerning this contest, will please take notice.

* * *

Harold P. Brown, director of the Northwest Weekly, Minneapolis, called at the World office last week. He stated that he had taken moving pictures of the recent Illinois-Minnesota football game at Champaign, Ill., for the Weekly. He was accompanied by Wm. A. Lochren, president of the Weekly. Mr. Brown informed me that Mr. Davies, formerly in charge of the booking department of the Mutual, in this city, has joined the forces of the Northwest Weekly, in the same capacity.

* * *

Arthur H. Jacobs, president of the Triumph Film Corporation, New York City, attended the World-Equitable convention one day during the Chicago sessions. The product of the Triumph is released through the Equitable. I may state here that "The Master of the House," which I saw at the Majestic, Detroit, and which gave great satisfaction to the crowded audience, is a Triumph feature.

* * *

W. C. Clements, manager of the Harper theater, 53d street and Harper avenue, this city, is to be congratulated on the neat house program gotten out for his patrons. This program is handsomely printed and contains much valuable information for patrons. The back page of the program announces the film attractions for every day of the week, beginning Monday.

* * *

Two suits for $10,000 each have been filed against the Laemmle Film Service and the Universal Film Mfg. Co., in connection with the fire on a Burlington train, about a year ago, in which Henry S. Rich, Mayor of Berwyn, Ill., and Frank L. Poultney, were fatally burned. The plaintiffs are Harry H. Rich, administrator of the estate of Henry S. Rich and Mary E. Poultney, administratrix of the estate of Frank L. Poultney. It is charged that the films were negligently wrapped in paper, instead of being enclosed in a fire-proof box.

* * *

Chicago film circles have been much interested in the recent marriage of Kitty Kelly, photoplay editor of the Chicago Tribune, and Al. Chase, feature page editor of the same paper. "Kitty Kelly" is the non de plume employed by the clever little critic, as she is known in private circles as Audrie Alspaugh. Miss Alspaugh and Mr. Chase were united in holy matrimony at Glen Ellyn, Ill., on Oct. 30. She was an able reviewer of books on the Tribune before she joined the moving picture ranks, and is a graduate of the University of Iowa. The love making of the happy pair was conducted so cleverly that not one of the large force in the Tribune offices was aware of the fact that their marriage was impending. The bride and groom are spending their honeymoon in Los Angeles and vicinity, and "Kitty" has already furnished her paper with some interesting news from the big picture plants in that city.

* * *

The musical comedy, "The Girl of Tomorrow," will be closed at the La Salle Opera House, Saturday night, Nov. 6, to engage in a road tour. Jones, Linick & Schaefer will offer photoplay programs in the house until another stage attraction is secured. The first screen attraction will be "Pennington's Choice," a five-reel feature in which Francis X. Bushman and Beverly Bayne appear in the leads.

* * *

J. F. MacKenzie, manager of "It Pays to Advertise," now playing at Cohan's Grand Opera House, this city, has been appointed manager of the New Strand theater, Indianapolis,

one of the houses in the Triangle chain where "$2 programs" will be offered. Mr. MacKenzie will take charge in about a month.

* * *

A despatch from Seattle, Wash., states that many hundreds of miles of moving picture films have been shipped from that port, during the past year, to Japan, China and other Oriental countries. The pictures sent to Japan and China are chiefly educational, with popular comedy successes in addition. The best theaters in Japan and China are now being used for the presentation of pictures, at low prices. Everybody goes, as the result. In some of the large cities certain educational films are made a part of the high school course. The volume of exports has been so large that the trans-Pacific steamers are provided with fire-proof vaults for the storage of films.

* * *

A recent dispatch from Grand Junction, Colo., announces that the late attempt to close moving picture theaters on Sunday in that city was defeated by a decisive majority in the recent municipal election. Grand Junction operates under commission government and the preferential system of voting was retained at the election.

* * *

"Carmen" will close its three weeks' run at the Strand theater, this city, Sunday night, Nov. 7. Mary Pickford in "Madame Butterfly" will be the principal screen attraction for the ensuing week.

* * *

E. N. Newman, travelogue lecturer, will begin a five weeks' engagement at Orchestra Hall, Wednesday, Nov. 17th. The picture series will include the South American Republics, Argentina, Brazil, Chile, Uruguay, Peru, Bolivia and Ecuador, and the Central American Republics, Panama and Costa Rica, and the British possession, Jamaica.

* * *

The numerous friends of D. J. Chatkin, manager of the United Film Service, this city, will regret to learn of the sad accident in which his sister, Miss Bertha Chatkin, was killed and he himself badly bruised, but not seriously injured. The accident occurred Tuesday, Nov. 2nd, when a Chicago & Alton passenger train struck the automobile in which the Chatkin party was traveling, with the result stated. The staff of the Chicago office convey to Mr. Chatkin their deep sympathy and condolence.

* * *

A charge against W. C. Braun and A. Westergard, instructors in the Coyne National Trade School, and C. N. Calbeck, a graduate of the school, of conspiring to violate a city ordinance, was quashed Thursday, Nov. 4th, in the Chicago avenue court by Judge John J. Rooney, on motion of Attorney Beerley, who held that a criminal procedure could not be brought. The men were accused of conspiring to violate the city ordinance, which provides that an applicant for a license as a motion picture operator must have served for one year as an apprentice or have been an actual operator in some other town for six months.

* * *

The General Feature Film Co. arranged for a special presentation of "How Molly Made Good," a six-reel feature produced by the Photo Drama Co. (and the scenario by Burns Mantle, the New York critic of the Chicago Tribune), at the Ziegfeld theater, Thursday morning, Nov. 4th. Mae Tinee, editor of the feature page, "Right Off the Reel," in the Chicago Tribune, writes of the production as follows: "There is plenty of action in the play, no doubt of that, and if it isn't always good action the producer must be blamed. If he never worked on a newspaper he is not so much to be censured. If he did he should be ashamed of himself. It is to be regretted exceedingly, however, that he has not the opportunity of meeting real newspaper women. The way Miss Hilton acts, just isn't done, you know. The acting as a whole was good—though badly directed. But you'll like little Irish Molly. Couldn't help yourself.

* * *

A committee of the Chicago Moving Picture Machine Operators, Local No. 110, A. T. S. E., called on Mayor Thompson, Thursday, Nov. 4th, accompanied by the attorney of the union, Charles E. Erbstein, and urged him to veto the ordinance passed at the last council meeting, which permits moving pictures to be shown in clubs, schools and churches without the employment of licensed operators, if "slow-burning" films are used. Mr. Erbstein asked that the mayor veto the ordinance on the ground that the union had not been given an opportunity to be heard on the measure. He also informed the mayor that the ordinance permitted machines to be operated in churches and school houses by inexperienced operators, with great danger attached.

* * *

The Central Film Co., of this city, gave a private presentation at the La Salle theater, Friday morning, Nov. 5th, of Capt. H. J. Lewis' five-reel feature film which shows the life, customs and scenes in San Francisco's Chinatown and Barbary Coast. Captain Lewis is one of San Francisco's pioneer Chinatown guides.

* * *

During my stay in Detroit my attention was frequently attracted by the long lines of waiting people outside the Grand Circus theater, on Woodward avenue, where "Damaged Goods" was being shown. I learned that the house took in $8,000 during the first week's presentations of these remarkable pictures, and, judging from the great crowds in attendance during the second week, when I was there, the receipts should have easily reached, if they did not exceed, those of the first week. No minors were permitted to enter by the management.

FRANKLIN FILM COMPANY.

The Franklin Film Manufacturing Company has recently been incorporated under the laws of Delaware, as being of Philadelphia, for the purpose of conducting a general film business. The new concern has been capitalized at $200,000, the officers being Freeman Bernstein, formerly general manager of the Continental Photoplay Corporation, who is the president and general manager; Jacob Edelstein, well known real estate operator of the southern section of Philadelphia, treasurer; Alexander W. Weidenfeld, real estate broker, secretary; Maurice Rose, Esq., well known attorney at law of the Widner building, director together with other well known business men in Philadelphia. The new company have leased the studios of the Liberty Manufacturing corporation, 20-54 East Herman street, Germantown, and a farm at Barren Hill, comprising 251 acres, where every facility is provided for scenic and rural productions.

THE STAR, THE PRODUCER AND THE AUTHOR.

Here they are, Signal's famous triumvirate—Helen Holmes, star, J. P. McGowan, producer, and Frank Hamilton, author of "The Girl and the Game," the sensational and romantic novel now being screened as a special feature for Mutual and which will have its first release December 13. Mr. Spearman, recognized as one of the greatest American writers, has been paid the largest amount ever given an author to contribute his literary genius to the realm of motion pictures —$25,000.

Left to Right, J. P. McGowan, Producer; Helen Holmes Star; Frank H. Spearman, Author.

And Helen Holmes, dainty, charming, dare-devil that she is, has dared the author to do his worst in the matter of death-defying situations. In this, however, Mr. Spearman has the aid of the producer, Mr. McGowan, who in order to cascade the thrills and bring every ounce of fear-making energy to bear, built a regular railroad all his own, with engines and cars and all the appurtenances of a sure enough passenger and freight carrying line.

WELSH GOES TO KALEM.

Robert E. Welsh, for the past two years editor of the motion picture department of the Dramatic Mirror, leaves that publication this week to assist in the advertising and publicity work of the Kalem Company. Mr. Welsh entered the motion picture field as a trained newspaper man of varied experience, and since his connection with the Dramatic Mirror has won an enviable reputation as a writer on photoplay topics.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CENSUS OF LOS ANGELES' PICTURE INDUSTRIES.

Los Angeles Has Over Sixty Motion Picture Studios and Producing Companies, States Industrial Bureau of Chamber of Commerce.

THE Industrial Bureau of the Chamber of Commerce of Los Angeles has recently made a census of the motion picture industry in the city of Los Angeles and surrounding district.

Through the publicity department of the bureau, advertisements have been placed in Eastern papers advertising the many advantages of the city as location for motion picture plants. The bureau states there are now sixty producing companies with studios in Los Angeles at the present time and has compiled a list of these enterprises as follows: Albuquerque Film Mfg. Co., 1745 Alessandro street; American-Europa Film Company, Alessandro street, southwest corner Modjeska; Bach Photographer, 546 South Los Angeles street; Balboa Amusement Company, Sixth street and Alamitos avenue, Long Beach; Banner Motion Picture Company, 355 South Broadway, room 719; Big U, Universal City; Biograph Company, west side Georgia street, near Twelfth; Bison, Universal City; Bostock Jungle and Film Company, 1919 South Main street; Bosworth, Inc., 201 North Occidental Boulevard; Broadway Feature, Universal City; Broncho Film Company, 1712 Alessandro street; Clune Film Producing Company, Melrose and Bronson avenue; Crown City Film Mfg. Company, 40 Mountain avenue, Pasadena; Daniels Dillwyn Company, 143 North Mariposa avenue; Deer Brand Film Company, 5821 Moneta avenue; E. & R. Jungle Film Company, 1720 North Soto street; Eclair, 1529 Gordon street; Educational Film Company, 357 South Hill street, room 922; Emess Film Company, 1712 Alessandro street; Equitable Motion Picture Corporation, 822 South Grand avenue; Essanay Film Mfg. Company, 651 Fairview avenue; Famous Players, Hollywood; Film Producers, Inc., eleventh floor Van Nuys Bldg.; Fine Arts Film Company, 4500 Sunset Boulevard; Gold Seal, Universal City; Griffith Feature, 4500 Sunset Boulevard; David Horsley, 1919 South Main street; Thomas H. Ince Film Company, 1712 Alessandro street; International Film and Producing Company, Santa Monica; International Pictures, Inc., 300 Ferguson Bldg.; Joker, Universal City; Kalem Company, Verdugo road, Glendale, and 1425 Fleming, Hollywood; Kay Bee Film Company, 1712 Alessandro street; Kellum Talking Picture Company, 518 C. Wesley Roberts Bldg.; Keystone Film Company, 1712 Alessandro street; Kolb & Dill Film Company, 1025 Lillian way; Komic, 4500 Sunset Boulevard; Laemmle, Universal City; Lasky Feature Play Company, 6284 Selma avenue; L-KO Moving Picture Company, 6100 Sunset Boulevard; Major Film Mfg. Company, Inc., 510 South Spring street, room 806; Malibu Motion Picture Company, Santa Monica; Masterpiece Film Mfg. Company, 1329 Gordon avenue; Matthews, H. C., Sunset Boulevard and Gower street; MinA Company, 1919 South Main street; Monrovia Feature Film Company, Monrovia, Cal.; Morosco, Oliver, Photoplay Company, 210 North Occidental Boulevard; Mutual Film Company, 4500 Sunset Boulevard; National Film Corporation, Gower street and Santa Monica Boulevard; Navajo Film Company, 355 South Broadway; Nestor, Universal City; New York Motion Picture Corporation, 1712 Alessandro street and Inceville, Cal.; Norbig Film Mfg. Co., 1745 Alessandro avenue; Pallas Pictures, Inc., 210 North Occidental Boulevard; Pathe News, 114 East Seventh street; Powers Photo Plays, Inc., Universal City; Quality Pictures, Sunset Boulevard and Gower street; Reliance Motion Picture Company, 4500 Sunset Boulevard; Rex, Universal City; Rolin Film Company, 1745 Alessandro street; Selig Polyscope Company, 1845 Alessandro street; Selig Zoo, 3800 Mission Road; Triangle Film Company, 1712 Alessandro street; Universal Film Mfg. Company, Universal City, Cahuenga canyon; Universal Special, Universal City; Victor, Universal City; Vitagraph Company of America, Talmadge and Prospect avenue; World Film Corporation, 822 South Grand avenue.

We might comment that this list needs a little bit of revising if the reader wants to use it for reference purpose. For instance, a number of subsidiary companies like various brands of Universal, etc., have been listed individually. Also a few of the concerns above mentioned are now out of business or not producing at present. However, the list is quite complete and gives an idea of the many moving picture enterprises in Los Angeles at the present time.

THOMAS A. EDISON AT UNIVERSAL CITY.

Great Inventor Lays Cornerstone of Big Electric Studio at San Fernando Valley Plant.

UNIVERSAL CITY is such an unusual attraction that it is an object not only for the millions of people who enjoy seeing moving pictures, but also for many of them who are actively engaged in the business of making them. Some weeks ago Siegmund Lubin, head of the moving picture manufacturing company which bears his name, was entertained at Universal City, and was shown all over its vast extent. He was tremendously impressed.

Thomas A. Edison has been attracted to Universal City. President Laemmle, who expected to be present at the laying of the cornerstone of the great electrical studio which is just being started at Universal City, asked Mr. Edison if he would do him the honor of laying this cornerstone, and Mr. Edison gladly accepted.

On Friday night, before an immense audience which cheered him repeatedly, Mr. Edison was handed a large copper plate bearing an inscription which chronicled the date, the building, the fact that Mr. Edison laid the cornerstone, and other important data.

Kneeling on the ground, Mr. Edison placed the copper plate upon the stone, and it was fastened there while the crowd cheered. The Klegel lights had been arranged in such a way that excellent moving pictures were taken of this interesting event. These will be shown in the Universal Animated Weekly.

After the ceremony Mr. Edison entered the beautiful Universal Theater and viewed moving pictures made of himself and party, which consisted of Mrs. Edison and her sister, at Santa Barbara, at one o'clock that same afternoon, by the Universal Animated Weekly cameraman.

"Speedy work," was Mr. Edison's comment after the film had been run.

ROTHAPFEL IN BIG COAST CITIES.

Talks to Exhibitors in Los Angeles and San Francisco and Carries His "Message of Success."

S. L. Rothapfel, who is covering the country on the Rothapfel-Mutual tour, is now in the far west visiting the coast cities. The tour is proving a progressively increasing success as it extends from city to city. Despatches from San Francisco and Los Angeles tell of the meetings in those cities.

Every city in this territory was represented at the Rothapfel-Mutual luncheon held here on November 2. There was an ovation at the conclusion of Mr. Rothapfel's address. The exhibitors declared it the biggest thing ever done for the exhibitors in the history of the industry and expressed their appreciation of this effort on the part of President Freuler of the Mutual Film Corporation.

Many of the exhibitors of Southern California turned out to the luncheon and met Mr. Rothapfel, who spent a part of his three-day stay here visiting the film studios and picture communities in the city and vicinity.

Among those present were: P. D. Gold, president National Drama Corporation, Los Angeles; B. E. Lober, manager Pathe Exchange, Los Angeles; J. M. Goertz, Bijou, Los Angeles; Seth D. Perkins, Garrick theater, Los Angeles; H. J. Siler, Family theater, Whittier; S. G. Crickmore, Photoplay, Pasadena; M. W. Swearingen, Ramona City, Los Angeles; S. U. Anderson, La Pictoria theater, Pomona; T. L. Tally, Tally's Broadway, Los Angeles; S. N. Robinson, manager Fox Film Corporation, Los Angeles; Fred A. Miller, Miller's theater, Los Angeles; J. G. Knapp, Lyric theater, Santa Ana;

Scene at the Luncheon Given to S. L. Rothapfel at Los Angeles.

C. E. Walker, Princess theater, Santa Ana; H. B. Breckwedel, Palace theater, Los Angeles; D. S. McCarty, Clune's Comedy theater, Los Angeles; Maitland Davies, publicity manager Quinn's Superba, Los Angeles; C. L. Theuerkauf, manager World Film Corporation, Los Angeles; Louis W. Thompson, Progressive Motion Picture Co., Los Angeles; M. H. Lewis, manager Progressive Motion Picture Co., Los Angeles; P. Kehrlein, Kinema theater, Fresno; G. H. Campbell, Banner theater, Los Angeles; T. J. Shirley, Portola theater, Los Angeles; Rod McDonald, Princess theater, Azusa; W. A. Gaston, San Dimas theater, San Dimas; M. Whitmoyer, Colonia theater, Uplands; S. McIntyre, Photoplay theater, Los Angeles; D. Bershon, manager California Film Exchange, Los Angeles; Edw. S. Holmes, Triangle Film Corporation, Los Angeles; A. F. Neely, Wigwam theater, Long Beach; C. J. Marley, manager L. A. Film Board Trade; R. W. Woodley, Woodley's theater, Los Angeles; R. M. Campbell, Banner theater, Los Angeles; Dr. Sam Atkinson, Quinn's Superba, Los Angeles; Harry Leonardt, manager Fox Film Co.; Edw. Mozart, Academy theater, Los Angeles; A. P. Tugwell, Globe, Los Angeles; F. J. Croxall, Apollo, Los Angeles; Henry W. Warner, Warner's Photo Plays, Pasadena; Jos. Moent, Gem theater, Los Angeles; R. W. McKinney, Lyric theater, Lakeland, Fla.; E. L. McCray, Crescent, Colton; P. T. Davidson, Electric theater, Los Angeles; C. W. Blake, Electric theater, Los Angeles; B. P. Spry, Paramount, Los Angeles; D. K. Reed, Paramount, Los Angeles; Geo. V. Martin, Paramount, Los Angeles; Mrs. C. J. Marley, Liberty theater, Los Angeles; J. A. Quinn, Quinn's Superba, Los Angeles; Al Cohn, L. A. Examiner; M. A. Morrison, L. A. Times; E. G. Denham, L. A. Express; L. M. Hughes, Liberty, Los Angeles; Clark Irvine, Moving Picture World, Los Angeles; Monroe Lathrop, dramatic editor, Tribune; T. W. Johns, branch manager, Mutual, Los Angeles; Mrs. T. W. Johns, Mutual, Los Angeles; C. E. Cochard, Mutual Film Corporation, Los Angeles; C. W. Slater, Mutual Film Corporation, Los Angeles.

San Francisco, Nov. 5.—The Rothapfel-Mutual tour banquet, held here last night, brought together a big gathering of motion picture men. Exhibitors and film men from all sections were present and took part.

Mr. Rothapfel, the guest of honor, spoke for two hours, holding his audience in close attention. He was followed by a number of other speakers, including Marcus Loew, of New York; Aaron Jones, of Jones, Linick & Schaefer, of Chicago; H. W. Mosby, commissioner of exposition for Australia; Irving Ackerman, president of the Hippodrome circuit; C. W. Midgely, of the Franklin Theater of Oakland; Jack Partington, of the Imperial Theater; E. B. Johnson, of the Turner-Dahnken Circuit, and Sidney Grauman, of the Empress Theater. Eugene H. Roth, of the Portola Theater, one of the biggest theaters on the coast, was toastmaster.

The speakers paid high tribute to the Mutual and Mr. Rothapfel for the enterprise of the tour in behalf of the motion picture theater business in general.

Among those in attendance were W. F. Hanell, Chester Roeder, A. M. Bowles, Louis G. Stang, R. H. Herbert, Joseph A. Huff, H. E. Schmidt, Emil Kerrlein, F. Habakoss, Joseph E. Levin, W. S. Bastar, Leon D. Netter, C. E. Thornton, Everett Howell, M. L. Markowitz, A. Markowitz, F. E. McCoy, A. S. Newburgh, Ben Michaels, William S. Webster, C. Mell Simmons, Fred W. Voight, Sol L. Lesser, D. D. Tompkins, F. S. Peachy, Herman Wobber, N. K. Herzog, E. B. Johnson, Louis R. Greenfield and Rex W. Midgely.

EIGHT BALBOANS NEAR DEATH.

Location Car Turtles on the Highway.

E. N. Walloch, one of Horkheimer's new directors at the Long Beach plant of the Balboa, has suffered hard luck since taking over a company at the beach studio. Saturday last he went out to a location in a big seven-passenger touring car with eight persons aboard. While on the way to the studio, after shooting many scenes, the car rounded a curve and before the driver could swerve either way a small car which was rushing along on the wrong side of the road, collided with the large car, causing it to turn turtle, spilling the passengers. Jack Abrams, the assistant director, suffered internal injuries. He was the most severely injured of the eight players in the car. Miss Joyce Moore and Robert Grey were also badly injured. The remainder of the travelers were only slightly bruised and shaken up. The car was a total wreck, and had to be dragged to the studio, where it will be completely rebuilt.

ANITA KING—PARAMOUNT GIRL INDEED.

Returns a Hero to the Lasky Studio—At Dinner Given by Screen Club Is Made Honorary Member.

The automobile industry and the motor fans of the country have their hats off to that girl of the pictures, Anita King, the Lasky-Paramount girl who piloted a touring car across the continent unaided and unescorted.

The fair actress who did the hazardous stunt arrived "home" safely and happily this week and was made an honorary member of the Scream Club and wined and dined at the largest hotel in the city on Sunday evening. The Screamers turned out stronger than ever and paid homage to the picture queen of the cars.

M. G. Jonas, of the Universal, when called on by Toastmaster McGaffey, Lasky's able publicist, said "Miss King is not only a good driver, and a good player; she is a true specimen of the good, plucky, sweet American girl."

Mr. Lasky said that Miss King would hereafter be featured along with the other big stars, and her first picture has already been planned and started.

The supper was punctuated with witty missives in the form of telegrams, apparently (we say apparently because they were so well timed in arriving and Kenneth McGaffey smiled as he read them), sent from different points of interest throughout the world.

The menu was in humorous style, with everything "a la" some city or town. The wording opposite was unique—one particular line appealed to certain persons. It said: "Lost articles MAY be found on the guests." But no Screamer lost anything, so no hard feelings.

The guests who enjoyed the royal dinner with the queenly King were: J. Frederick Ryan, Photoplayers' Weekly; J. C. Jessen, Moving Picture News; Grace Kingsley, Times; Jesse L. Lasky, Anita King, William C. De Mille, Mr. and Mrs. M. H. Lewis, Paramount Exchange; Clem Pope, Morning Telegraph; Doris Schroeder; Business Manager Fred Kley, Lasky; Joseph Murray, Keystone; Mr. and Mrs. H. O. Stechhan, Balboa; Clarke Irvine; Bennie Zeidman; Kenneth McGaffey, father of Mollie of the Movies, and Mr. and Mrs. M. G. Jonas.

After hearing short speeches from the prominent guests the delightful welcoming affair closed, and the intrepid autoist made her weary way homeward, to dream of her name appearing on posters, as big as the biggest star—and we hope she realizes the dream, for she certainly deserves it.

ROLIN FILM CO. PLANS ANNOUNCED.

Work Resumed at Studios and Bebe Daniels to Be Featured.

Work has been resumed at the studios of the Rolin Film Company in Edendale since the return to the west of Director Hal E. Roach, who was in the east for some weeks looking after the business interests of the film company which he represents. The Phunphilms turned out by this firm will be made better and more comical during the coming season. Dwight Whiting announces that Bebe Daniels is to be exclusively featured in forthcoming releases on the Rolin screen offerings.

Miss Daniels is perhaps one of the youngest of screen stars, exclusive of children, and has already made a name for herself in the hearts of the film world by her excellent work in Pathe comedies. She is a born actress and knows her work from study as well as practice. She first appeared in Kalem comedies two years ago and has been with the Vitagraph and other companies before signing with the Rolin people.

TRIANGLE OPENS EXCHANGE.

Handsome Offices, Under the Management of G. C. Parsons and Edwin S. Holmes, for the Big Three Film.

Anticipating an early demand for big pictures, the Triangle has opened luxurious new offices in this city, with G. C. Parsons as manager. He will be assisted by Edwin S. Holmes, who was formerly connected with the Mutual Exchange here, having charge of the feature department. Mr. Parsons arrived but a short time ago and has just opened the new booking office. Several towns have been closed and the prospects are quite favorable for a good run this season. Mr. Holmes will leave shortly for Arizona, to work upon that territory.

Mr. Parsons is a big man with a welcome smile, who hails from Buffalo, where he was manager of the Mutual office for a year and a half. Before that he was an exhibitor.

The new big three office is modern, situated downtown and in the center of the film exchanges. It is at 643 South Olive street, in the Knickerbocker building, and occupies half of one floor, which was formerly used as a would-be studio by some sort of stock selling studio firm which has now passed away, at least on that floor. The main offices are in the front, with plenty of light and air. The reception room is large, roomy and comfortable, as well as welcoming. The booking office is in front also. In the rear are the vault, which holds enough films for two years' bookings, the inspection room, paper racks, and everything else connected with the sending out of the screen offerings.

GIANT PEACE MEETING AND PICTURE AT INCEVILLE.

Inceville was crowded last Sunday.

There were close to 1,500 persons present at the mountain range ranch studio who were invited, transported, barbecued, and shot at by several cameras and worked into the big scenes for a picture which is now in the making.

The event was interesting to the film fans, as many of them had never seen a picture in the making. Nearly every one present wore a costume and the allegorical story was done with the multitude asking for peace. There were stars who played as Glory, Fear, Peace, Victory and other characters sympolic of the idea.

After the big scenes were made, the visitors were dined and then the several departments of the immense plant were thrown open for inspection, and it was well after dinner time in the evening that the last interested person had trekked across the road and homeward.

Los Angeles Film Brevities.

Jay Hunt, who left Ince's forces some time ago and who signed up and made several thousand feet of film for Horsley, has left that concern and is at work at the Universal, making big pictures under the ever watchful eye of Henry McRae, director general of the big Laemmle plant in the west. Mr. Hunt is too well known to talk about, and the Universal is to be congratulated upon landing so good a director.

Thomas Chatterton, who was another Ince man for a long time, but lately with the U, has deserted Los Angeles, and is now working for the Flying A releases in Santa Barbara. Tom is a well-known actor, a good director, and a real fellow, who will be missed by his many friends at the hub.

* * *

Henry Otto, at the Universal, has returned from a sea voyage out to the islands off this section of the coast, where he filmed many big scenes for the fairy story "Undine," which features Edna Maison and Douglas Gerrard. Ida Schnall, one of the most graceful and clever women swimmers of the coast, went along with the picture men and played the star part mostly under the water. A bevy of bathing beauties a quarter of a hundred strong accompanied the players and acted as mermaids. The story is to be told in five reels and is said to be entirely different from any other water picture.

* * *

Sunday, October 31, was Lubin Day at La Jolla, the picturesque little beach town twenty miles north of San Diego. Special trains on the funny little narrow gauge railroad brought Lubin players from the Coronado studios, not to mention a record crowd of natives and tourists from San Diego. A fish bake, on the beach, swimming contests, in which photoplayers participated, and other events had been arranged by the La Jolla Chamber of Commerce. Moving pictures were taken of the lively scenes, and the big crowds.

* * *

Henry Ford, the motor car manufacturer, was a distinguished visitor at Universal City this week. Like all other celebrities visiting the big celluloid plant, Mr. Ford had to pose in front of a wild and ferocious lion—and the Animated Weekly man turned the crank.

While bravely facing the lens and the raging beast (who might have had experiences with Fords) the famous automobile manufacturer spoke:

"Some people," he said, "say that I am constantly preaching peace because I don't think much of this fighting business; also that I lack courage. Bring on the lion." After which Mr. Ford stood at ease and without sign of discomfiture while the king of beasts was led out. The camera got him with a hand on the mane of the jungle monarch.

Mr. Ford also turned the crank of a camera and took a picture. "Turning the crank comes natural to me," he said as he kept the lens on a building that was being blown up.

Mr. Ford visited Universal City with Mrs. Ford, their son, Edsel Ford; Mrs. Flint, and D. Wilcox, of Providence, R. I.; B. L. Graves, Southern California distributor of Ford cars, and W. L. Highson, president of the Kissel Kar Company.

* * *

A fire suspected to be of incendiary origin destroyed one night last week a five thousand dollar western street set at Universal City.

The blaze attracted the attention of some of the cowboys at the ranch and they hurried to the scene. By the time they reached it, however, the fire had gained too much headway for any of the buildings to be saved and they turned their attention to the protection of the remaining buildings in the vicinity. The fire was especially inopportune in view of the fact that Jacques Jaccard and his company of western feature players had several scenes remaining to make in this street. The set is being rebuilt in duplicate of the original. This will take some time and the Jaccard production will be delayed for several days.

* * *

Paul Bourgois, the animal trainer, was severely, though not seriously, hurt this week when "Princess," the famous Sumatra tiger at Universal City, leaped on him, while Director McGregor was staging a scene in the production of "The Recalling Vengeance." That Princess fell short in her first jump saved the trainer, and gave him a chance to meet the second onslaught. As she made the second spring, Bourgois stepped backward and struck her twice on the nose. This is pretty painful punishment even for a man-eating tiger, so "Princess" was properly chastised, however, the battle had torn the clothing from Mr. Bourgois' back and the tiger's claws had inflicted some very nasty scratches which necessitated several stitches at the Universal Hospital.

* * *

Robert Leonard is making preparations for a trip to Arrowhead, Hot Springs, with his company of Rex players. The company will remain at the springs for several weeks while they stage exterior scenes for a coming Universal feature production.

Cleo Madison, director and leading lady in "A Man, a Maid and a Lion," a coming Universal feature, was severely injured this week in one of the scenes. She fell and cut her face so badly that she had to be removed to a hospital in Los Angeles.

* * *

Baby Doris Baker was a caller this week at the Los Angeles World office. Little Doris has been attracting considerable attention of late in her picture work at the Kolb & Dill studios. The local papers had quite a story about eleven-year-old Baby Doris and her picture in colors adorns the front page of the Los Angeles Examiner. Little Doris has played child parts in the pictures for several years and took the part of the little True Blue girl in the Tiffany production, "The Heart of Maryland." Incidentally, Doris Baker says she loves The Moving Picture World and never misses an issue. She came with her mother to renew her subscription to her favorite magazine.

* * *

Protests against allowing members of the police force to work as picture cops with the local film companies, while off duty, were recently filed with the City Council. It was said that some of the policemen who are on night duty work are working in the daytime at the picture studios and consequently are unfit to render efficient service to the department. Chief Snively stated that the members of the police force will not be permitted to work permanently in the motion picture studios, but that there would be no objection to their acting occasionally in a picture if they so desired.

* * *

Olga Printzlau Clark is no more. Miss Clark, the well-known writer of photo dramas, has dropped the last name and will hereafter be known only as Miss Olga Printzlau. She is at present with the Universal. Recently she sold to Griffith a script that will be made into a production of the first order, a feature, and a long one, too. It is a story, dealing with modern war problems, and called "Nante of the Marshes."

* * *

Pathe's news cameraman, J. H. Buffum, has been down at Douglas, Ariz., screening some scenes of the Mexican and American soldiers and the surrounding country in anticipation of a battle at Agua Prieta. Buffum shot "refugees," action, battle, firing, detraining of troops, drills, and lots of interesting things. He got about 4,000 feet, which include two negatives, one for the western edition and one for the eastern.

* * *

H. D. Naugle, branch manager for the Big Four in Los Angeles, has just installed a new projection room machine box. It is of steel and is very compact and portable. Mr. Naugle has a fine office in the Knickerbocker building, and is having a picture taken for the World which he will give to us in the near future.

* * *

A. W. Goff, coast division manager for the V-L-S-E, was in town this week visiting Mr. Naugle, having come down from San Francisco. He reports business as booming along the line and says the outlook is for a busy winter with the output of the quartette of picture producers.

* * *

It is indeed good to see Ham around again. The funny big boy of the Kalem films has been away for some time with a fractured leg and his smiling face at the studio has been missed. Ham's first picture since being at work again is a corker.

* * *

Balzac is being filmed!

But he is a Spanish character in "La Paloma," a production being finished at the Vitagraph studio. The story is by Daisy E. Smith. Otto Lederer is Balzac, the chair mender! Perhaps he can't even read, and if he did he never would have heard of his namesake, anyway, but—the story is a good one. Mary Anderson is the leading woman and plays the part of a charming Spanish girl. Billy Wolbert is handling the production. George Stanley is to be seen as a caballero. Stella is there, too—my, but this is a high-brow picture. She is the chair mender's daughter, and Corrienne Griffith is the portrayer of the girl.

* * *

Harry Leonhardt, the well-known special western representative of the Fox Film Corporation, who has just purchased a new machine, together with a driver and assistants, made a meteoric trip through the desert and down into the Imperial Valley to book towns for Fox films. When Mr. Leonhardt returned he looked as if he had been out on some desert isle of the South Pacific for about three months. He said that once they ran out of water while crossing one of the hottest parts of the sand sea and they thought they would nearly die of thirst. However, the trip was well worth while, for out of 20 towns, 18 were signed, and on a later trip 7 out of 9 towns were also booked for Fox pictures. Mr. Leonhardt made nearly a couple of thousand miles in about a week. He swears he would never do it again, even if he could book 25 towns out of 24.

* * *

In the list of names of those who attended the Rothapfel luncheon the other day we noticed that M. H. Lewis was listed as manager of the Aggressive M. P. Co. We though it good enough to pass along to you, when it is known that Lewis manages the Progressive M. P. Co., which handles Paramount films.

* * *

Studios, we fancied, possessed every department imaginable, but here is a new one that we discovered the other day while visiting E. D. Horkheimer, down at the Balboa studio in Long Beach, where they have just installed a blacksmith shop, and it is one of the handiest departments around the plant. When an automobile is wrecked it can be rebuilt at home now.

* * *

Mabel Condon, a local writer of the film business, made a trip to Santa Barbara this week to visit some film friends. She spent the week end at the Russel Ranch, as guest of the American. The party, made up of players, voyaged out into the Pacific to pay respects to Henry Otto, who was out there doing scenes for his water story. The Hallowe'en was spent merrily indeed. A barbecue and fish dinner was a feature of the affair.

Miss Condon reports that the Sunshine Films, Inc., has started operations for making features. The firm, according to the story, is backed by rich women of Riverside who wish to produce some of the old stories and legends of this state. They will establish a main studio in Los Angeles, but wherever the story calls for distant settings, a portable studio will be sent out to the location if several reels are to be made there. The company is incorporated for a hundred thousand dollars.

Gertrude Robinson in "The Concealed Truth"

THE Ivan Film Productions have just completed a five-reel drama, entitled "The Concealed Truth," featuring Gertrude Robinson, supported by James Cooley, Carrey Lee, Frank Whitson, Frank de Vernon, Sue Balfor, James McDuff and many other artists well known on the legitimate stage as well as on the screen.

The management say they are about to spring another strong sensational surprise on the exhibitors by portraying one of Ivan Abramson's stories that takes so well with the public.

Gertrude Robinson.

Ivan Abramson, the president of the Ivan Film Productions, is also the author and director of "The Concealed Truth." He is one of the producers in the market today who write their own most powerful dramatic stories, and direct and produce them. His last five reel feature, "A Mother's Confession," has proven to be a strong box-office attraction. He is also the author and producer of "Sins of the Parents," "Should a Woman Divorce," and "The Unwelcome Wife."

Mr. Abramson claims that his new production, "The Concealed Truth," is the best he has ever written. The story is of great interest, true to American life, full of gripping situations and dramatic climaxes.

Aside from the prominence of the star, Gertrude Robinson, the cast was carefully selected to fit the parts. The playing proves to be a symphony of characters. The feature will be released Nov. 10th.

The Motion Picture Exhibitor

BRONX EXHIBITORS HOLD ANNUAL BALL.

This Year's Jollification Transcends Those of Previous Dates and Presages Continued Prosperity for Organization—Loving Cup for Wittman.

THERE was rejoicing among the inhabitants of the Bronx when it was announced through the medium of the moving picture theaters in that borough that the third annual entertainment and ball of the Cinema Exhibitors Association of Bronx County, Inc., would be held at Hunt's Point Palace, Southern Boulevard and 163d street, Bronx, on Monday evening, November 1, the day before election. Those who were present at the two previous affairs of the Cinema Association recalled the pleasant times they had and the many different actresses and actors they saw and met in the flesh, and looked with enthusiasm to the night when the third annual gala event was to be held.

Election eve proved to be a favorable time for Bronxites for they came in big numbers. This is the third year that the Cinema Association has given its affair in Hunt's Point Palace, and if the attendance at this latest function can be interpreted as indicative of increasing attendance at subsequent functions, the association will have to look for bigger quarters. Each succeeding event of the Cinema Association eclipses in all ways its predecessor, and this year's ball was the best so far. Amusement purveyors themselves the members of the organization, know how to get up a good entertainment, and the result was that a most enjoyable time was passed by all.

The entertainment was scheduled to begin at 8.30 o'clock, but the crowds began to appear even before 8 o'clock and by the time the event was officially started there was a very large assemblage on hand. They were orderly, courteous and congenial, and the spirit of good fellowship prevailed throughout the entire festive period.

The feature of the evening was the presentation of a solid silver loving cup by the members of the Cinema Association to John J. Wittman, president of that body. The presentation speech was made by E. Pollock, Registrar of Bronx County. The event was kept in strict secrecy and was engineered by Moss Cohan, chairman of the Entertainment Committee and manager and owner of the Star theater, 1334 Southern Boulevard, Bronx. When all plans for presenting the cup were completed, Mr. Cohen with Mr. Pollock mounted the stage and announced that Mr. Wittman, who was somewhere on the floor, was wanted. When he appeared before the footlights the curtain was raised and revealed the beautiful loving cup standing on a quartered oak base with several of the members of the association nearby. Mr. Wittman was speechless for the moment, but quickly recovered himself and thanked all.

The entertainment was enjoyable and diversified. There were motion pictures, vaudeville sketches, musical and poetic recitations by prominent photoplayers. "Trilby" headed the bill. This was followed by a poetic recitation by Isolde Illian of the Thanhouser company, who demonstrated that she was a proficient reciter as well as a versatile actress. Then "Ladie," the Thanhouser dog, a canine with almost human intelligence, was the next on the program, and performed some really marvelous stunts under the guidance of its owner. Gordon Hollingshead and Billie Sullivan, also of the Thanhouser company, entertained with music and songs. Then there appeared for our enjoyment the famous Thanhouser twins, who, according to Leon J. Rubenstein, the genial director of Thanhouser publicity, who introduced them as well as the other Thanhouserites, appeared for the first time in public on the speaking stage. They recited a duplex monologue which was written by Ethel Cooke of the Thanhouser forces, that is both of them speaking the same piece simultaneously. A picture from the E. & R. Jungle Film Company, entitled "From Jungle to Stage," and songs by a representative of the Witmark Publishing Company contributed to the evening's fun. A most entertaining vaudeville sketch was given by W. Marron of the Elkwood theater, 172d street and Southern Boulevard, who was assisted by Pete LaMar, a professional entertainer garbed as a minstrel. Many a hearty laugh was enjoyed by these two, and as a matter of fact all numbers were well received.

Just before the entertainment was over many of the guests received a severe shock. Mr. Rubenstein and Mr. Moss rushed upon the stage and in a stentorian tone of voice Mr. Rubenstein announced that a wallet containing a very large roll had been lost and that $100 would be the reward of the finder. The almost deadly silence that followed was broken by the footfalls of a Thanhouser representative who, rushing toward the stage, said that he had found the lost article. When it was opened it was discovered that it contained a 55-foot streamer bearing the slogan "Found on the Wise Exhibitors Mutual Program Thanhouser Films and Falstaff Comedies. The Reward is a Full House. Some Reward, What?" The quests were relieved, but this only went to show that Ruby was there with the publicity stuff.

The grand march began shortly after midnight and many took part in it. There was a beautiful array of feminine attire in the march which was led by Clara Kimball Young of the World Film Company, and Earle Williams of the Vitagraph Company. They were followed by John J. Wittman, president of the Cinema Association, and Mrs. Wittman.

There were many prominent photoplayers present, among them being Clara Kimball Young, Earle Williams, Kate Price, Ben Wilson, the Thanhouser Twins, Gordon Hollingshead and Billie Sullivan. All of them made short speeches from the stage and each was accorded a round of applause. Those companies which were not represented by their acting forces had members of the business and executive staffs present. Some of the companies which had boxes were the Mutual, Universal, Pathe, Edison, Vitagraph, Kalem and World Film.

The hall was artistically decorated with banners, flags and bunting. Pennants and balloons bearing the Universal and World Film Company trademarks, respectively, were strung across the hall. These were later distributed to the crowd who scrambled to get them. Approximately 3,500 attended this year's function. A Power's 6A machine was used, and the projection surface was an Atmospheric screen, manufactured by the Atmospheric Screen Company of New York City. The screen was auctioned off and the proceeds handed to the Cinema Association which in turn will give the money to a charitable organization. Tickets were 50 cents, including wardrobe. A beautiful souvenir program was distributed which contained large halftone portraits of Clara Kimball Young, Earle Williams and others. A fine grade of coated paper was used and the program was bound in thick blue silk cord. Epitomizing the whole event, it can be said that this year's affair was a big success.

NEW KANSAS ASSOCIATION BUSY.

Executive Committee Meets to Outline Working Plans—Large Membership Reported.

THE first meeting of the executive committee of the new Amusement Association of Kansas, held in Kansas City October 27, demonstrated that the right idea has been hit upon for the fight against the Kansas state censorship as provided in the present law. The report was made that the membership of the Association is already more than 100, and that apparently the exhibitors, exchangemen and travelers are all eager to exert their efforts through the Association for the modifying of the regulations or the repeal of the law.

The sessions were held in the V-L-S-E exchange headquarters, E. R. Pearson, manager of the exchange, being chairman of the executive committee. Other members present were Lee Gunnison of Atchison, Harry A. Rogers of Marion, Carl Mensing of Leavenworth, Chas. W. Harden, manager of the Kansas City exchange of the Fox Film Corporation. Mr. Rogers is secretary of the executive committee. J. E. Foland, secretary of the Association, who will

be the active man in the execution of the plans of the campaign, was also present.

Mr. Foland had the preliminary details already in hand for starting the Association work. The committee approved the first pieces of literature to be sent out, which explain the purposes of the organization, and provide the means of applying for membership. Offices will be opened in Kansas City shortly, in charge of Mr. Foland.

The present prospect is that the policy of the Association will be to inform the people of Kansas of the operations of the censorship, not with a tone of hostility to the persons doing the work, but with a desire to let the people know exactly what hardships are worked on the industry through the operation of the law. The Association will demonstrate where the censorship "gets off bad." This purpose will be accomplished through the distribution of short articles to be published in the local newspapers of Kansas, and later through the use of slides.

One of the significant statements made during the session, indicating the probable support that the Association may expect to receive, was that a minister in southern Kansas is using the Declaration of Principles of the Amusement Association in his sermons.

The executive committee will hold another session in Topeka, November 11.

PHILADELPHIA EXHIBITORS INDIFFERENT.

Officer of Local Organization Complains of Singular Lack of Interest.

WHEN one considers the greatness of Philadelphia and the number of moving picture theaters located within the city limits and is then confronted with the real facts regarding the indifference and lack of co-operation which predominates the affairs of the Exhibitors' League of Philadelphia, he is not only surprised but of necessity forms an opinion to the end that the exhibitors should be ashamed of having ever permitted such a situation to arise, much less allow it to continue in their association. The condition of affairs now existing with the local Exhibitors' League is far from what is desired by a number of the members, but they being in the minority have failed in endeavors to arouse the League's members sufficiently to make them realize their moral obligations as members, with the result that those otherwise most willing have given up the matter as a "bad job." To think that any intelligent body of American citizens would stand idly by and allow their organization to sink to such depths that it is an organization in name only, when they absolutely need the benefits to be thus obtained from concerted action, is almost incomprehensible.

For example: Twelve gentlemen, constituting a representation of a certain industry, meet and form an organization for the furthering of their common interests. Mr. Jones is merely a unit in this body of men, one of twelve, and must of necessity benefit both financially and morally from suggestions advanced at meetings by fellow members. If Mr. Jones is convinced that he knows of something that will prove of mutual benefit to his brother members, he forthwith discloses said knowledge at the next meeting and is in return open for similar suggestions from the other members of that organization. Now, Mr. Exhibitor, is it not true that you are not obtaining the best possible results from your organization?

It was only recently that the writer was visiting the headquarters of the Exhibitors' League, when he chanced upon an illuminating bit of oratory which clearly disclosed the condition of affairs now existing in that organization. One of the most prominent of Philadelphia's exhibitors was pacing to and fro from one end of the room to the other and sadly lamenting the fact that the League had gone to ruin and was merely a toy and a delusion and that the exhibitors should be ashamed to allow such conditions to continue. When he finally subsided, he was approached by the secretary very kindly to pay a small sum of several dollars due as part of his organization fees. Not he. He would not pay a red cent. The League had never benefited him to any extent and until it did he was not to be approached for any contributions. With that he left the room in disgust.

With such conditions prevailing as the exhibitor above denounced, it is time that all realized their positions in the matter and began an immediate movement for its correction. With such favorable conditions as exist in the moving picture industry in this city at the present time the exhibitors should come closer together and be the proud standard-bearers of an organization which would and should be the pride of the moving picture men throughout the entire state and country. As an officer of the League said: "It is time we got together and did something." The time-worn expression of "actions speak louder than words" exactly fits the situation as it is in this city at this time, and if the Exhibitors' League is to be the association of the exhibitors it is up to the members to come to their senses and do something; something real and beneficial to the interests they represent.

HERRINGTON ISSUES STATEMENT.

Says He Had Undoubted Right to Call Ohio Convention.

National President Herrington has issued the following statement to the motion picture exhibitors of America. In response to his request the statement is printed below:

"To the Motion Picture Exhibitors:

"Through the many misstatements and conflicting reports that have been sent broadcast throughout the country by letter and some of the trade papers in reference to my right to call the state convention of Ohio exhibitors, they questioned my authority as national president, saying that Ohio state branch, Motion Picture Exhibitors' League of America, was the only power that could do that through its state officers.

"The members of the executive board of the national league had informed me of my power and rights to call the Ohio convention, for many reasons: First, Mr. Wilson, who was elected national secretary at the national convention at Dayton, Ohio, July, 1914, was also state secretary of the Ohio branch, and he knew that his state had not paid any per capita tax to the national league during his term of office as the national secretary and the national treasurer, Mr. Jeup, had called his attention to the delinquency of his home state many times and got no response, and Cleveland local claimed that they had paid their per capita up to April 1, 1915, and would not pay any more until they knew that the per capita was paid to the national organization.

"Now, I would not have considered the attacks worthy of any consideration, only that my many friends said that in justice to the organization and myself I should make a statement, placing before the exhibitors of the country my position in the Ohio controversy. With the above conditions existing in the state, what would you do if you were in my position and wanted a united organization? The exhibitors of Ohio proved beyond all doubt that my action was right, as on October 19 and 20 there was the largest and best convention that Ohio has ever had.

"Yours in the cause for one united organization of exhibitors, I remain, Yours truly,

"FRED HERRINGTON,
President M. P. E. L. of A."

BINDER TALKS TO EXHIBITORS.

Guest of Massachusetts League at Dinner at Quincy House, Boston, November 3.

JACOB W. BINDER, executive secretary of the Motion Picture Board of Trade of America, and Grenville S. MacFarland, editorial manager of the Boston American, were the guests of honor at a dinner given in the Quincy House, Boston, last Wednesday night, November 3, by the Motion Picture Exhibitors' League of Massachusetts.

In his address Mr. Binder assured the members of the league that his organization is ready to co-operate with them in any legislative or commercial difficulties that might arise. Mr. Binder talked on business conditions in general and informed the members of the league that the greatest menace to the business is censorship, which was proposed in thirteen states by persons, under the pretext of conserving the moral of the public. He related the general purpose of the board of trade and many of the league members assured him of their intention to join his organization.

The meeting was presided over by Ernest H. Horstmann, president of the league. During the night, President Horstmann informed the members that the annual election of officers will be held within a few weeks and that he did not intend to hold the executive office for another year.

Mr. Horstmann was the organizer of the present league and is serving his third term as its head. Under his leadership, a great deal has been accomplished and it is indeed to be regretted if pressure cannot be brought to bear upon him to head the organization for a least one more year.

It was through the untiring work of Mr. Horstmann, and at a great financial loss, that several inimical legislative measures were defeated in the Massachusetts legislature during the past three years. The famed "Five Minute" law, which compelled all exhibitors to have an intermission of five minutes between reels, was repealed through the work of the president of the league.

His greatest work was accomplished during the past year. A large number of bills, all of which were hostile to the industry, were proposed for enaction before the last session of the legislature. The most notable among these was the censorship bill which, if passed, would have compelled many of the small exhibitors throughout the state to close their theaters. This bill was backed by a large number of women's organizations throughout the state. The bill had successfully passed through all but the final committee, where it was killed. The members of the league would do well to urge Mr. Horstmann to become a presidential candidate for the next year.

This meeting was one of the largest that the league has had for some time.

Other speakers included J. A. Eslow, of the New England Universal Film Exchange; Bernard M. Corbett, of the New England Kriterion Exchange; George Balsdon, of the New England V-L-S-E Exchange; Frank J. Howard, of the Olympic Theatres, Inc.; Thomas Sprye, of the American Feature Film Company; Mrs. Alice Carroll; Leon Dadmun, of the Dadmun Moving Picture Company; Samuel Moscow, of the United Film Service of New England; Harry F. Campbell, of the Fox Film Corporation, and L. J. McEvoy, of the Phoenix Film Company.

CALL BY HERRINGTON.

Will Be in Baltimore for Organizing Purposes Next Week.

National President Fred J. Herrington has issued the following call to the exhibitors of Baltimore, Washington, Richmond and all surrounding towns:

"I will be in Baltimore, Md., Sunday, November 14th. I will arrange for a meeting, at the New Howard Hotel, for the purpose of forming an organization of exhibitors, and to affiliate the same with the National League, and I ask for and expect the assistance and co-operation of the exhibitors of the many states.

"To you exhibitors who are doing business in the districts surrounding the national capitol, I wish to say there are many things in the form of legislation affecting our business that will be taken up at the coming session of the National Congress, such as the war tax, the question of a national censor board of motion pictures. The question is what are we going to do? I will answer it in this way: Nothing, if we are not organized, and divided against our own interests, but if we were organized as we should be with the power that we command, we could do anything that would be just and right.

"Now, I appeal to you as business men to lay aside your little personal grievances and unite your forces to meet the common enemies, of which you have many. I appeal to you to organize and when conditions demand you can be called upon and meet these adverse conditions as men of intelligence. There was no time that we need an organization as we need it now, so do not fail to give me what assistance you can and make an effort to meet me at the Hotel New Howard, Baltimore, Md., Nov. 14, 1915.

"Waiting to have the pleasure of meeting you, and to receive your advice and counsel, I remain, yours truly,

"FRED J. HERRINGTON, PRES.,
Motion Picture Exhibitors League of America."

MOVING PICTURE WORLD COMMENDED.

Rochester, N. Y., Nov. 5, 1915.

The Moving Picture World, New York City:

At a regular meeting of the Rochester Exhibitors, Branch No. 5, held on Nov. 3rd, at Hotel Hayward, it was resolved that we most thoroughly appreciate and heartily approve the efforts put forth by the Moving Picture World in behalf of the exhibitors of this state during the political campaign just ended, and especially in sending W. Stephen Bush throughout the state speaking in motion picture theaters regarding the proposed state constitution.

We believe his efforts were especially instrumental in defeating the said constitution and that our thanks are due the Moving Picture World for its efforts and expense.

Yours truly,
THE MOTION PICTURE EXHIBITORS' LEAGUE,
W. E. Hubbard, Secretary.

MR. JAMES AND MISS HAWLEY AS CO-STARS.

Under arrangement with the Peerless Company Gladden James will appear in "The Country Girl," a Lederer production. Mr. James will be co-starred with Ormi Hawley. The subject, which is now being made at Grantwood, N. J., will be released on the World Film program.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Madame Butterfly" at the Strand.

THE Strand Theater offers Mary Pickford in "Madame Butterfly," John Luther Long's classic, made famous as a grand opera, novel and drama. The great mass of admirers of Mary Pickford who have followed her throughout her motion picture career have been accustomed to see their favorite as a little blonde and will be astonished to find her a thorough Oriental. It is not a matter of make-up alone, but of real histrionic ability Cho-Cho-San is renowned as one of fiction's greatest examples of feminine fidelity. The story of "Madame Butterfly," which has the distinction of being the first work by an American author to form the basis of a grand opera, is so familiar that it scarcely needs mention here. Everyone will remember the pathetic little Cho-Cho-San who is married to Lieutenant Pinkerton, U. S. N., who sails away to America, assuring her that he will return when the robins nest again. He does come back to Japan, but with an American wife, and the grief stricken Oriental girl, blindfolding her baby that she may not see her mother's terrible deed, kills herself just as Pinkerton enters the house. The Topical Review contains interesting news pictures from this country and abroad, also a newly arrived lot of European war pictures. Travel pictures and scientific studies are also shown. The musical program is a varied and attractive one. The vocal soloists for the week are: Grace Hoffman, Julia Beverley, and John Hendricks.

Marguerite Clark at the Broadway.

Marguerite Clark in "Still Waters," the latest Famous Players release on the Paramount Program, is the leading attraction at the Broadway Theater this week. "Still Waters," which is a clever combination of pastoral romance, rural comedy and thrilling drama, was written especially for Miss Clark by Edith Barnard Delano, the well-known novelist. In it the diminutive star has one of the greatest opportunities of her screen career. Having established a reputation as a comedienne, Miss Clark merits unreserved recognition as an emotional actress in "Still Waters." The Paramount South American Travel Pictures, interesting Pathe News, selected comedies and cartoons, complete the program.

Triangle Films at the Knickerbocker.

The Triangle program at the Knickerbocker Theater consists of Lillian Gish and Rozsika Dolly in Griffith's five-reel feature, "The Lily and the Rose;" Willard Mack in an Ince five-reeler, "Aloha Oe;" Raymond Hitchcock in the shorter Keystone, "A Village Scandal," and Fred Mace in another Sennett comedy, "The Janitor's Wife's Temptation."

Wilfred Lucas plays the leading male role in "The Lily and the Rose," which shows Lillian Gish first as the ward of two spinster aunts in the country, and later as the wife of a rich city man. In "Aloha Oe" Willard Mack has the support of Enid Markey. The story deals with the love of an American and a princess of a tribe which inhabits an island in the Pacific Ocean. Flora Zabelle and Roscoe Arbuckle have prominent parts in the Hitchcock piece.

"The Birth of a Nation," at the Liberty Theater, and "The Battle Cry of Peace," at the Vitagraph Theater, continue their runs.

Canadian Exchangemen in Town

The Brothers Henry Fischer of Toronto and A. H. Fischer of Montreal, Organizing New Company, Look Over Field.

VISITING in New York for the past ten days have been the brothers Henry Fischer of Toronto, and A. H. Fischer of Montreal. The Messrs. Fischer have exchanges in their respective cities. They are doing business under the name of Warner's Features of Canada, Limited, but have handld the United Film Service. About two months ago they bought out the Canadian business of the United. Before associating with the Warner's they were connected with the Canadian Film Company, then handling the Universal and Famous Players services.

The Messrs. Fischer are now organizing the United Photoplays, Limited, a charter for which has been applied for. It is their intention ultimately to open offices all over Canada. They expect first to open offices in the provinces, where they have previously done business. They have not yet definitely decided whether they will represent one of the regular programs or whether they will make up one of their own. They will, however, continue and extend their regular rental business. The visit to New York has been for the purpose of looking over the field generally.

Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING.

Part 1.

A LETTER signed "Miss Athern," who would rather not have her address given, says:

Some time ago you gave us a few articles on improvising for the pictures which I found quite interesting and was much disappointed because they stopped so soon. I am in a small town where good teachers are not available, and though I should like to be able to improvise, it is impossible for me to go to a large city to study and learn how. If you could find time to continue the articles on improvising I am sure I should appreciate it and I believe so would others in my position.

All right, I will. I have received other communications from time to time regarding the articles which appeared on this page two or three years ago, but which were discontinued for the reason that they did not seem to awaken any interest at the time. It seems that I was mistaken in spite of the fact that my mail was principally about musical programs. Now if anybody cares for these articles on improvising, don't be afraid to say so. I believe I can offer a few practical hints provided anybody wants them, and the only way I have of finding out is for you to say so.

The most satisfactory way of studying the subject of improvising with a view to thoroughness is to place yourself under the personal direction of a competent teacher; one who can supervise and direct the progress of the individual student. Of course one may buy text books and try to teach ones self, but the subject, through weight of technicalities, is apt to grow uninteresting without an instructor to help and encourage one. Any attempt to give a thorough course of study in these pages would have to be practically a revamp of text books already on the market, and for this reason would not be worth while.

But there are many like the above correspondent who have not the opportunity or the inclination to make a study of improvisation, and who would be content, for a time at least, with skimming over the surface. For the benefit of these as well as Miss Athern I am going to offer a series of illustrated articles which, without going too deeply, will give a fair working idea as to improvising on old melodies and developing new ones.

Developing a new melody from a given theme (original or otherwise) is composition pure and simple, and requires both ingenuity and originality. Improvising upon a known melody is also composition in a certain degree, but is largely mechanical, requires less constructive ability and is easier to understand and apply. For these reasons I believe the average picture pianist would find it the more practical of the two for daily use, and would take a keener interest in it than he would in trying to originate new melodies entirely. We will therefore devote ourselves principally to this branch of the subject and touch upon the other later on.

Improvising Upon a Known Melody.

First, what is a melody?

Melody is defined as "a rational progression of single tones so arranged that its intervals and rhythm express a musical idea."

(This is in contrast to *harmony* which is a rational combination of *several* tones. Harmony occupies a place of its own apart from melody, and is a study entirely different from the subject now under discussion.)

According to the definition given above, the essential components of melody are intervals and rhythm.

An Interval is the difference in pitch between two ones.

The Rhythm is "The measured movement of similar tone groups; the effect produced by the systematic grouping of tones with reference to regularity both in their *accentuation* and in their *succession* as equal or unequal in time value. A rhythm is, therefore, a tone-group serving as a pattern for succeeding groups identical with it as regards the accentuation and duration of its tones." (Dr. Theo. Baker, Ph. D. Dictionary of Musical Terms.)

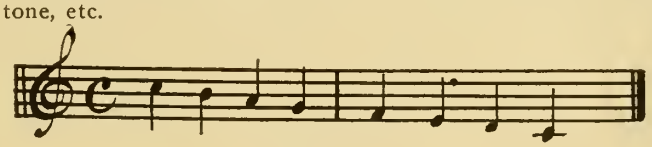
This, to my mind, is the most comprehensive definition of the word "rhythm" I have found, but I am afraid it might be a little confusing to the novice—the reader I am particularly addressing—because it necessarily embraces several things, i. e., "measured movement," "systematic grouping," "accentuation," and "time-duration." Now as the rhythm is influenced in a manner by the time-signature (or tempo), and as the "systematic grouping" and "time duration" of the tones are so important in themselves, I should like to substitute something else for the word "rhythm" in our definition of "melody." The word "figure" will describe the systematic grouping and time-duration, while the word "tempo" can include time measurement and the accentuation. I think I can make these articles plainer and easier to understand if we analyze our melody as including three essentials instead of two, viz:

1st. The Interval. (The difference in pitch between two tones).

2nd. The Figure. (A distinct group of notes; a motive).

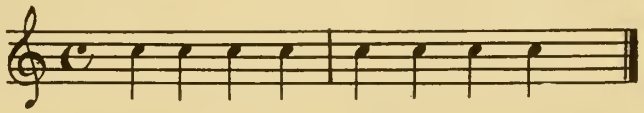
3rd. The Tempo. (The measure, the beat indicated by the time signature.)

The Interval (the difference in pitch between two tones) is well enough understood to need no further explaining. Every reader will comprehend, even if he has not learned it before now, that the difference in pitch between any note and the note following is an interval, no matter if the difference is half a tone or a dozen full tones. In the illustration (Example 1), the interval between the first two notes C and B is a half tone; from B to A is an interval of a whole tone, etc.



Ex. 1.

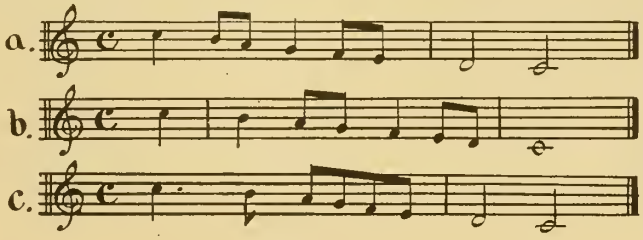
Example 1 is a descending diatonic scale in the key of C. It is divided into two measures each containing four quarter notes. The "Figure" of each group is identical, that is, the first measure shows us a group of four notes of a certain length, and this group furnishes a "pattern" for the next measure which is also a group of notes of the same length. In this respect the "Figure" shown in Ex. 2 is precisely the same:



Ex. 2.

The first measure shows a group of notes of a certain length and this form or "pattern" is repeated in the second measure—also a group of quarter notes.

To illustrate how greatly the idea of a theme may be modified by simply changing the figure without altering the intervals, let us look at Example 3.



Ex. 3.

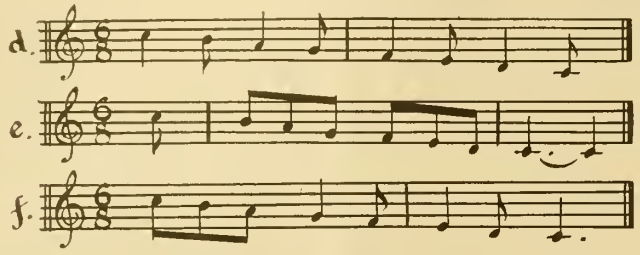
The three themes given in this example are in the same tempo as in Example 1, 4-4 time, and contain exactly the same intervals—those of a descending diatonic scale in the key of C. Yet the melody in each is entirely different by reason of the change in the Figure.

Example 1 contains the complete Figure ("pattern" or form) in the first measure, and merely repeats it in the second.

In Example 3 the first theme (a) requires two measures to give the complete Figure, which is also the case in the third theme (c).

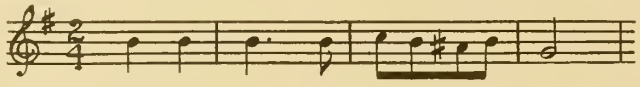
The second theme in this example (b) requires a quarter of a measure and the two following measures to complete the full Figure or "pattern."

Now let us again take the same theme (Example 1) and change the tempo as well as the Figure.



Ex. 4.

Here we have three themes whose intervals are exactly the same as in Example 1, yet the melody is in no wise the same.

These examples may appear simple and trivial, but they illustrate a part of the basic principal upon which improvisations may be made as well as compositions. This matter of the Figure will be constantly referred to in these articles, and it is well that you should have a complete understanding of it in the beginning. To make it plainer I will give another illustration:

Ex. 5.

Here we have a figure including four measures in 2-4 time. Write it out, then repeat the same figure three notes higher, beginning in the note "D." Now write the same figure in the original position (beginning on "B" as at first) and we have almost the complete melody of the old song, "A Hot Time in the Old Town Tonight." Having got thus far, all the composer had to do was add a few measures for a finish—tie a knot in the string, so to speak, and the tune was made. The important thing in the first place was to get the theme—which is found in Example 5.

One of the commonest forms of altering the figure and tempo of a melody is to simply play a 4-4 or 2-4 movement in 3-4 time or vice versa. This is exemplified by the dance orchestra when it plays "Home, Sweet Home" as a waltz, two-step, gallop, trot, etc., at the end of the program. The moving picture pianist will frequently find it expedient to alter the form of the theme he is using without destroying the melodic idea, as well as to change it to an idea entirely different by way of variety. Examples of both will be given in the articles to follow.

As the Dramatic Critic Sees Us

Heywood Broun of the Tribune Admits He Likes Picture Plays by Picture Players.

CHARLIE CHAPLIN was not the first to realize the dramatic value of custard pie, but he has developed it. Certainly, no one will deny that he wears plastic pastry to more humorous advantage than any other living actor. It is a bit of a shock, then, to find that in "Shanghaied," the latest Essanay comedy, the art of Chaplin has retrograded, prandially speaking. The man of the minute has substituted soup for pie. Fortunately his comic touch is just as firm in the softer medium.

Mr. Chaplin also has discovered that it is more amusing to kick a man off a ship than to kick him downstairs. Not only is the fall longer, but the splash alone is worth the difference in cost between a staircase and a schooner. In addition to messing about in soup and impelling persons overboard with either foot, Chaplin in his new picture deals in the effects which pork is calculated to produce upon travellers at sea. The vulgarity of the Chaplin pictures cannot be denied. They are altogether lacking in subtlety and their appeal must be directed toward a low order of intelligence. They are a scathing indictment of public taste, these Chaplin pictures, and that is why we blush for shame in confessing that we laugh our head off whenever we see one.

To see Mary Pickford at the Broadway theater this week in the Famous Players' film, "A Girl of Yesterday," is to appreciate the fact that there is such a thing as film technique. Picture producers who profess to find great artistic possibilities in "movies" belie their own words, we think, by their policy of taking stars from the legitimate stage and putting them into pictures without any preliminary training.

If Tom, Dick and Harry from the theater can make a picture actor at a minute's notice, there is no art in "movie" making. As a matter of fact, Tom, Dick and Harry are gambles in the picture world. Now and again an actor—as, for instance, Douglas Fairbanks, in "The Lamb"—makes a big success in his first picture play, but for every Fairbanks there are ten other stars of the theater who have failed to achieve anything like the best possibilities of the moving picture play.

A good actor, of course, has had some of the training necessary for pictures, but we contend that only in rare instances can he hope to equal the work of the man who has made a business of playing before the camera.

The best comedy work we have ever seen in moving pictures was done by Sidney Drew in a film by Richard Harding Davis, called "Playing Dead." Francis X. Bushman is much better equipped to play romantic roles for the screen than any actor of the regular stage, no matter how great his reputation may be, and, in our opinion, no comedienne untrained in picture work could hope to realize anything like the possibilities which Mary Pickford makes actualities in "A Girl of Yesterday."

Not a few stars come before the camera with the belief that there is no subtlety in moving pictures. They play only for big effects. We confess to a belief that shading is even more essential for the screen than the stage. Mary Pickford is able, for instance, to amuse you simply by the way she takes off her hat, because she has devoted herself to a study of the eloquence of gesture. Actors who have relied on the voice for effects can't begin to realize how much can be said with an eye, or an arm, or a shoulder. For our part, we like picture plays by picture people.

Foreign Trade Opportunities

Trade Messengers from Nations Gathering in United States —Government Department Helping.

MORE than twenty nations are represented by visitors to the United States who are now making their headquarters at the branch office of the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, D. C., and who are seeking new trade relations.

Many of these men are members of foreign firms that are preparing to make purchases here. Others are representatives of big commercial houses and offer unusual facilities for our manufacturers to establish agencies abroad. Their earnest efforts to meet us halfway in producing a greater volume of trade with their respective countries are making easier the progress of American commerce in this year of opportunity. There is a wide variety in the classes of goods sought.

WEST POINTERS AT NEW YORK STRAND.

A party of West Point officers attended a performance at the Strand theater last week and were so impressed with the military discipline maintained in the house that they visited the office of the resident manager, R. Alfred Jones, and complimented him on the way the Strand uniformed staff conducted itself. The officers invited Mr. Jones to West Point where they promised to show him real military discipline and give him some pointers.

When Moe Mark, vice-president of the Mark Strand Theater Company, who is building a new theater in Lynn, Mass., heard of the invitation, he arranged to have the manager of the new Strand theater in Lynn, Alfred Newhall, accompany Mr. Jones. The two managers visited the Military Academy last Friday, and their hosts showed them through the different departments and explained to them things that they thought would be of special value to them.

OVEY'S NEW LEADING WOMAN.

Miss St. Aubour is now George Ovey's leading woman in David Horsley's Cub Comedies, taking the place of Goldie Colwell, who was recently transferred to Mr. Horsley's company, producing two-reel Centaur features, after appearing in the comedian's support in over twenty releases. Miss St. Aubour makes her first appearance in "The Double Cross," to be released November 12 on the Mutual program, while Miss Colwell makes her initial bow in the Centaur feature on November 4, when the two-reel drama, "When Avarice Rules," is released.

Spokes from the Hub

By Marion Howard.

YES, the Hub is still here, though the spokes seem to have disappeared. I would like a hundred pages to speak of the impressions made upon us over here by the wonderful and varied pictures seen during the past month. Personally, I have viewed them all, and passed the word along; but only a score or so stand out prominently to live in memory. It is too late to speak even of these in any worthy manner. The Pathe pictures are of great educational value, and I have sent hundreds to see them for the sake of their historical character to the young. Rarely have we seen anything to compare with those of Belgium and France—countries many of us have explored before the devastation. "The Waterways of Bruges," exquisitely colored, was worth seeing twice or more; also "Geithorn, the Rustic Venice," and dozens equally fine. I claim that these sort of films should be seen in the schools all over the land, as well as good "See America First" ones.

* * *

We have had some Biograph films with Henry B. Walthall, showing his versatility, and we are on the qui vive over his coming in "The Raven," which ought to be a winner. If there is such a thing as a film matinee idol, Mr. Walthall is "it" around here, because of the general intelligence displayed and for his work as "The Little Colonel." Of course, the young things swear by Francis X. Bushman or handsome "Bob" Warwick—so there you are!

* * *

Among the gripping films were "Not a Lamb Shall Stray"; "The Hand of God," with Bobby Connelly and that splendid soldier, Col. Draper, in the cast; "A Mother's Atonement," featuring that sterling actress, Cleo Madison; "Inheritance," with Bryant Washburn and Ruth Stonehouse—a film which showed the police matron rightly placed; "Alas and Alack," with its remarkable story, closing with a huge bunch of asters with babies' faces shining through; "A Cameo Ring"; and "By These Deeds." "Tillie's Tomato Surprise" furnished one good feature—the ape. Miss Dressler all through was a female Chaplin—nuf sed!

* * *

So "The Writing on the Wall" is being filmed! Good, for it has a big lesson. Well do I recall Olga Nethersole in the play over in New York and the tremendous sensation created, and the aftermath of it all, when Trinity landowners sat up and took notice and proceeded to do things on their own property downtown. The film will tell the awful story, taking one to the scene of the holocaust, where the son of the rich owner happened to be at a Christmas tree gathering of the poor, and lost his life. Olga Nethersole's denunciation of her husband in the play was one long to be remembered. Bobby Connelly, our pet boy of the films, is in the cast and that versatile man, Joseph Kilgour. Virginia Pearson ought to fill the eye and make a hit.

* * *

I was a guest of genial George Balsdon at the V-L-S-E runoff, the other night, and enjoyed thoroughly "The Crimson Wing," a most pretentious film, full of vitality, and superbly done by a capable company including Beverly Bayne, Ruth Stonehouse, Bryant Washburn and, best of all, E. H. Calvert, who directed it and whose military experience enables him to defy criticism. It is spectacular and serves to illustrate the opening of the European War, the sending out of the Uhlans into French territory and the dreaded Zeppelins. Many society people are in the cast, like Edward S. Moore, a Chicago banker, who acts as chauffeur in military dress and manipulating his $14,000 car. Hobart C. Chatfield-Taylor is the author, and many of the scenes are taken on the grounds of his mansion, while the foreign ones are on the borderline between France and Germany.

* * *

"The Battle Cry of Peace" has made a tremendous hit here, the home of Congressman A. P. Gardiner, who sounded the first note for preparedness, now everywhere in the air of the nation.

* * *

Hats off to W. Stephen Bush for his article on "Watch Your Titles" in a recent issue of this publication! Judging from what I notice day by day at the leading motion picture houses, he did not go far enough. When a film is released throughout the country with simple words misspelled, it shows indifference, and worse. There should be a paid censor or critic on English, spelling and grammar at runoffs. Within a week I have seen a dozen errors, such as "sensasional" (on a Paramount release at that), "forrest," etc. "Alright" and "already" used wrongly show illiteracy, for the veriest school child knows better.

* * *

"What a pity that dear boy has to grow up, for he is such a little artist," said a society woman on seeing Bobby Connelly in "Old Good For Nothing," a Vitagraph gem. Bobby always makes good; he does more, he stirs the emotions of the most case-hardened theatergoer. We are mighty glad that the Massa' blue law cannot touch the children in the films, as they do on the speaking stage, for no kid under fourteen can act here—more's the pity! We are having, therefore, treats galore in the babies and tots continually before our eyes which are frequently moistened by their silent appeals; and don't they behave well!

* * *

In "The Millionaire Engineer" the Universal Company is giving genuine pleasure, aside from King Baggot's splendid work in settings different from any I have seen him in. The outdoor night scenes with the mob make a great contrast to the glitter of the palatial interior, and the story is so well told, to say nothing of the stunts done by the hero and fiancee during a forest fire. A Harvard professor sat next to me at the Boston theater where the Sunday evening audience has fifty per cent. men in it. Said he: "What a fine thing to release and save all those school children who might have been cremated!" You see he caught the spirit of the thing and did not hesitate to speak of it to a stranger.

* * *

The Exeter theater has introduced somcthing new for motion picture houses, following the example of Belasco and our Plymouth theater here, in signaling the opening of the film show by melodious bells. Before the long reel goes on, there is an intermission for conversation or change in sittings, the bells calling all "to order." There is a long line of private autos at this theater for the evening entertainment and the soloist is always a professional. Mr. Jocelyn renders appropriate music, never intrusive or loud. Among Back Bay patrons are Governor Walsh, Mr. and Mrs. J. Anthony Remick and family, Miss Annie Warren, Mr. and Mrs. H. Staples Potter, Mr. and Mrs. Reginald Bolles, Miss Bertha Wesselhoeft Swift and other members of the Vincent Club, Mrs. Josiah Hayden, Dr. Eliza B. Cahill, Mrs. John Ritchie and scores who go regularly, feeling assured of something high class like the Pathe features, Paramount, V-L-S-E and Universal films. Then, too, we are sure to have Sidney Drew and George Ade's fables for real comedy.

* * *

Rose Coghlan has joined the Film Club and was presented with roses during the week that she celebrated her fiftieth anniversary on the stage in the "Trilby" all-star cast at the Shubert theater. She presented the president, Miss Brazier, with a portrait of herself dressed as Lady Teazle when Wallack's closed in May last. Howell Hansel is the latest New York member to join. The club will give a breakfast to the stars who come here for the ball December 1. It will be at the Hotel Brunswick the following day, arranged by Samuel Grant, a member, who is chairman of the ball at our big Arena.

* * *

"An Enemy to Society" was liked immensely for the work done by Hamilton Revelle and H. Cooper Cliffe, recalled for his "Nobody" in "Everywoman." Mr. Cliffe was robbed of the final "e" in his name on the title.

* * *

At the World Film runoff I saw Hilda Spong in "Divorced," and it is some film. "Emmy of the Stork's Nest" made a hit here, as did "The Woman in the Box," a daring film. "Brutality," with Mae Marsh and Lionel Barrymore, had a strikingly good finale, a play within a play (Oliver Twist murder scene, introduced to work upon what little soul the brutal husband had). Barrymore's face was a study in expression and there was a big lesson for naughty husbands in front.

* * *

We are having "Carmen" here again, but this time at the Park and Exeter at twenty-five cents a seat. Some strong films are billed, and all our theaters are doing excellent business, the patronage increasing. Particularly noticeable is the large number of business men and society people who only last year were shrugging their shoulders at motion pictures. With all this I have a word to say: "Watch your titles," or have an expert do it before releasing. "Already" is an adverb; "all ready," a noun. One play has gone out with "Idyl" spelled with two l's, which I tried to correct in vain.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

FENRAY THEATER, MARTIN'S FERRY, OHIO.

Handsome Photoplay House to Cost $40,000—Has 1,200 Seating Capacity.

THE accompanying illustration is an architect's wash drawing of the Fenray theater of Martin's Ferry, Ohio, being built by the Fenray Photoplay Company of that city. The theater is scheduled for opening during the month of December and represents an investment of $40,000. The officers of the company are A. W. Eick, president; C. F. Neugart, vice-president; Louis Eick, treasurer, A. J. Fallen, secretary. The manager of the new theater will be Ray L. Griffin. These men are experienced business men and good students of human nature. With this knowledge of humanity, coupled with their commercial ability, the owners will administrate the Fenray along lines which presage a long and profitable career for the new photoplay house.

Ray L. Griffin.

The erection of the theater as it progresses is being photographed by the motion picture camera and the completed picture will be projected upon the screen of the Fenray when it is opened to the public. By this method the managers will be able to show to those who have not witnessed the actual building of the theater the fireproof material that was used. It will also bear testimony to the fact that "safety first" was always uppermost in the minds of the builders, and will establish one of the strongest advertising arguments in regard to the stability of the theater.

The structure will occupy a plot of ground measuring 50 x 114 feet, and is located in a prominent section of Martin's Ferry. The auditorium will have a seating capacity of 1,200 persons, and the seats are to be so arranged that perfect sight lines will be obtained from any seat in the house. There will be three wide longitudinal aisles and a large number of exits. A balcony and a number of boxes will also be built into the Fenray. It is the aim of the company to provide for the people of Martin's Ferry a metropolitan photoplay house which will be comparable with picture theaters in larger cities. The interior and exterior will be beautifully decorated in old ivory and gold, and greenery will be placed in different parts of the auditorium which will enhance the attractiveness.

The front of the building will be finished in terra cotta and tapestry brick, and a beautiful canopy will extend across the sidewalk. It will be illuminated with a large number of incandescent and arc lights. The name of the house will be emblazoned in a big electric sign which will be seen from a considerable distance. As any other up-to-date picture house, the Fenray will contain all the latest improvements and conveniences for the patrons. There will be a woman's rest room with a maid in constant attendance. Provisions have been made for the checking of parcels, and telephone booths will be placed throughout the auditorium. The owners are having a confectionery store built on one side of the lobby with an entrance leading into the lobby and one leading into the street. This obviates the necessity for those in the auditorium from going into the street in order to get to the store. Drinking fountains with sanitary cups will be found in convenient locations throughout the house and a smoking room for men will be provided.

A great deal of attention has been given to the matter of ventilation. Fresh air will be taken through ducts from above the roof and forced into a compartment where water spray is continually circulated. The air in passing through the water is cooled and the particles of dirt that may be in it are removed when it passes through the water. The air is then forced through ducts into the theater and is drawn out by big exhaust fans. This method of ventilation insures absolutely pure and clarified air being sent into the house at all times. The operating room is practically fireproof. Two Baird projection machines are to be used, and a Gold Fibre Screen will be installed. Epitomizing all the features of the Fenray, it can be said of the house that it is a valuable addition to Martin's Ferry.

View showing How the Fenray Theater Being Built by the Fenray Photoplay Company at Martin's Ferry, Ohio, Will Look When it is Completed.

NEW THEATER, SALINA, KANSAS.

The accompanying illustration is a view of the interior of the New Theater, Salina, Kan. With its two balconies and the orchestra floor the house seats 780 persons. A five piece orchestra is employed. Two Power's 6A projection machines are used. During the winter months nothing but features are shown. Archie W. Blue is the manager.

Interior of New Theater, Salina, Kan.

NEW THEATER FOR MORENCI.

M. L. Gay, owner of the Gem Theater, Morenci, Mich., has begun the erection of a 400 seating capacity photoplay house in that city. It will be two stories in height and 20 by 120 in dimensions. It will be equipped with all modern conveniences.

There will be a large lobby and the stairway to the operating room will lead into it. Nothing known and desirable in a first class theater will be omitted in the construction and when completed it will be one of the handsomest structures in Morenci.

SANS-SOUCI THEATER, WATERVLIET, N. Y.

Big Weekly Profit by Showing an All-Feature Program—J. L. Maurache, Manager.

ADVERTISED as the "Home of Pictorial Novelty" is the Sans-Souci theater, of 110 Sixteenth street, Watervliet, N. Y. This city has a population of 17,000, and is known as the Arsenal City, for the reason that Uncle Sam manufactures his big gun armament in that place. Watervliet is a three-minute walk from Troy, which is just across the Hudson River, and a six-mile ride from Albany, the capital of the state. The theater is owned by Kyran A. Fisher and Maurice F. Sullivan, and is managed by J. L. Maurache. The Sans-Souci has to compete with four other picture houses, but it is the only theater in that city which is devoted exclusively to the exploitation of feature productions.

The exterior dimensions of the structure are 30 by 120

Sans-Souci Theater, Watervliet, N. Y.

feet. The throw is 95 feet, and the size of the screen is 15 by 17 feet. Perfect ventilation is secured by five big ventilators in the ceiling, and the large number of windows with which the auditorium is fitted. The house seats 400; this includes the balcony, where the manager's office is located. The operating booth, which complies in every way with the city laws, is built of fire-resisting material, and is 14 by 14 feet in size. A Mason & Hamlin piano is used.

Two shows each evening are given. These consist of five or more reels and a song. The program is changed every day. The manager has set aside each Thursday as a special feature day. The Sans-Souci is not open on Sundays. Adjoining the theater is an airdome which is operated during the summer months. It seats 350 persons. The careful administration of the Sans-Souci is netting the owners a big profit each week.

NEWSOME BUILDING BIG THEATER.

H. M. Newsome, of Birmingham, Ala., will have his $25,000 picture house ready for business on December 1 next. The new house will be located at 1923 Third avenue that city, on the site of the old Bonita theater. According to the plans the new theater will be 140 feet deep and 30 feet wide. As to the interior decorations, they will be of a quiet tempo and the indirect lighting system will be used. The floor of the theater is planned to be of Tennessee marble.

This grade of marble will also be used in the foyer, and the grand stairway, which will lead to the balcony from the main entrance. As to the ventilation, it is planned to use two six-foot blowers to bring in fresh air from the top of the building. The foul air will be drawn out by big exhaust fans which will be located in scientifically correct places in the auditorium. As to the name of the new theater, Mr. Newsome will conduct a contest and the fortunate young lady who offers a suitable name will be given a prize.

PLANS $50,000 THEATER.

O. L. Meister, proprietor of the Vaudette theater, Milwaukee, Wis., is having plans drawn for a moving picture theater which he is to build at 155 Third street, that city. It will be of brick and reinforced concrete construction, 45 by 150 feet. It is calculated that its seating capacity will be about 1,500, including the balcony. The cost will be about $50,000.

NATIONAL THEATER, PHARR, TEXAS.

Despite Mexican War Scare, This Photoplay House Does Excellent Business—Announces Week's Program in Page Advertisement.

DOWN on the borders of the Rio Grande in the Brownsville district of Pharr, Texas, W. E. Cage opened the National theater on last July first. The structure is owned and operated by Mr. Cage and has a seating capacity of 500. It is open seven days a week and uses pictures from

National Theater, Pharr, Texas.

all programs. The operating room of the National is equipped with a Power's 6A motor-driven machine and a Mercury arc rectifier. A 10 by 14-foot Gold Fiber screen has been installed, and the seats are of the folded opera chair type. Music is furnished by an automatic piano.

Notwithstanding the Mexican war scare in the vicinity of Pharr, the business at the National has been, since the house was opened, all that could be expected. Besides being the owner and manager of the National, Mr. Cage is also postmaster of Pharr and the proprietor of a newspaper in that place. A full-page advertisement is carried each week in the local paper. This announcement gives the entire bill of the week at the National and a full synopsis of each feature picture, together with a critical comment of each day's program.

Spacious Interior of American Theater, Salt Lake City, Utah.

BRITISH NOTES

AFTER providing a fortnight's food for serious thought the recently imposed film duty, now in force, has been to some an incentive to precipitate action. One or two American agencies have given their customers formal notice of a slight increase in the price of open market prints; generally it works out at a farthing per foot (half a cent) upon film previously sold at four-pence per foot. Now that the government impost has been finally fixed on the definite and concrete basis of a cent per foot for raw stock, two cents upon positives and sixteen cents per foot upon negatives in preference, and as an afterthought to the original statement in Parliament by Chancellor McKenna, who declared for the "ad valorem" system, it is possible to analyze and dissect its effects and results upon the different types of films. Leaving out of consideration for the moment the majority of improved films there are two particular varieties, well in the minority it is admitted, but nevertheless upon the market, that to my mind will be adversely and unfairly hampered. These are the artificially colored or stencilled picture (some very fine specimens of which come from the U. S. A. under the Pathe pseudonym "A. K.") and the films classified under the elastic term of "interest," scenic or travel. The former type are often produced at a dead loss to the manufacturer and released solely to maintain a note of variety in his program. The maker of the artificially colored film never knows what it is going to cost until it is an accomplished thing. The laborious and intricate task of cutting seven or eight stencils for a twin-reel picture which frequently may require improvement or modification under process baffles the keenest estimation. Yet this film when finished is sold at a fraction over the cost of a monochrome print and will presumably be assessed for taxation on the profit-making basis of the ordinary positive. For the past twelve months the issue of colored pictures could almost be counted on the fingers; the scarcity of the refined anilines, I am informed, has some bearing upon it, but with the price of these still soaring and the penny per foot tax over and above the ordinary cost of the production the only indication to the future of the popular "colored" is one that points to its absolute extermination.

* * *

The others we can perhaps better define as educational subjects. They are often important as a pure speculation. Many come into the country undeveloped, but still the duty has to be paid whether the film turns out a success or failure. It is thought in many quarters that this will act as a serious deterrent to travelers and explorers returning with miles of unfinished negatives.

* * *

Mme. Sarah Bernhardt has been setting forth to the trans-Atlantic people her reasons for enjoying film acting, which she has been doing for them assiduously of late. Her chief argument is that she finds it a distinct help to act with real scenery. In "Jeanne Dore," a pulsating tragedy, just completed by the European branch of the Universal, she has occasion to appear at a window, and it is a real window. On the stage, she says, she would only be able to act with a property window and the unstable nature of the property one makes all the difference to the sincerity of her acting. If when playing for the film she has to go shopping she enters a real shop and buys real articles. Mme. Bernhardt considers this element of realism one of the greatest assets of the moving picture.

* * *

In London and the chief provincial cities Nov. 9 has been fixed as a special "Kinema Day" by a resolution passed at a recent mass meeting of the trade in the Metropolis. Upon this day—which is the anniversary of the late King Edward's birthday—a large number of exhibitors throughout the country have promised to devote whole or part of their takings to the trade fund for providing a motor ambulance convoy.

* * *

When war was declared over fourteen months ago Fredk. Burlingham, the man who went down Vesuvius, was halfway up Mount Blanc on his second attempt to film a complete ascent. His guides returned, and not until last spring was he able to make an ascent satisfactory to his moving picture camera. The fruits of his endeavors have been shown to the trade this week and present a remarkably interesting spectacle of the roof of the earth. Moving picture views of the famous mountain were on exhibition ten years ago or more, but it seems to have occurred to Burlingham alone to secure records of Mount Blanc in the dangerous season. The precarious nature of the undertaking is brought home to the spectator as he watches a real, unarranged, avalanche of thousands of tons of dispersing snow thunder down the mountain side. Another point which makes the film of extraordinary interest is a technical one, the use of a graded light filter for the rendition of true tone values much along the lines of the panchromatic process in ordinary photography. Of this I may have more to report later.

London Trade Topics.

As intimated a few months ago, D. W. Russell is fostering David Horsley's agencies in this country. He has taken a suite of offices in the new Selig building and present indications point to satisfactory business with the 1,000 feet issues of the Cub and MinA brands.

* * *

The Hepworth Company is starting this week another "yellow poster" campaign, the xanthine attribute being, of course, confined to the shade of the paper. Throughout the summer at every underground or railroad depot, on almost every hoarding in the London area, in motor omnibuses, electric lifts and a dozen different places where one or two gather together the aggressive Hepworth yellow poster, just a plain yellow sheet with never more than a single sentence, was there in conspicuousity. The new poster will be on similar lines, but instead of the convincing little homilies on picture personalities we are to be reminded by the Hepworth Company that it is our duty (if not our desire) to see only British films.

* * *

The second film featuring Lupino Lane, the comedian, who is still appearing at the Empire theater, was recently shown by Davison's Agency and is entitled "The Nipper's Busy Holiday," from the studio of the John Bull Film Company. Lane is a comedian who will yet be heard of and is even now considering an offer from the Trans-Atlantic Company.

* * *

J. Smith, of the Barker Motion Photoplay Company, and Reg. Warde of Harma & Company, renters of London, will be among early visitors to the States. The former is on a short business tour, but Mr. Warde is taking a permanent appointment in New York.

* * *

That honored and old established monument to British film production, the Clarendon Film Company, has at last become incorporated under the limited liability companies acts and was last week registered as the Clarendon Film Company, Ltd., with an increased capital of £15,000. The same directors (Messrs. Stow & Sharp) will direct the policy of the new company, which will utilize its old factory and plant on the southern outskirts of the city. The recent protracted dormancy of one of the oldest home-producing concerns has occasioned much criticism in the trade. Perhaps its internal reconstruction is the first indication of a new and promising vitality.

* * *

The first of a regular series of British comedies to be exploited by the Trans-Atlantic Company has been unspooled to the trade. Number one introduces the principal comedian of the series rejoicing under the sobriquet "Poor Clem," which is also the title of the subject under notice. In private life the impecunious Clem is William Page, who displays no mean talents as a knockabout humorist. He is the discovery of the well known Oxford street house, and while realizing little out of the ordinary in his debut promises much in the way of original absurdities.

* * *

A private company is under formation to take over the motion picture undertakings of the late Sir Hubert von Herkomer, the celebrated artist who only a year before his death started to apply his artistic attainments to the kine camera. He fitted out a modern studio—the American producer would call it a small one—but what it lacked in size it gained in completeness of equipment and situation. The Herkomer studio at Bushey, Hertfordshire, was visited by many American directors and manufacturers, and but for the untimely death of its founder would have been a familiar name on the silent stage of to-day.

J. B. SUTCLIFFE.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A DRAMATIC critic of one of the leading newspapers of this city says that "no perceptible rise in the quotations of shares in the fast multiplying film corporations has followed William A. Brady's admission that motion pictures have reached a point in their triumphal development where they are threatening the life of the spoken drama." It matters little whether there was a rise or fall in stock quotations so far as the statement made by Mr. Brady is concerned. It was made in a speech at a dinner recently given in his honor and was intended to show that the continued increasing popularity of the photoplays is eating into the vitals of the spoken drama. Despite the fact that the stock market did not act in conformity with the views the dramatic critic based upon Mr. Brady's remarks we find in another column of the same paper this news item: "Two plays folded their tents last evening and silently stole away." One of the plays struggled along at the Princess theater for eleven days and the other kept afloat at the Fulton for five. These are the straws that demonstrate in the strongest manner the pulse of the amusement public. It is the play itself that counts and the patrons of the screen, other than actual investors, do not care a rap how the stock of the companies producing the plays stand in the stock market. The great success attending the photoplays was well established long before producers thought of floating their stock. It is but a few years ago that a suggestion to float motion picture stock on the public market was ridiculed and several initial attempts to do so failed utterly, many of the promoters scorching their fingers so badly that they could not be drawn into the business again with steam power. In looking over the list of successful producers of the past and present we find that the greater number of them never placed a share of stock on the market. The veterans in the business attained success solely on the merits and continued improvement in the standard of their products. It was not the financial backing behind it that attracted the numerous investors that have since entered the motion picture producing and exhibiting field, but the great possibilities which the patience, industry and skill of the veterans brought into focus.

* * *

The motion picture business has proved to be one of the most remarkable commercial ventures on record. It deceived the most experienced and enterprising men in the theatrical business, as well as thousands of the most astute financiers in search of investments. It is but a few years ago that scores of these people were invited, even implored, to lend their assistance to development of motion pictures; to get in on the ground floor, grow with them and share in the big returns which the veterans claimed patience and judicious management were bound to bring, but they could not see any merit in the prospectus. To a majority of the theatrical managers, moving pictures were a short-life novelty. Many looked upon them as a joke—foolish stuff trying to break into the regular theatrical business, as some of them put it. In those days the pictures were used in the vaudeville houses to close the programs and their popularity declined to such an extent that the greater part of the audiences walked out when the screens were dropped for projection of the pictures. There were some good pictures in those days, but on the whole the audiences could not be blamed for walking out. The situation became so serious that some of the producers went out of the business and some who are now foremost in it were tempted to do likewise. But the latter had an insight to the possibilities of the motion picture camera that many, supposed to be, more shrewd men called a mania or bug. It was in these gloomy days that the loyal ones offered the golden opportunities, but were left to their own resources. Vaudeville performers have at times been credited with a perception of motion picture possibilities. But few, if any, of them differed from the rest of the doubting ones. What serious thought they gave to the pictures was not born of fear of competition, but of revulsion due to current effect. Whenever vaudeville houses booked the pictures it cut out a regular vaudeville act and managers generally made the booking because they saved money in booking them. This naturally caused hostility on the part of the performers that did not tend to benefit the pictures. The newspapers sided with the opposition and eventually the several municipal departments in all the cities and larger towns took a strangle hold on the pictures. The building, electrical, fire, health and every other department that could dig up a possible excuse got into the game. Those were the good old days of graft and, with the comparatively small financial backing they had, it is surprising that the motion pictures lived through the ordeal. The nickelodeons were sprouting up then and, to add to the troubles, the theatrical managers decided not to book pictures any more because they were being shown at the "store shows," as they called them, in the vicinity of the regular house and had become absolutely valueless as an attraction for regular theaters.

* * *

Very few people in the business to-day really know what revived life in motion pictures. What knowledge of it most people have was derived from the veterans who have handed down tales of their bitter experience. Just when the clouds were the heaviest and even the most faithful were about to give up G. Melies, a producer in Paris, France, placed upon the market a spectacle in motion pictures which he called "A Trip to the Moon." It was a story picture of about 900 feet in length and the then American Vitagraph Company launched it in this country under the title of "A Trip to the Moon." It was a revelation and a big success. Shortly after the Edison Company produced "The Great Train Robbery" with even greater success. It was the advent of big story pictures and the public caught on to the possibilities of motion picture work so effectually that the regular theater people were forced to again book the pictures. This revival then led to the launching of traveling motion picture shows and the doors of the regular theaters were thrown open to them on the 50-50 basis. But even at that time investors remained skeptical. They recognized the revival, but looked upon it as only temporary and said it was marked by the same novelty that attached to the earlier pictures and the result would be the same. What followed is current history.

* * *

To-day we find the critic referred to in the opening of this article declaring that the larger number of regular theaters both in this city and all over the country have been absorbed "by the vastly popular shadow drama." "It has opened a new way for people in search of entertainment," says Mr. Louis V. De Foe in the Sunday World, "to avoid spoken and acted plays that should never have been produced at all." He adds that a positive advantage would accrue to the acted drama if 25 per cent. more of the theaters all over the country were surrendered to the screens.

* * *

In the face of this frank statement, where can the people who are continually crying for more strict censorship find justification for their claims? Motion pictures are a blessing in disguise because they are now advocated as a purifier of the stage. It is entirely logical to contend that as such they should be accorded equal privileges with the stage and their usefulness should not be allowed by any authority to be curtailed through nonsensical and unjust censorship, or any other regulations that do not apply with equal effect to the regular theaters. This is all the motion picture producers and exhibitors have asked for and their standing in the amusement world justifies their demand for equal recognition and treatment. During the first two months of the present season the failures in the regular theaters in this city have almost aggregated two dozen and most of these plays have been condemned by the ablest critics for bad taste and false philosophy; yet in not one instance has an attempt been made by the authorities or censor cranks to condemn them. There are police regulations adaptable to all productions whether upon the stage or upon the screen, yet the former are reviewed only on rare occasions and the screen is a constant victim of discrimination. Even the regular theatrical people are crying out against certain stage productions while the "guardians of public morals" remain absolutely mute. Such a condition of affairs cannot go on indefinitely, and if the producers and exhibitors will judiciously yet determindedly exercise the influence and strength represented by their number they must eventually win their struggle for just and equal recognition. It has long since been demonstrated that this cannot be accomplished by persuasion. Such methods fall upon the hypocrite and the politicians under their influence like water upon a duck's back. The one agency through which the motion picture people can secure what they are entitled to is the political arena. All the motion picture people must stand together at the polls and in the lobbies of the legislatures and Congress and fight the unjust influences that use the same methods. Other elections are coming and many evils require extermination, and whether the elections to come are a week, month or a year hence the motion picture people should continue their work incessantly and be ready when the time comes to act.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

An Example.

FILM FACTS, the organ of the Metro exchange in Boston, is one of the liveliest exchange issues that comes to our desk. W. E. Furber, who edits the organ, gets hold of real meat for every issue, but this is particularly good:

When C. A. Riva first opened his Pastime theater, Tilton, N. H., the town looked upon the theater as a peril to be avoided. It was pretty tough sledding for a while, but Mr. Riva used his gray matter. He looked up the studies of the high school students and, when possible, secured special pictures that dealt with them. Later he prevailed upon one of the ministers of the town to lecture on a biblical subject, and in various other ways slowly wormed his way into the hearts and graces of the people of Tilton. He has won to the extent that no other tneater license is allowed in the town, and he acts as his own censor. Just now he is making arrangements with the town to admit the children to special matinees for 3 cents each, the town paying him the other 2 cents for each and every child who attends. What do you think of that? Hats off to Mgr. Riva; he has shown us how to handle a prejudiced community.

The man who can do that is a manager, but any man of tact can do it.

Going On.

There is always something doing around the Third Street, Easton, Pa. The management writes:

It may be of interest to you that a company of Famous Players are now in this city and vicinity taking scenes for tbeir picture, "Still Waters." The company is headed by Marguerite Clark, with J. Searle Dawley as director. Mr. Dawley is highly pleased with our water and mountain scenes. He required canal scenes of a special nature and after traveling several hundred miles seeing different canals he decided tbat we had the prettiest and promptly brought his company here. Miss Clark also is very much pleased with the country and expressed her desire to stay here for some time.

The roof of our theater is so that it could be easily arranged to build a studio on it. It measures 90 feet square and is perfectly level. The matter of locating a company of players here temporarily is now under consideration by the Famous Players Co.

It is rather late in the season for field companies so far north, but it is pretty country around here and with a good stage space so conveniently located it would be ideal for next summer and then the Third Street could say it was the only picture theater with its own studio.

A Newspaper Advertisement.

D. Fillzola, of the Theaterette, Fort Scott, Kan., sends in proof of a newspaper advertisement and wants to know what we think of it. Since he adds that it brought him money, we think it must be all right, but the display, while good, is not elaborate and the rule border is badly locked up and you can count the pieces—evidently linotype slugs. The advertisement announces tbe taking over of the Broadway Features, and so must run pretty full, but ordinarily there would be too much type for the space taken. Evidently the job room is not "long" on display type, for Mr. Fillzola explains the use of two type faces in the border by saying that there was not enough to set all caps as he wanted. That is one of the things the exhibitor cannot well help, but for the current releases the amount of reading matter should be cut down, that each announcement may get proper display.

A Polyglot Program.

Ben Michaels, of the Verdi, San Francisco, writes:

Under separate cover I am mailing you my first attempt in the way of a house organ.

Contrary to custom, I have christened it after the district in which my theater is located, instead of calling it "The Verdi Herald," etc.

I believe, or rather think, that in making my house organ a district paper, and dedicating it to the district it will be more widely read and its value be increased as an advertising medium. As yet, the merchants have not been solicited for advertising space. In my second edition, I intend to get closer to that subject. I am going to try to create a demand for space. I intend to have the merchants (and there are a great many of them here) call me up, or come to see me regarding same. At least, when my representative does call he will be received with open arms.

Subscription blanks are printed in each edition, one year's subscription of one dollar entities subscriber to twelve tickets, saving twenty cents; six months' subscription, six tickets, and three months' subscription, three tickets. I have a young lady in the lobby with a table and cash register, having a very loud bell (that is the register, not the young lady) and signs in various languages (I am in a cosmopolitan district), shouting out the fact that they can save money by purchasing tickets from her instead of our regular cashier and pay box. I have to have the assistance of several interpreters to explain to them how they can save money. By the way, my paper will contain one-half page Spanish matter, the other half French and an entire page Italian. Later on I hope to include a Chinese section. Some clientele—what? Have just formed a strong combination with competing houses regulating conditions. I have a house seating 1,200, costing $60,000, which I opened of course, with an admission of ten cents, but my friends, my competitors, got together and began to fight me. At a meeting of the Local League, I voiced my complaints regarding the tactics which they adopted and advocated unity of action. I was laughed at by them, and when I realized that they wanted a scrap I gave it to them. Brass bands, eight, nine and sometimes ten reels for a nickel, a set of silver-ware every night, money to the kids from the top of the house—in fact, I used every weapon that I could think of, fair or foul, to accomplish my purpose. I issued pamphlets and circulars, some of which were severely criticised, by James S. McQuade and others. At that time, not desiring to rush into print, I laid low and never even replied, forgiving my critics because they knew not what I was up against.

After whipping my competitors into line by giving them, first of all, all the fight they wanted, then as victor I sent emissaries to the vanquished, not in a dictatorial manner, but in a conciliating one, asked for a meeting and organized one of the most efficient and beneficent arrangements to film exchange and exhibitor alike ever formed.

The paper is still in its formative stages and will be better as it grows. It can be made into a real power in the district with an aggressive personality behind it—and we believe that Mr. Michaels possesses that personality. This is merely by way of an introduction as the letter is more interesting than the issue is at present.

Made an Exhibit.

A. W. Ballenger, of the Dean, York, Neb., who used to come in more often than he does now, sends in some postcard pictures of an exhibit the house had at a local display known as a Fall Festival. It was largely a county fair in miniature and the idea of a picture theater making an exhibit was a novelty that interested the visitors and won a five-inch comment in the daily paper in which it spoke of pictures as now being an established business; the sort of attitude the papers have been so slow to accept. It is rather too late to suggest that other houses get in their display in fairs and expositions, but it will be a good thing for next season. This display consisted of photographs and printed matter, but a spare machine, samples of film between two plates of glass and similar exhibits would add to the interest. We regret that the post cards will not reproduce.

Free Tickets.

A midwest correspondent sends in the circular of a competitor in which the offer is made of free tickets for subsequent nights for those who attend the performance advertised. Tbe writer styles the competition unfair and wants to know how to combat it. Not knowing the facts, we do not feel convinced that the competition is unfair, but the remedy is obvious. Make it plain that your own sbow is good enough to be worth tbe full money and that you do not have to give two six-reel shows for the price of one. Get the patrons—the other man's patrons—thinking along those lines and two tickets for the price of one will not seem so attractive. There are times when it helps matinee business to give a matinee ticket with night admissions just to get them coming, but two night shows for a five and ten cent scale suggests that the performances are so poor that they are not even worth half price, and this fact, if empbasized, should do the work.

A Slip.

Dave Udell slipped up when he got out a card with a deep mourning border announcing the deatb of "I. M. Gloomy" due to the shows at his house. The suggestion of death should always be avoided in amusement advertising. The shock overcomes the supposed novelty of the idea.

Fine!

Charles Decker, of the Majestic, Grand Junction, Colo., has a four-page weekly paper, The Movie News, that he gets out for the house. In a recent issue he inaugurated a department to promote an intelligent appreciation of the Sunday opening question. He does not rant and rave. He presents *facts* succinctly and makes his appeal to reason and not to emotion. The first issue gives a report of the Church Film Circuit, of Elgin, Ill., and advances that organization as a text

for the sermon that pictures are not the things of evil the bigots suppose them to be. It is a move that other periodical publishers might well follow. If you have a house organ, give some space each week to the dignity of the pictures. Advertise them as a business and you'll not have to worry much about Sunday openings.

A Coupon, But—

The Crawford theater, Wichita, Kan., has gone to the coupon stunt, but it uses the best newspaper coupon we have seen yet. We print it for the guidance of others:

> **This Coupon Entitles Holder to a Hundred Thrills a Hundred Sensations.**
>
> **Theda Bara, Jean Sothern and WM. E. SHAY in**
>
> The Two Orphans
>
> **Bearer May Claim a 10c. Seat for Ten Cents.**

It would be better still if the words "this coupon" were given a line to themselves and a larger display.

Two souvenir programs are sent in. One is a fine lemon stock, two pages and a fold over; a very artistic bit of printing, har some Old English type, but it covers a shockingly poor half-tone of Charles Chaplin. Much better in effect is one of Miss Clara Kimball Young in which the program is pasted for half an inch to the back of the card and then folded over the face. It costs less but is much more effective.

Series Booklets.

James A. Morrison, of the Star, Meaford, Ontario, is getting out a booklet for the fifteen installments of "The Road o' Strife." A twelve-page book carries the stories of the complete film. We think it would be better to run stories of the fourteen and leave the fifteenth to be seen in the theater. A booklet for a series is helpful in aiding the fans to refer back to previous stories and it might help to run some such line as:

> KEEP THIS BOOKLET.
>
> You are bound to become interested in "The Road o' Strife" and it will be handy to have this to refer back to as the series progresses.

This will ensure the holding of a greater proportion of the first issue and keep down the demand for duplicates. Mr. Morrison seems to like the series idea, for he runs four each week.

The book is simply but neatly gotten out. No cuts are used, but this is an advantage on the paper employed. We do not notice any reference to course tickets for the series. We wonder if Mr. Morrison has tried selling tickets by course.

Opposition.

The Famous Players Film Co., of Boston, is getting out a condensed opposition to picture theater advertising in the shape of a four-page folder of hints on house management. It is house management in a nutshell. It is good enough to copy, so we shall.

> Get a Paramount Franchise. There is quality and consistency in the service. It stimulates and builds up.
>
> Always advertise. Use a house organ each week telling your story. Bill your front and lobby as impressively as you can, but don't plaster it. Use a mailing list. Make your house the representative one of your city or town.
>
> "THE PARAMOUNT HOUSE."
>
> "THE HOME OF PARAMOUNT."
>
> Cleanliness is next to godliness. Have a clean and comfortable house. Not too cold or warm.
>
> Have your attaches polite, agreeable and well dressed.
>
> Be sure your projection is good, screen good, booth clean, lenses and machines same way. Test your voltage and rheostat. If not up to standard your picture is not good.
>
> Have a personal acquaintance with as many patrons as possible.
>
> Never consider you have competition.
>
> Good music is essential. Give it attention.
>
> Watch your program. Don't have resemblance. Diversity is the keynote of a satisfactory program.
>
> Don't have a dark house. Try to light it, when showing a picture. Use amber at your entrance, green on the sides, red at exits and in the boxes. This combination generally is good.
>
> In advertising, don't do it once, keep it up, week in and out. Advertising attains its best results with persistency.

If you'll do just that and no more, you'll be the real manager of a real house.

Big Four Stunts.

The alert press department of the V-L-S-E sends in a set of stunts employed by exhibitors using their offerings. They are still good for others and suggest how other titles may be adapted to display or mail work.

When "The House of a Thousand Candles" was shown at the Orpheum theater, Franklin, Pa., the exhibitor engaged a show window, which he filled completely with candles of all sizes—some in candlesticks, some unsupported and others carelessly thrown around. At night those in the holders were lighted and made an unusual contrast to other electrically lighted windows in the vicinity. A small card bearing the name of the theater where the feature was engaged satisfied the curiosity of the large number of people attracted by the display.

This same exhibitor used hundreds of candles to illuminate his lobby and his box office each night while showing this feature. The effect of the soft, mellow light was quite unusual, and attracted capacity business. Passersby thought that maybe the city light plant had broken down, until after closer investigation, the real reason for this odd illumination was apparent to them.

Three weeks before the exhibition date of another of this company's features, "Mortmain," the Grand Opera House, in Titusville, Pa., sent out an imprint of the human hand on a plain sheet of paper to each of the "leading lights" of the town.

The imprint was made with carbon dust, giving it a very ghastly appearance. One week later, a second notice was sent to the same people. The third week, one day before the exhibition, the same imprint was sent again, but the sheet carried full information as to what it all meant.

The two first notices created a vast amount of comment and received a large amount of newspaper publicity.

The Lubin theater of Cincinnati, when showing "The District Attorney," got up an especially attractive mailing piece in the form of a legal size envelope on which was printed in red type, "A Warning From the District Attorney." The enclosure consisted of a herald and a red circular bearing a short synopsis of the story and the day of showing at the theater. This proved a very profitable advertising stunt.

A Portland exhibitor ran a big three-quarter page ad. in the Portland papers announcing the capture of "Crooky." This followed an advertising of the preceding days, offering a $2,000 reward, for Crooky's capture.

From Philadelphia.

Jay Emanuel, of the Exhibitor's League and the Ridge Avenue theater, sends in one of his brief one-sheet programs and dolls it all up in green ink. Green and black, a rather dark green, makes an effective combination on white paper; but it also makes two printings and the program is so neat in appearance that we do not think it needs that assistance. One color will do. He might take the trouble to date his days, but he seems to think that one little ten-point date at the top is enough. It isn't. He is now using the back page for underlined features and making the program work double.

Dateless days seems to be a common failing in Philadelphia, for the program of the Hamilton is still worse. This is a six-page vest pocket folder. The program is on one side and you have to turn to the other and look all over the minute first page to see what week the program is for. The layout is good, but this slight addition would help a lot. The two spare pages are given to the house talk. This is very well done.

Tells It All.

The Marguerite Clark theater, St. Louis, has been taken over by a new management and renamed the Congress. The announcement sent out is more than usually full and tells about all the patron wants to know. It not only gives the hours of performance and the prices, but it tells about the program, the lighting, heating, decorations, promises a weekly program and gives a form to be filled in for the mailing list and tells of a carriage man to see to the parking of cars. You read the circular and feel that a management so exact and informative must know how to run a house properly. The circular is accompanied by an invitation card backed up by two tickets for the opening. We hope they will send along the weekly program when it is ready. If it is as good as the circular it will be interesting. One announcement of interest is that an intermission of a couple of minutes will break the run of film. Two hours without stop is rather too long, but some houses run longer.

Crude—But Read.

"How to get rid of worms," used as an outside page attractor may not be in the best of taste, but it probably will be read. The inside of the card shows the picture of a man fishing. It goes on to explain that he is fishing for live attractions for the Victoria, Rochester, N. Y. It would have been better had some other line been used. The reflex on a card like that is not in favor of the house that appeals to a good class of trade. A card announces the distribution of one thousand Chaplin balloons from the roof of the theater, each being good for an admission by "showing the balloon to the ticket taker with the Chaplin trade mark at the door." Wish the house would send a photo of that remarkable ticket taker. Never saw one quite like that. Seriously, the house appeals to the best trade and such careless English is apt to impress unfavorably the persons it is most desired to reach.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

BUILDING up what Hermann A. Blackman had to say recently about "charm," charm also means the absence of mechanics. Most of the stories submitted are too horribly mechanical. The workmanship shows, there is an ever-present sense of labored development and painstaking but evident effort. It is just as though the ballet dancer should show by her labored breathing and look of pain the effort her work costs her. When she darts out on the stage, light as thistledown, and seems fairly to float about, only the professionals know that the toes upon which she seems to rest so lightly are painfully swathed in packings with perhaps the toenails split to the quick. Only they know that her throat is dry and parched through her efforts to breathe through the lips spread in the fixed smile. Only those who have been through the mill can know how keen the torture is. Now and then a dancer comes who cannot hide her torment and she is voted clumsy and incompetent. She dances as well as the others, perhaps, but she shows that it is work, and she does not please.

It is precisely this way with stories. The work should be there, but every appearance of effort should be bidden. Stories come to the reader's desk that never should have been permitted outside of the workshop of the writer. They are not bad stories, perhaps, in their formation. The technical work is well done, and there is plenty of strong incident, but, as you read along, you can almost *feel* the effort that has been put into the script. You can see how laboriously the author has built up to the climax, how painstakingly the minor incidents have been worked out, how strenuously the author has sought for a punch. The result is a story, but a story that does not please, because its creation was not a labor of love, but a matter of business—and bad business in that no story should be sent out that does not completely mask work with charm.

In your practise work this labor is necessary, because it is the means through which you gain the technical and mechanical proficiency that enables you to do your work when you have passed the point of absolute labor. It is by means of these practice stories that you will eventually arrive at the point where you can write instead of manufacture plots. This work must be done, but it is a mistake to send out the clumsy work merely because you hope to sell. You cannot sell and you may gain a reputation that later you cannot well live down.

The constant plotting and writing of photoplays will bring you to a point of development where you can write plays with a certain freedom from conscious effort that will prevent the effort from being apparent in your work. After that you can sell. Before that you stand a small chance of making even an occasional sale, and these sales may be harmful in their effect in persuading you that you have advanced to the point where you can cease your effort.

For a comparison turn to the magazines, where the author's own effort is reflected. You will find many stories that please. You read them with genuine enjoyment and regret the approach of the climax. Again you may find a big theme mechanically developed. Even the novice can perceive the workings of the author's mind. You can see even without close study, how painstakingly he has built up his structure. You can see the care with which he has added this complication and that crisis. You can almost hear him say, "Now I'll bring in Black Tom to kidnap the girl so that Jack can come along and rescue her. I'll bet that will make them sit up." It does not make them sit up, because the moment the abduction is performed we know that it is done for no other reason then to afford the hero another opportunity to get solid with the readers through the performance of another noble action. There is no other excuse for the introduction of the incident, but having been introduced, there seems to be no good reason why it should not add to the effect. There seems to be no reason, but there is. The mechanics of plot construction are too apparent. As a study in technique it might interest, but the author has striven to replace inspiration with workmanship alone and the inspiration should be the reason for the story having been written. In magazine work this is referred to as hack stuff; the work of a man under contract to turn out a given quantity of product within certain periods. Now and then he has an inspiration, but more often he simply manufactures a story instead of writing one, and the result shows.

This same thing holds good in photoplay, though on the screen an able director can cover up some of the defects, though the best director living cannot replace the want of inspiration in a story unless he recreates the idea and himself supplies the inspiration.

If you have been pegging away and find that you can always reach a certain grade of product, do not rest content with that fact. You are now fully qualified to write good stories, but the mechanical qualifications must merely serve as a means whereby the inspiration can be transmitted to the director.

This department probably would be a lot more popular and appeal to to a larger class of readers did it not always preach the gospel of hard work, but it is through hard work, and hard work alone, that proficiency can be gained, but do not let the hard work show in your writing. Use the facility you gain from hard work to permit you to get your idea down in the best technique with the least effort, but do not parade the work but the effects of that work.

The beginner is occupied almost wholly with questions of technique and construction. He spends his time wondering whether this should be a leader or a cut-in. He wonders whether he has one scene or two. He puzzles about cutting back and continuity and all that. Consciously or otherwise, he is engrossed in technique to the exclusion of idea. But as he gains sureness in construction he progresses in idea. No longer does he have to worry over the division of scenes or their numbering. Automatically he decides as to whether he shall lead or cut in. Instinctively he knows the best line of action. Now he has only to think of the plot and develop this to the best of his ability. But here, as in technique, he must plan and practise and experiment before he can write with assurance. Until then he must feel his way, and nine times out of ten this labor will show in the development of the script, and it will not interest others than himself. To the author the work may seem good, but to all others the result is not acceptable.

In our theatrical days we noted the rise of more than one of the present-day stars. We caught them first in the burlesque shows or the small four and six-a-day houses. They worked hard, much harder than they do today, and generally to little effect. Their work was labored and ineffective in spite of their efforts, or rather because of the effort. As they gained in sureness they gained in advancement, and we have seen more than one monologue man hold his audience for half an hour where once he could not "get by" with a ten-minute turn in a museum show. In the museum days they thought they were good. Now they know they were not, but they had to get so far above that they could look down upon their former estate, and it is precisely the same with photoplay writing. You cannot know how poor you are at present, good as you "know" yourself to be, until your advancement brings you to a realization of the fact that you were a poor writer at a time you cheered yourself with the reflection that you were writing better stories than were being produced.

Try and convince yourself that this is so. Try and realize that you must pass your apprenticeship and do not demand immediate sales. Wait and work. Do not send out any scripts and you'll sell just as many as though you sent out all you write. Wait until you can write, not because you want to earn the money, but because you have made a writer of yourself and *must* write the ideas that crowd into your mind.

We would rather kiss a pretty girl than kiss the photograph of one. Almost anyone can take a photograph in these kodak days, but pretty girls are scarcer than their photographs. In your stories offer flesh and blood and not photography. Cut out the mechanics of reproduction, or, rather, make them subservient to creation.

An Avocation.

In spite of the fact that we have repeatedly said that at the present time photoplaywriting is an avocation and not a regular job unless one gets with a company on staff, many writers send in to announce their determination to center their efforts on photoplaywriting after a little run of luck. To back up what we have already said, read this from a man who knows:

> This is the second time I have written you and I wish to take the opportunity to thank you for the assistance and the sane advice which you gave me in reply to my first letter, about a year ago. At that time you advised me to "stick to my job," and not to let the fact of having sold five scripts in a row make me believe that I could, therefore, make a steady income in that way. Since that time the accumulation of a choice assortment of rejection slips has pretty well taken the conceit out of me. But I have most certainly learned more from the rejections than from the five sales. I can now even wonder how on earth I ever managed to "get by" with those first five. They certainly were a wobbly lot! Meanwhile, thanks to you, I have been able to eat three square meals per day—the reward of a rather prosaic sort of job—instead of attempting to dine on Hope, sprinkled with white, green and yellow slips of paper. Needless to say, I am very grateful to you for puncturing my balloon as you did.

It's fine to be able to chuck the old job and go down to the office about eleven o'clock some morning and give the other fellows the laugh, but the mirth all goes out of things a little later when the bubble bursts. Think it over twice, and if that does not suffice, think some more.

The Lubin Market.

Daniel Ellis, of the Lubin Company, writes that Lubin is not in the market for any one-reel dramas whatever. They can use one-reel comedies and three-reel dramas—which is about all they do need at present. Please make note and save trouble.

Back In.

T. E. Letendre, who wrote the first book on photoplay technique and who founded The Photoplay Author, is back with the films after an absence of several years. He has joined the press department of the Universal.

"Better Than —."

Only one day last week did we fail to hear from some writer who knew that his or her stories were better than those on the screen. But listen. Don't judge the story on the screen. In some cities you must make allowance for the excisions of stupid censors. Then, too, you must

make allowance for other clips. Perhaps an operator rips the sprocket holes out of one side of a piece of film. He simply cuts out the damaged part. You see only what is left. You cannot judge of the story that was bought from what you see on the screen. Down our way is a house running film 60 to 90 days old. The other day we caught a Universal story. The hero telephoned his father-in-law-to-be that if he could get a carload more of explosives, he would have a railroad spur done in contract time. The car was sent and it was set afire by the villians. Evidently after that something happened to the film, for the next we got was a leader that said the line was completed, and then one scene showing the inspection train rolling over the new construcion. The real story had been completely eliminated through some damage to the film long after it had left the factory. Surely the picture on the screen is not the standard by which to judge, even on first run stuff.

Quick Finishes.

Recently we saw a story in which the author waited, after the story was all done, to perform an operation that restored the eyesight of one of the leads. Blindness had been introduced into the play to add to its dramatic value, but it was felt that the story would be better were the blindness cured, so after the story was all over the surgeons came and fixed the damaged hero up.

It is fatal to delay the story long after the climax. The story that ends with the climax is best. Now and then a reasonable amount of falling action is permissible, but this should be the resolution of important points and not the bare clean-up of the muss made in an endeavor to heighten the interest. If Jim, the brave fireman, breaks an arm while rescuing the heiress, let him win the lady and her millions, but do not tag on a couple of scenes to show that his arm healed. He's got the girl, and that is all we care about. Our interest ceases before the story stops.

An Unusual Experience.

A western woman writes very interestingly of her experiences in selling as well as her experience with brokers. She says:

> Four years ago I took a scenario written in pencil on a scratch pad and without even a synopsis to Lannier Bartlett of the Selig. He read half of it, explained that I should have numbered the scenes and requested that I leave the play. A few days later I got it back with a letter explaining the reason. The plot was real—too real to take with the average audience. I was discouraged but about two years ago I decided to try again. I went to a man who advertised to sell scripts as well as teach the proper form. In return for my money I received a big heap of paper in which I found nothing a five year old child would not know. A sample complete play was enclosed which contained fifteen scenes. After waiting weeks for a scenario, which he had sent to a studio where he claimed he had a pull, I went to the studio, found the scenario editor was away and also learned that a play should have about fifty scenes and that the man who had advertised was not known at the studio. I then took up the scenario Mr. Bartlett had returned to me, used some imagination, added four more reels to it and sold it along with several other plays of two, three and four reel length, all at one sale to one company, which goes to show that the amateur writer has a chance. Since then I have devoted my time to shorter plays and have given my thoughts to imagination, development of plot, continuity, together with care in writing the synopsis. My last sale brought me thirty-five dollars for a one reel play I had spent five hours in the writing. I had spent two weeks plotting in my mind but could not find the right solution until I read your explanation of the difference between heart interest and love story.
>
> A good production of a play I have written is my biggest encouragement; the money is a substantial proof of success, but success cannot be obtained by the writer, or rather "would be" writer, who has stronger imagination concerning the check than the plot he or she should be developing. While in Los Angeles a woman about fifty years old (I am twenty-four) called on me. She stated that she was going to write motion picture plays to help out a sister in financial difficulties. She was going to give her sister half of all her sales and requested that I help her with her spelling and send in her scripts with mine. She seldom attended a picture show but her inspiration (?) had come from the fact that a company had taken a scene in her church. I told her I had heard that one sale in six months was good for a beginner, that I had no pull with scenario editors, but if she or any amateur sent in a play worth while it would sell. I gave her several back numbers of The Moving Picture World referring her to your articles. She thought an "idea" was all that was necessary and was in a daze when she left. I pitied the woman but felt I had saved some hard working editor a pathetic letter of the sister's financial condition. Another type of writer I have met is the kind that expects to furnish the idea, have you write the continuity and submit the play with both your name and theirs. I tried it once but my friend couldn't wait for the check and wrote in a very few days to hurry up the editor (so he couldn't steal it) and, of course, any chance the script might have had was gone. My friend then decided that photoplay writing was too slow and I decided I had learned a lesson.

This correspondent appears to have had unusual luck in her lump sale, but another writer, this time from Connecticut, made her first sale of two scripts sent in the same envelope to one of the most difficult companies to land—but she did it after two years of hard work and discouragement. It only goes to show that as Mrs. Parsons says in her book, there is a market for scripts if you can write them.

The class of persons who want to give you ideas is almost as large as the number of persons who think they are writers. We get about every three months a lead pencil request to collaborate with a Jersey genius who has a twenty-four part story. All we have to do is to whip the stuff into shape, type it, sell it and give him half the money. It is too easy.

Padding.

Asking about another point, an inquirer remarked that he has a certain swing of scenes. He is afraid his story is too long and in such a case he can drop about half of these scenes and substitute a five-foot leader. He wants to know if this should be done. Most assuredly. Those extra scenes never should have been written. It is a very poor drama that will not run at least a full reel, and padding will not help that sort of drama in the least. Now and then it is considered allowable to open with a few atmosphere scenes, but to deliberately pad is the worst possible practice. Tell your story compactly. Avoid the unnecessary. You'll get more footage for the essential scenes. The director will do the padding if he wants to.

Book Rights.

Some readers of this department show a disposition to go in for book rights and are asking all sorts of questions that show their absolute lack of any knowledge of this phase of the business.

It is six months too late to go in for this end of the work, for adaptations are on the wane and there never was even a look in for other than real literary agents who could offer fifty or a hundred titles for a choice. Keep away from this end unless your intimate knowledge of books and authors and your personal acquaintance with large publishers enables you to swing a good market.

Scenes.

A scene is all of the action that takes place in one spot at one time. That definition is so simple that it seems absurd to get all sorts of inquiries as to just what a scene is, and yet a lot of correspondents seem to be in all sorts of trouble. For instance, one man writes that he has action happening in the same set but broken by a time leader. He cannot go to some other scene, so he must hold the players in the set, though one must be differently dressed. He wants to know if that is two scenes or one, and if the second section should be numbered or "back to scene."

The idea of the scene number is to give each piece of negative an identity in the joining and cutting rooms. Here are two definite phases of action, participated in by the same persons in the same setting, but since one of the characters has had to change costume, it stands to reason that the action is not continuous, and if the action is not continuous it is not one scene, but two. Even without a change costume, the fact that the action is not continuous makes it two scenes and each scene must have a number. They will probably be taken on the same strip of film and then cut apart, but this has nothing to do with the matter. The point is that the action stops. Therefore the scene stops.

Another author wants to know if the two parts of a scene cut into by a leader should not be two numbers. It is not two scenes because the action is continuous. The cut in leader is not a break. It is a part of the action; something said by someone in the scene, therefore it is a part of the action and not a break to that action and but one scene number is used.

There need be no hesitation as to scenes if only the author stops to consider whether or not the action is continuous.

Your Pets.

The other day a man wanted to know in how many reels he should write a certain story. He thought that there was no end to the possibilities of the plot. And he didn't know that the theme was bad and hardly worth half a reel. And mind you, he was not foolish. He turned the idea out between two other perfectly good ideas and thought this by far the best of the three. It was simply that it appealed with unusual force to himself. He could see a wonderful five-reel comedy in the idea where the dispassionate appraisal put it into the half reel class.

Every writer of any real experience knows that now and then he is bound to hit one of those ideas that are utterly worthless and that they presently come to know to be utterly worthless, but which, in the first blush of enthusiasm seems to be masterpieces. Write them—and forget them. It is the only way.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 111.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you understand by "undercut" sprocket teeth? By hooked teeth? What do you understand by the inertia of the intermittent movement? By momentum? What effect have these two on projector construction? What are the effects of undercut and hooked intermittent sprocket teeth?

Roll of Honor on Question No. 105.

The Roll of Honor on question 105 consists of Joseph H. M. Smith, Forth Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York, and M. Nosti, Tampa, Florida.

I have selected the reply of Brother Solar for publication.

Reply to Question No. 105.

By John Solar, Watertown, N. Y.

The Question:

What are the supposed advantages of the meniscus-bi-convex condenser system as against the plano-convex? Can you use a meniscus lens in front with a plano or bi-convex next the arc? What is the E. F. of a lens? What is its B. F.? What effect on the E. F. of a condenser has altering the distance between its factors?

The Answer:

The meniscus-bi-convex combination when properly matched will produce less spherical aberration, collect more light from the arc and there would be less reflected light than with a plano-convex system. The principal advantage in the use of the meniscus-bi-convex is, however, in cases where the operator is unable to keep other conditions right and keep his arc near enough to the lens.

The meniscus lens could not be used at the front. With a 6½ plano next the arc and a 6½ meniscus in front with the arc 3 inches of the condenser the rays would be diverging, and consequently would not focus.

The E. F. of a lens is the distance from its optical center to a point where parallel rays will focus an object. The B. F. I consider to be the focal length of the back combination of a lens, though Brother Richardson considers it to be the back surface of the lens to the film aperture. If he is right then the lens would have no fixed B. F., as the distance is variable with the distance between the condenser and aperture; also with the distance between the arc and condenser. (Yes, and also most largely with the distance from screen to lens.—Ed.) In order to explain the effect of changing the distance between the condensing lenses I would have to prepare several drawings. With light projected from a point near the center, the factors of any condenser combination may be separated from ⅛ of an inch to 6 inches and not change the point at which the arc is focused. As we move the point from which the light is projected toward the border the distance between the face of the condenser and the point at which the arc will focus will gradually increase with a decrease in separation of the condensers. As used in practice it is impossible to have a fixed E. F. of the condenser combination. With a 6½ and a 7½ combination, the arc about 3 inches from the back surface of the condenser, light projected from a point ¼ inch from the center of the condenser would focus about 33½ inches from its face, whereas if projected from a point ⅞ inch from the center it would focus at 27½ inches, and if projected from a point 1½ inches it would focus at 18 inches. If at 1¾ inches it would focus at 14½ inches from the face of the condenser. In this case we have a range of 19 inches in which light from some point of the condenser will focus the arc. So far as I can see the B. F. of this combination is of no value or use. The essential point is the E. F., which will give the best light at the spot, in this case 14½ inches from the front of the condenser to the aperture.

[I cannot agree with Brother Solar in the last part of his reply, but I have published it just as written.

As to the B. F. of the objective, why in my judgment it is a variable quantity as applied to combination lenses. A given lens will focus a picture perfectly with a screen placed 20 feet, 50 feet or 150 feet away, but the B. F. will be very different in each case. It is customary, however, to consider the B. F. of the lens as being the distance at which it will focus parallel rays of light, and viewed in this light, of course, Friend Solar is right.

I also don't agree with Solar that it is impossible to use a meniscus in front. It is not *impossible*, but is nevertheless impractical. The result would not be at all satisfactory. One of the main effects of the separation of condenser lenses Brother Solar has entirely overlooked, viz., loss of light. The altering of the distance between the condensers alters the E. F. of the combination. I do not think there is any doubt about that particular proposition.—Ed.]

Trouble for Chicago "Schools."

I am informed that City Prosecutor Harry Miller has begun the prosecution of the officers of "schools" which prepare applicants to pass the city examination for motion picture operators. Mr. Miller is quoted as saying:

"Evidence in hand shows perjury to have been employed in getting licenses for the 'students,' and that applicants have been furnished by the schools with letters purporting to show experience in other towns, these letters being false."

I do not know as to the truth of all this, but sincerely hope that the prosecution is a fact. This department and its editor believe firmly and absolutely in the education of the operator and the manager in both the technical and practical end of projection. He believes that the department and the Handbook have done as much, or perhaps more than any other one thing to bring the motion picture industry to its present high plane, and secure its perpetuation, this statement being based on the fact that it is only through excellence in projection that the splendid work of the producer can be appreciated by the public, and it is only through the education of the operator and manager that excellence in projection can be attained.

This department and its editor is, however, absolutely opposed to fake instruction—cramming for examination. We believe there are more than enough operators right now, and would welcome a law, such as Massachusetts has, which compels the applicant for a license to have *passed an apprenticeship in a theater operating room.* These schools for the most part do not give any genuine instruction in practical projection. It is true that some of them, in fact, most of them use my Handbook in preparing their "students" for examination. This is to be regretted, still there is no way of preventing it. If the union would expend the same energy expended in fighting the schools, and the promulgation of knowledge, in securing the passage of laws compelling one or two years' apprenticeship, with the privilege of applying for a second class license at the end of six months or a year, and a first class license at the completion of the apprenticeship term, it would, in my judgment, accomplish far more and greater good.

Organized labor is very strong in Chicago. The Chicago union, if it would expend its energy in the right direction and work consistently to that end, could, I believe, secure the passage of a law compelling a suitable apprenticeship, modeled perhaps after the Massachusetts section of the law dealing with that subject.

The Chicago union has been organized something like seven years, but unfortunately, due largely to poor leadership, has expended about four-fifths of its energy along the lines of greatest resistance. The editor of this department has many friends in the Chicago local; also there are many who are not friends, but he would ask friends and enemies alike to sit down for a moment and think over the record of the past seven years—or is it eight since the organization of the local?

Are you proud of the record? Completely reorganized twice, and even the number of the union changed once. *Have you ever secured one single thing except by "main strength and awkwardness"?* Has that hugely valuable asset "diplomacy" entered into your negotiations with the managers one single time at any stage of the game? Have you not, time after time, antagonized the Chicago managers without any reason on earth except just sheer, pure, unadulterated knock-'em-down-and-drag-'em-outedness?

Jack Miller, who was your business agent for a long time, and I presume is yet (at least I do not remember having heard of his removal), was honest. He *meant* all right, but *Jack Miller only knew one thing, and could only see one thing and that was force.* He ought to have made a good prize fighter, but no local under his leadership would ever in this world secure anything except through main strength, and its boon companion, awkwardness. Any fool can be honest, but it requires an able man to be a really successful leader of labor, or of anything else. He must, first of all, be a diplomat—to some extent at least.

Very likely the Chicago local does not want, and won't value my advice, but nevertheless here it is: "Get busy and secure the enactment of a really effective apprenticeship law, and then you won't need to worry about the schools or the spread of knowledge."

Operator Handles 2,200 Volts.

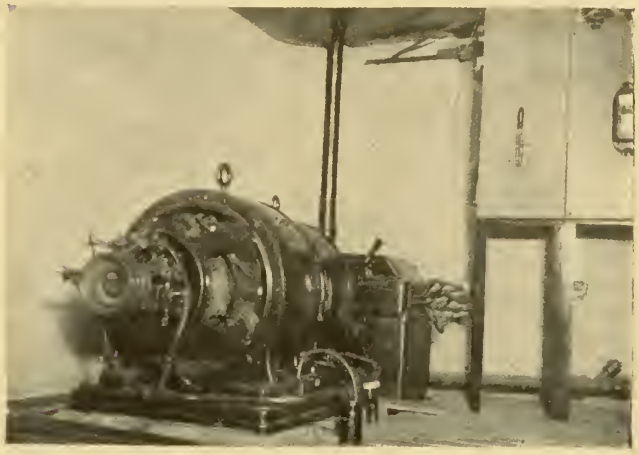
A. J. Mason, Imperial Theater, St. Johns, N. B., contributes the following description of his plant. I wonder what some of our operators who assume a know-it-all air, and don't feel at all called upon to study, would do with this kind of a proposition—probably get killed, if they dared tackle it at all.

In looking over that single and polyphase article by C. A. Dann, Toronto, I think he has got the wrong idea of the real action of polyphase current. In considering a three-phase current we must, in order to get the right idea, look at it just as though it were produced by three generators. Now a three-phase motor, taking current from a three-phase circuit, would take, for instance, 3 amperes per phase, total 9 amperes, although it could not be figured that way, because in fusing for 3 amperes per phase you would not install over a 5-ampere fuse in each leg to give the proper protection; the cycle would be the same of course. Now in considering three-phase systems: Where the same number of amperes from each phase is being used, the system is "balanced," but where a system is unbalanced the current would vary in amperes per phase, according to the load. For example: Systems supplying current to several separate, distinct, and unrelated circuits as, for instance, a group of lamps, transformers, or single-phase motors. Now consider a single-phase motor taking current from a three-phase circuit, the motor being of the same power as the three-ampere-per-phase, three phase motor. The single-phase motor would not require the combined number of amperes (nine) to operate it, but 1.73 times the combined (nine amperes) (1.73 being the square root of three). In figures it would then take $1.73 \times 3 = 5.2$ amperes to operate the single-phase motor.

Of course, while I would prefer a three-phase to a single-phase motor, not because the single-phase motor has any more wearing parts, or because the single-phase motor has to have a commutator and clutch to bring it to speed (because the wear and tear on the single-phase motor would, in my estimation, not be any more than on the three-phase motor), but in case you should have one phase go bad, it would be possible to run the motor on single-phase for at least a few hours, providing your fuses were heavy enough to carry the current the single-phase motor would pull; also that the motor was already up to speed. If not, and the machine is a very large one, you could not very well start it. But if the machine was small (three or four K. W.) you could bring it up to speed by cutting in a small resistance in multiple, thus causing sufficient

lag in current to give it a second impulse, and there is a chance to get by with a three-phase on single-phase current for a makeshift.

Another thing to be taken into consideration: Suppose you wanted to use a three-phase motor on single-phase, cutting in resistance to bring it up to speed: the current taken by the motor from the single-phase circuit would be in excess of the combined amperes the motor would take from a three-phase circuit, the reason being that the field would not have the copper windings to produce the necessary flux to pull the motor without taking extra amperes from the line, and under this condition, if the motor is doing more work than it should do, being itself overloaded, it would not take many days to hurn out the winding. The cost of a three-phase motor would be less than the cost of a single-phase motor, although the single-phase motor would give just as good satisfaction as the three-phase



article. I might say in reading a three-phase circuit, it is only necessary to take a reading from one phase, providing the system is balanced.

Several nights ago, while the show was in progress, out went the house lights. My plant consists of a direct connected set, the motor being a 50-H. P., 2,200-volt, three-wire, three-phase, induction, pulling a 35 K. W., three-wire D. C. interpole compound-wound generator, supplying current for the whole house. First the lights went dim, hut came up immediately for a second or two, and then away she went altogether, and also away went Yours Truly down to the basement. The boys say I hit the steps about twice going down. Well, maybe, but there was ample reason to move quickly. We have a separate line coming in to the switchboard, so that all I had to do was to throw over from the generator to the power company's mains (three-wire, 110-220-volt single-phase circuit), and we finished the show with A. C. "and some difference in the picture." After the performance was over I went looking for trouhle, but first let me tell you the reason for my haste to get to the generator room. As you doubtless know, a machine like ours could not be started with the full voltage without injuring it or the insulation, which would be a serious matter with such a high voltage, therefore, starters, sometimes called auto-transformers, or compensators, are always used. These starters cut the voltage down to any desired percentage, merely hy changing the taps on the coils. Mine gives 65 per cent. for starting. As a rule they are equipped with a no voltage release to protect the motor in case the current goes off, and comes on again when the motor is stopped. I had to take mine off because the power company have two sets of bus-bars, and throw over several times a day. Then, too, as it is now, if the power company cut off the supply for a short time the motor will slow down very quickly with a load on, the result is, I try to get down as soon as possihle, so as to cut off the starter from full volt control. And now for the trouble: The motor feeds are protected by a 15-ampere fuse for each leg, the motor taking 12 amperes per phase. I took out two of the fuse plugs and found the neutral and one outside gone, the other fuse being good. After placing fuses I tried to start the motor, but while the current would sing, it would not move the armature. I made sure the fuses were all O. K. and came to the conclusion the motor was only getting one phase. I tested out the motor and found it O. K., and then looked for a broken connection in the transformer, but everything was O. K. I was satisfied it was not in my outfit. The next morning I telephoned the power company to send a man to look at their fuses on the pole. He found that the lug connecting the copper cap of one of the fuses had worked loose and burned off (you can guess how long a loose terminal would last on 2,200 volts). When that fuse blew my lights dimmed a little, and then almost immediately came bright, and then went out, which proves that, for that instant, until the fuses in the generator room blew, the motor started to work on the single-phase, but the fuses, being only 15 amperes capacity, did not last very long.

Enclosed you will find two photos, one of the generator set and the other of the switchboard, with the double-throw switches, which, as you will see, are on the generator side of the board, except the second one down, which is always left on the A. C. side, and which supplies the exits, so that if the generater goes to the had the exits remain lighted. There is another double-throw switch in the box office, so that in case one side of the A. C. goes, the exits can be switched over on the generator. The two choke coils at the back of the hoard are the equalizers I spoke of in my article June 20, 1914, which are connected to the collector rings on the generator. They

also constitute the neutral for the house distribution. The two circuit breakers are connected to the commutator brushes. You will notice that with a three-wire system of this kind there are two ammeters, one for each outside leg, and the voltmeter on the top. Below are the ground lamps and field rheostat, with the regulating knob on the front below the ground lamps. In the other photo you will notice the four largest pole pieces with the shunt windings next the frame, and the series winding next the armature. There are also four interpoles between the main poles. These poles are in series with the two outsides (as per my diagram, June, 1914), thus keeping the flux in commutating position, irrespective of the load or speed, without moving the commutator brushes, these being fixed in the commutating point at the factory, and clamped in that position. You also see the A. C. rings, which are connected to the choke coils back of the switchboard; also you see the starter, which is on the full voltage point, as the machine was running when I took these snaps; also note the 2,200-volt switch on the high tension board, which makes and breaks in oil; also the three-phase wattmeter, and two of the 15-ampere, 2,200-volt fuse plugs on the top above the meter. If you look closely at the ammeters you will notice the one nearest to you indicating almost double the amperes registered by the other one; one of the machine arcs is on the one nearest you. Had I thought, I would have taken them more clearly, however, I have had the system overbalanced one hundred per cent. and no sparking at all. I took one photo of the operating room, but it turned out poor. However, I think these pictures will make my diagram and explanation in June 20, 1914, issue more clear.

The letter is very long, but I have given it in full because it sets forth some things which will be of interest to operators who are in charge of three-phase motors; also details of an operating room plant receiving 2,200 volts, which, I think, will prove interesting. Seems to me that it would be entirely practical and safer to run some sort of wire control, so that in case of current failure you could cut off the motor without racing clear down stairs. With 2,200 volts you might be too late to prevent damage, no matter how fast you moved, should the current come on again. Certainly a three-phase motor will run on one phase for a time, but will it pull its normal load? Frankly, I don't know, but I doubt it—that is, if it is working at anything like its capacity.

I Don't Know.

W. A. Carpenter, Abilene, Texas, says:

Pardon my nerve for butting in. This is my first offense in about two years. Will you kindly answer the following in your department? (a) What is longitudinal spherical aberration in a lens? (b) Give definition of (1) principal axis; (2) secondary axis, and their relation to each other? If I understand correctly all different color waves have different focal lengths, which is overcome by combining flint and crown glass. What methods are employed to accomplish this? In closing, I wish to thank you for your wonderful assistance through the department.

Brother Carpenter, it does not require any "nerve" whatever to ask questions of this department, but I seriously object to you calling it "my" department. It is not. It is "our" department. Please don't forget that. I am simply its editor, put here to conduct the department, read the mail and decide which letters are best worthy of receiving space, or, in other words, which letters it will serve the best purpose, everything considered, to publish, and to answer your questions as best I may.

(a) I don't know. A lens may have such a thing as longitudinal aberration, but if so I think it has no direct bearing on projection. Axial spherical aberration is that quality of a lens which tends to focus rays near the outer diameter of a lens closer to the lens than rays passing through nearer its center. (b) First: The principal axis of a lens is a line passing directly through the center of the lens perpendicular to its surface at that point, meaning by this that it would be at right angles to a line drawn on the plane of the surface at that point; second: the secondary axis is a little more difficult to explain without a drawing, and I have not time to make a drawing now. Every light ray which passes through the optic center of a lens (the optic center of a lens is a point at its principal axis, and at a distance from its two surfaces depending upon the focal length of the lens, and the refractive index of the glass) forms an axis. That light ray which passes through the optic center of the lens perpendicular (at right angles) thereto is the "principal axis," and all rays passing through the optic center from some other point forms a "secondary axis." For instance: suppose you hold a silver half dollar up in front of the lens so that the center of the coin would be on the principal axis of the lens, then the ray refracted from the center of the half dollar would pass through the optic center of the lens perpendicular to, or at right angles to it, and therefore would be the "principal axis." Now if you moved the coin up, down or to either side, say one-half inch, then you would still get an image on the other side of the lens, but the image would be away from, and on the opposite of the principal axis the same distance that the half dollar is away from it, and the light ray from the center of the half dollar passing through the optic center of the lens would be a "secondary axis." I think that is about as clear an explanation as I can give you. If you will write again in a couple of months when the book is finished, I will be glad to make drawings illustrating the matter, but just now it is out of the question. Yes, different colors have different length of waves, and this fact creates what is known as "chromatic aberration," or the splitting up of the light into its component colors. Chromatic aberration is corrected by the use of two different kinds of glass, known as "crown" and "flint" glass, each having a different index of refraction. These lenses are given certain, carefully calculated curves, both negative and positive. I do not remember at the moment whether the negative and positive end of it has to do entirely with the correction of spherical aberration, or whether it also has an effect on chromatic.

As to thanking me for the assistance the department has been to you, why, my brother, that is exactly what I am here for, and, incidentally, that is what the Chalmers Publishing Company is paying me for. But aside from the fact that it is a very real pleasure to know that through my humble efforts others receive aid. Come again when the spirit moves.

Easy to Answer.

Pocatello, Idaho, sends in several film faults cut from "The Secret Orchard," a Lasky production, and asks whether or not the fault lies in the printing machine. Also he says:

Why is that, when an operator has a good light and a beautiful, clear picture the dear public will say: "What a dandy picture!" and when he has a bad reel they say: "What a rotten operator!"

Answering your last question first, Pocatello (incidentally I might say that my father ran the Oregon short line track laying engine into Pocatello and through in 1883, and I myself fired an engine out of there when there was nothing in Pocatello but a box car depot, a water tank and a coal shed, with a round-house in process of building), when the operator has a beautiful picture the audience figures that it is getting what it paid the money to get, and does not feel called upon to wax particularly enthusiastic. It is pleased. But, after all, I think, you will agree that the audience has a perfect right to *expect* a good picture; in other words, to expect to receive that which it pays for. On the other hand when it pays to see a good picture, and for any reason does not see it, the fault is very likely to be laid to the operator. The audience does not know and cannot be expected to know that it is not always the operator's fault. It simply knows that the picture it has paid to see put on the screen *right,* is not being put on right, and the operator is the convenient goat. It is a good deal like you and I when we get angry with the street car conductor over a transfer, or because the car is delayed, the only difference being that the audience don't know it is not the operator's fault, and we probably do know it is not the conductor's fault. But the conductor is, nevertheless, the only man representing the company whom we can readily get at, therefore we ease our feelings by explaining to him, with much wealth of detail, and more or less lurid language, our opinion of railroads in general, and of his company in particular.

As to the film fault, yes, the trouble seems to have been in the printing machine. I have sent the film to the general manager of the Paramount Pictures Corporation with suggestion that the guilty party be looked up and properly dealt with.

Continuous Show With One Machine.

Clarence J. Koetting, Ste. Genevieve, Missouri, asks:

Is there any way of running a continuous show with one projector, or is there some mechanism on the market by means of which a no-stop show can be run on one machine? Am using a 2,000 foot reel on a Powers' SixA machine, but find a continuous show would help out a great deal.

There is not. The American Standard Motion Picture Machine Company puts out a magazine with their machine, or at least did put one out, which carries 3,000 feet of film. This, however, would only make a three-reel continuous show. I have never, myself, believed in the use of such large reels. The only thing you can do is to either put in a second projector, or go back to the old threadbare stunt of using a song, illustrated or otherwise, at change time. If you did the latter it would not take long to eat up the price of the second projector in singer's salary, therefore the second machine plan is the best.

First Annual Banquet and Ball.

Manuel Nosti, Tampa, Florida, says:

Not long ago, if you will remember, I wrote you saying that the Kinodrome theater of this city was employing non-union men. However, they have given up the ghost and sold out to the Montgomery Amusement Company. The Kinodrome is now employing two union men, which is another victory for 321. We are at present preparing for our first annual banquet and ball, and believe me, Old Top, we will not forget the "Father of perfect Projection," and the first invitation will go to you.

The spirit in which you write is appreciated Brother Nosti, but I am afraid there are too many miles of sandy road between here and Tampa for me to accept. Of course, a mere matter of a mere thousand miles or so would not matter so much to Mr. Go D—but the sand—the sand, my boy! Hope, however, you have a rip-roaring time, and that the ball is a success from any and every point of view.

Hard Proposition.

W. D. Coburn, Tillamook, Oregon, orders the two question booklets and says:

Have your Handbook and would not be without it. Could you advise me as to good books on lenses?

No, Brother Coburn, I could not. There are plenty of "good books on lenses," but the trouble is that in ninety-nine cases out of one hundred those books are written in such technical language that they would be of very little value to you. I believe the light ray articles now appearing in the department will come nearer to supplying you with what you want than anything else.

Another Reason Why the Operator's Work Is Important.

During the past five years the editor of this department has, upon many occasions, called attention of managers, producers, and others to the importance of the work of the operator. There is now rapidly looming into prominence still another reason why the work of the operator is of extreme importance.

There have, in the past, been literally hundreds of "Broadway successes" which have played to capacity audiences in tears, and "Seven Days" had them in screams of laughter twice every day. Now out in one of the smaller cities, in a beautiful opera house with a complete, well appointed good sized stage, the writer witnessed a performance of "Madame X." In New York it was so gripping that to sit through the performance was an experience long to be remembered. Strong men sat with tears streaming down their cheeks, which had been strangers to that sort of thing for lo these many years. Out in the small city, although the play was itself precisely the same, and the appointments of the stage and the beauty of the opera house superior to that of the Broadway theater in which it was shown in New York, the play was just "good." There was nothing extraordinary about it. It moved few, if any, to tears, and I heard one man remark in a tone of contempt, as we passed out: "Huh! So that is what New York's been raving over!" Why was this, do you ask? The answer is easy. In New York the production was put on by actors who were real artists, but the road company which played it out in the small city was composed of actors to whom one could, by no stretch of the imagination, apply the term artist. They were just "actors," and there is a gulf as deep as the Grand Canyon and as wide as the Pacific ocean between the "actor" and the "artist actor."

And now here is where the operator comes in. The original performance from which the negative of the silent drama may be made may be by some of the best talent in the world, and *when it is sent out on the road the talent which produces it there is precisely the same as that which Broadway "raved over."* There is no change in any single item of the play. Centerville, Iowa, sees the same "Caberia" which was shown for months at 42d Street and Broadway, and *provided the operator be high class and able to bring out the action of the film the same as it was brought out in New York City,* Centerville will see "Caberia" precisely as it was shown here. But, on the other hand, if the operator in Centerville be either incompetent or of mediocre ability, then the "Caberia" shown in Centerville may be a very different "Caberia" from that shown in New York, notwithstanding the fact that the play itself is precisely the same.

The answer may be made that, even supposing the operator at Centerville be equally as proficient as the operator in New York City, still he may not have the equipment, or may not be allowed to use sufficient current, or may be compelled to overspeed. Quite true. But those very circumstances would make the proficient man even more valuable, because he would be able to utilize to the very best advantage such current as he was allowed to use, and make the most possible out of inferior equipment. The incompetent operator would probably put "Caberia" on as a shadowy, jumping travesty on projection. The competent operator, even though hampered by lack of sufficient current, would have a clear screen, though possibly a comparatively dim one, and would have his machine adjusted and his revolving shutter adjusted to the point of highest efficiency possible under the conditions.

Now that big plays and heavy features are becoming more and more common, viewed from this standpoint the work of the operator becomes of increasing importance, and will be of still greater importance as the years go by. The really high class, thoroughly competent operator, who understands the technical end of his profession, and has the necessary energy to apply the knowledge in his possession, can take an old style, somewhat worn projector, and comparatively low amperage, and get quite creditable results on the screen. On the other hand, if the incompetent operator be given the best equipment in the world, and as much current as he wishes to use, he cannot put on and maintain really high class projection.

The operator has, in the past, taken very little pains to convince the big producers and the theater managers of the importance of his work. The statement that this department is directly responsible for four-fifths of the standing the moving picture operator enjoys today cannot be successfully contradicted; in fact I believe most of the really good men will freely admit that to be the fact. Can you name any other thing which has in any considerable degree operated to impress upon managers and producers the importance of the work of the operator? If you can I would like to have you do so. If the operators would back up the work this department has been trying to do in this direction he would be the gainer. Those correspondents who have, from time to time, sent in articles dealing with the higher points involved in the profession have, perhaps without intending it that way, done the very thing which is calculated to raise the operator in the opinion of the big people—the producers, exchange men, and big managers. Don't worry, gentlemen, they all read the department, and prior to the war (I do not know if it is being done now) the board which corresponds in Paris to our Board of Moving Picture Operators' Examiners had the entire projection department translated into French every week. I have myself been astonished to find, in talking to some of the really big men connected with the industry, that they read the department at least with a considerable degree of regularity.

I want to see the time come when the moving picture operator will be accorded that respect and standing which is his due, and to that end I again ask the co-operation of all operators.

To show you that the operator is *beginning* to receive real consideration, I will tell you something that happened today. There is now being formed a Board of Trade which is being actively pushed and supported by some of the largest film producers in the country. A preliminary meeting had been held and the organization formed. Today, September 16th, there was to be a meeting to elect a board of ten directors, two from the producers, two from exchanges and six others representing various interests, among them "miscellaneous." The editor of this department was asked to join the organization as representing the projection interest, this being absolutely the *first* time that interest has received any consideration of this kind from the big interests. He accepted, and at the meeting today was nominated as member of the board of directors, the person making the nomination making it very plain that it was intended that he should represent the *moving picture operator* on the board.

Now I did not want the office, because it would take up time which I could not very well spare, but I did not decline for the simple reason that I wanted to see how many in that august assembly would *vote for the operator.* There were eight nominees, and, much to my surprise, the operator end of things came within three votes of election, all of which, I believe, shows that the projection end of things is really begining to receive very serious consideration by the big interests.

Alternating Current.

E. H. Hill, Aledo, Illinois, is puzzled with the following:

> Our lighting system was recently changed from D. C. to A. C., and I am having trouble with my light. Before the change I had a good picture, but now cannot get a clear spot at the aperture; also there is a loud humming noise at the arc, and I break condensers as fast as I can put them in. Use a 6½ inch lens next the arc, with a 7½ inch in front. Have a Fort Wayne compensarc (new) and project a 12-foot 4-inch picture at 75 feet. The picture is not as bright as it was before the change. I use 40 amperes—or that is where I have the compensarc control lever set.

To one who has always used D. C. the hum of the alternating current is very annoying. It is possible, however, that you have your compensarc set close to sheet metal of some kind. If you have, that will aggravate the trouble. If your operating room is iron lined the compensarc should not set closer than 18 inches to the iron. If it does, vibration will be set up in the metal which will cause a loud humming sound, but in any event alternating current arc is noisy compared to D. C. For a 12-foot picture you ought to use 60 amperes. The ⅝ inch carbons are all right, and they should be set as per Fig. 101, page 211 of the Handbook, or, if you prefer it, as per Fig. 99, page 210, though I prefer the Fig. 101 set to anything else. As to condenser breakage, I would suggest that you order an Elbert or Preddy condenser holder. You should not break lenses with 40 amperes A. C. What is the distance from the crater to the lens? The A. C. spot will not look anything like the D. C. spot, but as long as you get a clear screen you are all right. Watch the light ray dope and I think when it is finished you will be able to line things up as they ought to be, so far as lenses are concerned.

Absolutely No.

Hannibal, Missouri, says:

> Not long ago the International Brotherhood of Electrical Workers, casting about for new worlds to conquer, discovered three stray operators roaming around. They promptly decided to rope them in, and succeeded with two, but the third, your Humble Servant, refused to be annexed, claiming that the I. B. E. W. has no authority over operators. They claim that a card in the I. B. E. W. will be recognized by the I. A. T. S. E., and that I can work anywhere with it, and if I don't join they will put our house on the unfair list. What I want to know is: have they the authority to demand ten dollars of my money for initiation fee, and thirteen dollars per year dues? Their meetings are always out before we operators are released from duty. Do you think it fair to us that they force us into their local, and then conduct our affairs, without our presence, to suit themselves?

Most emphatically I do not. Moreover, if the I. B. E. W. of Hannibal, Mo., says that the I. B. E. W. card will be recognized by the I. A. T. S. E., and you will be allowed to operate a moving picture within I. A. jurisdiction on the strength of their card, the I. B. E. W. of Hannibal, Mo., is not only taking liberties with the truth, but is deliberately throwing the truth out of a tenth story window, having first beat it into unrecognizable pulp with a base ball bat or some other convenient weapon. The I. A. T. S. E. does not, never has and probably never will, recognize an I. B. E. W. card as covering the work of a moving picture machine operator. To hold you up for ten dollars initiation by making false statements is a pretty raw piece of business, particularly when backed by threats of injury in case of non compliance with their demand. It savors of obtaining money by false pretense, provided, of course, the statements were made as you have set them forth.

I am referring this matter to International President Shay. I don't know what can de done to protect you, but if you can get a written statement from the I. B. E. W. that the I. A. T. S. E. will recognize your card and allow you to work in their jurisdiction as a moving picture operator, get it, and send it to me.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Prices of Raw Stock.

IN SPITE of the increasing prices of practically every substance used in the manufacture of raw stock as well as all photographic products, the prices have remained the same as before the war.

Great Britain has lately ordered the restriction of the exportation of film stock and many manufacturers who were using foreign stock will now have to revert to domestic manufactured film. Since this closes the available film supply of the entire world down to the only firm manufacturing film on a commercial scale in this country, it makes the recent decision of the U. S. Court look like a joke as far as motion picture film is concerned.

Prices of all chemicals used in the manufacture of celluloid have gone soaring on account of the demand for the same chemicals in the production of high explosives for the Allied Armies, and photo-gelatine used in emulsion making was, at the last quotation, nearly twenty times what it was before the war. Other chemicals used in the preparation of emulsion have advanced simultaneously and many of them are almost impossible to be had at even the high prices demanded.

Film laboratories are seriously handicapped to obtain sufficient reliable chemicals at any price.

We have in the past depended altogether upon Germany for a large number of our most important chemicals and while it is to be hoped that we have learned our lesson and will ultimately produce all these products in American factories, present indications are that we will have to pay still higher prices and, in many cases, resort to other expedients before a normal supply can be re-established.

Camera Questions.

An anonymous inquirer from Waco, Texas, asks a number of questions and signs himself "Motion Picture World Reader." It is not usual to answer anonymous questions, but as this is the first one received by the department it is overlooked as it is evident that the questioner merely shrunk from publicity. Don't refrain from writing letters if you are modest, boys, we will not print your name if you wish to emulate the violet.

These are the questions:

(1) How far does the cameraman stand from the players?

(2) When taking pictures of train, horses, or anything that is moving very fast, is the cameraman in front of the object on some kind of a runabout, or does the cameraman stand on the ground?

(3) Are the Zeiss Tessar lens used on most cameras for close scenes?

(4) What kind of a lens can be used for a far away scene?

(5) Does a cloudy day affect the camera in any way for a light picture?

(1) The distance between the camera and players depends on the size of the figure required on the screen and the focal length of the lens used in taking the picture. The focal length commonly used is about two inches, which makes the field of the picture just half as wide as the distance to the camera. Two persons standing close together talking at eight feet from the camera would show a small margin of background on either side and be included from the top of their heads to about their waist line. A six-foot figure included from head to foot would be about sixteen feet from the camera and would have an eight-foot foreground on which to work. The following simple ratios give the basis for calculating the distance from any desired figure:

Width of object; distance from camera; width of frame (one inch); focal length of lens.

Height of object; distance from camera; height of frame (¾ inch); focal length of lens.

(2) When the landscape rushes past the principal objects on the screen which are in motion, but which maintain practically the same relative position on the screen, the camera is on a moving truck, train, auto, or other traveling device. When the landscape is stationary and moving objects pass by the field of view, the camera is stationary. When the landscape slides past without any of the objects in it appearing to approach or depart from the camera, it is being "panoramed," that is, slowly turned about on the tripod head thus bringing other objects into range of the lens.

(3) Any photographic lens may be used for taking close-ups or for distant views. Close-ups are generally taken by moving the camera up close to the object, although some cameras are fitted with quickly interchangeable sets of lenses and a close-up may be taken without moving the camera by substituting a longer focus lens. Zeiss Tessar type lenses are used more commonly for cinematograph objectives than any other although there are several other good types on the market such as Voightlaender, Dallmeyer, Goerz, etc.

(4) Any lens may be used for a far away scene. The shorter the focal length of the lens the farther away it will appear, and the longer the focal lengtb the nearer it will appear, and if the distant object cannot be approached to get a large view a telephoto lens is used to bring it closer. Telephoto lenses are very useful to war photographers and African lion hunt cinematographers.

(5) Often a slightly cloudy day is much to be preferred to brilliant sunshine as the light is better diffused and much softer, but when the clouds are thick and dark, the pictures taken lack depth and detail.

Motion Picture School.

E. R. G., West Lake, La., wants to know about going to college to learn camera operating:

> I am thinking about taking up Motion Picture Photography at a College of Photography in Illinois. I have about six years' experience taking ordinary pictures of scenes, etc., also have taken some real good motion pictures of out-door scenes, but lack a good deal from being a cameraman.
>
> My idea is to take a complete course in photography as I am aware of the fact that the Motion Picture field is overrun, and I understand that they get their cameramen from film factories, etc.
>
> I have about $1,000 in cash and an income of $100 a month for two years which I figure on running me until I can get a job worth having.
>
> Let me know what you think of my idea. Don't be a bit backward in stating your idea as I don't know and you do, so I am always willing to receive information from someone who knows.

From what you quote in your letter in regard to your previous experience, I am not inclined to believe that it is at all necessary for you to spend anything like two years in an academic or purely technical study of the work in any college. What I mean by this is that it seems to me that it will be of much greater benefit to spend a good part of this time in actual experience as an assistant cameraman in some one of the studios of a moving picture manufacturer. Anyone who has had six years' experience in photography and dark-room work should have already acquired a pretty fair knowledge of the capabilities of a camera, etc.

The money that you would spend at college would take you well along toward getting a practical position as cameraman in some studio.

Go to Los Angeles, New York, or Chicago and get a job in one of the studios there and work your way up. I refer you to tbe article "Getting a Job as Cameraman," published by this department under date of October 23, which reads in part:

"The limited nature of the calling practically makes it impossible for any school or college to provide any course in cinematography which would give an adequate training. There are a few, a very few schools, only two, in fact, known to this department who advertise to teach motion picture camera operating and they are commercial propositions pure and simple. They teach you just what they advertise—to operate a motion picture camera, but they do not teach anyone to become a cameraman. That can only be learned by actual experience in the studio and in the field."

Exposure With Different Lenses.

E. E. H., Los Angeles, Cal., asks:

> Will you kindly tell me through your department if same stops are used for exposure on the 3-inch lenses as would be used on 2-inch lenses under same light conditions (Zeiss type lenses)? What stops are used on telephoto lens as compared with Zeiss F 3.5 light conditions the same?
>
> What stops would be used on Heliar F. 4.5 lenses as compared with Zeiss F 3.5 lenses under same light conditions?

All lenses with whatever focal length that are marked with the F system are calculated to give the same relative exposure when stoppd at the same F number.

DIAPHRAGM NUMBERS.

Equivalent F/ – and Uniform System Numbers.

Rel. Exposure Required.....	1	2	4	8	16	32	64	128
F Nos.....	4	5–6	8	11–3	16	22–6	32	45–2
U. S. Nos.....	1	2	4	8	16	32	64	128

NOTE.—Most lenses are now marked with the f/ numbers, although the U. S. numbers are used on Kodak lenses. Also the actual diameter of the diaphragm aperture in millimeters is marked on Zeiss lenses, such as the "Convertible."

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Comments on the Films

General Film Company.

THE SHERIFF'S TRAP (Biograph), Oct. 30.—The action of this one-reel drama is vigorous and springs from natural motives. The scenes are western and the local color is excellent. Isabel Rea, Jack Mulhall and Hector V. Sarno meet the requirements of their several roles with ease. George Morgan directed the picture.

NIAGARA FALLS (Edison), Oct. 30.—The eight hundred feet of this reel devoted to views at Niagara is an unbroken panorama of beauty and grandeur. Horseshoe Falls, the American Falls, Goat Island and the Whirlpool Rapids are shown in their winter dress of snow and ice. A two-hundred foot comic educational, Yardville Folks, is on the same reel.

RESCUE OF THE BRAKEMAN'S CHILDREN (Episode No. 51 of the "Hazards of Helen" Railroad Series) (Kalem), Oct. 30.—A new element is brought into this number of the Helen Series by the introduction of two children. The pair of youngsters do perilous stunts as well as Helen Gibson, and the picture is full of action and interest. The scenario is by a new author, W. H. Baugh.

HIS BODY GUARD (Lubin), Oct. 30.—Billie Reeves is the gentleman designated in the title, but, after he meets his employer's wife, it is safe to assume that he will not vote in favor of Woman's Suffrage. The reel is an excellent example of an Epes W. Sargent "comic," and the star has the able assistance of Mae Hotely and Wallie Helstou.

WHEN CALIFORNIA WAS WILD (Selig Jungle-Zoo drama), Oct. 30.—A pitfall and a large bear figure in the climax of this one-reel drama. The danger and excitement of pioncer life is entertainingly set forth in the picture, with the aid of a good cast and the animal actors.

THE SACRED BRACELET (Lubin), Nov. 1.—The bracelet in question is stolen by a Filipino from the arm of an image of the Virgin Mary. Wilbert Melville, the author of this one-reel drama, has woven an interesting story around the theft of the bracelet. The local color is well preserved. L. C. Shumway, Melvin Mayo and Ada Gleason carry the weight of the acting with ease.

HEARST-SEILG NEWS PICTORIAL, NO. 87, 1915 (Selig), Nov. 1.—The number opens with a view of the U. S. S. Nevada leaving Quincy, Mass., and is followed with the battleship passing under Brooklyn Bridge. Other items: Knights Templar Conclave, Chicago; Liberty Bell on Education Day, Panama-Pacific Exposition; fall styles in golf coats; sham battle, Boston, pajama rally, University of California; game farm, Haywood, Cal.; Robert Fay and Walter Schultz arrested, New Jersey; Volunteer Training Corps, London; on the Austrian-Serbian front.

BETWEEN TWO FIRES (Vitagraph), Nov. 1.—The fires in this one-reel comedy are started by the God of Love in the hearts of two maiden ladies, by a bachelor named Finley Jones, Flora Finch, Kate Price and William Shea impersonate the three characters and the reel is a merry one. W. A. Tremayne wrote the scenario.

DIANA OF THE FARM (Kalem), Nov. 2.—Ethel Teare has the title role in this burlesque comedy, which is a take-off on the popular drama of a past generation. The reel is filled with good-natured fun. Bud Duncan has a hand in nearly everything that's going on.

UP AGAINST IT (Lubin), Nov. 2.—The fortunes of a small time vaudeville team are amusingly set forth in this one-reel comedy. One of the men passes himself off as a lady manicurist when the team open a barber shop. The situations are broadly farcical. D. L. Don and George Egan are the leading fun-makers.

ATHLETIC AMBITIONS (Selig), Nov. 2.—Tom Mix gives a fine exhibition of his prowess as a sprinter in this one-reel comedy. As usual, a woman is the incentive for Tom's burst of speed. The reel is full of breezy western humor.

THE PARSON'S BUTTON-MATCHER (Edison), Nov. 3.—Raymond McKee is again seen as Algernon the tramp, in this one-reel comedy by Will Louis. The plot is original, and abounds in wholesome humor. Julian Reed, Bob Walker, Charles McGee and John Sturgeon contribute clearly defined character types.

THE FABLE OF "THE ESCAPE OF ARTHUR AND THE SALVATION OF HERBERT" (Essanay), Nov. 3.—The plot of this George Ade fable is strictly a family affair. Arthur's wife is the head of the family and Herbert is his infant son. Arthur's wife tries to bring up the boy according to her system. The result is told in the moral: "As the Father is Bent the Child is Inclined." Up to the Ade mark. Charles J. Shine and Camille D'Arcy play their roles in the proper spirit.

A FAMILY PICNIC (Vitagraph), Nov. 3.—The humor of this one-reel comedy is of the homely, every-day sort that human existence supplies so plentifully. Jones and his family start off on a picnic, and the pup belonging to young Jimmie Jones proves the life, if not the joy, of the party. An amusing comedy, written by Frederic Chapin, well acted by Donald MacBride, Kate Price and Paul Kelly.

THE FALSE HAIR (MinA), Nov. 4.——The biggest comedy feature in this one-reel photoplay is the amount of unction put in it by Russ Powell. The plot isn't particularly funny itself, but Mr. Powell's make-up as a lost child and his acting are sure to provoke laughter. Constance Johnsou is an effective assistant.

HEARST-SELIG NEWS PICTORIAL, NO. 88, 1915 (Selig), Nov. 4.—Thomas A. Edison and Luther Burbank at Santa Rosa, Cal., is the first news item. Other happenings: British Recruiting Brigade, London, brick laying contest, San Francisco; Fall styles; football match between Michigan and Oregon; milking contest, Panama-Pacific Exposition; lion cubs, Central Park, New York; school fire, Peabody, Mass.; Italian-Austrian front.

THE EBONY CASKET (Vitagraph), Nov. 4.—Elsie Robertson, the author of this one-reel comedy, has succeeded in devising a lot of fresh material for the picture. An Angora cat is an important link in the plot. The story is entertaining. William Duncan, Myrtle Gonzalez, Annie Schaeffer, Alfred Vosburgh and George Kunkel have the important allotments.

THE URCHIN (Lubin), Nov. 5.—An appealing little one-reel drama, this picture owes much of its success to the remarkable acting of Master Brooks McCloskey. This little fellow is surprisingly good as the waif whose one possession is his violin. The story has a firm human touch. Other meritorious members of the cast are Francis Joyner, Edith Ritchie, Eleanor Dun nand Richard Wangemann.

BEAUTIFUL THOUGHTS (Vitagraph), Nov. 5.—Mrs. Sidney Drew is the thinker of the beautiful thoughts in this one-reel comedy, but Mr. Sidney Drew's thoughts run in a different channel and the result, for an audience, is a succession of broad grins. Eva and Stanley Dark wrote the scenario. Florence Natol is also a member of the cast.

THE PASSING STORM (Biograph), Nov. 4.—The oft-told tale of the discontented wife who runs away from home to go upon the stage is repeated in this one-reel drama. The local color is particularly good, and the acting of Claire McDowell, Alan Hale, Vola Smith and little Zoe Bech is of excellent quality. The business of having the wife steal out of bed should not have been repeated. The first time it is impressive, the second time quite the reverse.

BRONCHO BILLY'S MEXICAN WIFE (Essanay), Nov. 5.—The action of this drama runs for one reel, but during that time swift vengeance overtakes Broncho Billy's faithless wife and her Mexican lover. The story is similar to one of those brief tragedies played in this country by Italian actors a few years ago. G. M. Anderson and his supporting company make the performance realistic.

THE ROGUE SYNDICATE ("The Adventures of Marguerite") (Kalem). Nov. 5.—Getting herself into trouble while getting other people out of it is the principal business of Marguerite in this one-reel drama. Although an heiress, she cannot be said to belong to the idle rich, and her activities in behalf of the oppressed must be a sure cure for ennui. Miss Courtot is an attractive little heroine, and Richard Purdon is convincing as the family lawyer.

WAIFS OF THE SEA (Edison), Nov. 6.—The atmosphere of this one-reel drama is impregnated with the salt of the sea. The story reveals a stirring bit of romance, feelingly acted by Richard Tucker, Grace Williams, James Harris, John Sturgeon, William Wadsworth, Charles Sutton and Florence Stover. Frank McGlynn directed the reel.

DANGER AHEAD (Episode No. 52 of the "Hazards of Helen" Railroad Series) (Kalem), Nov. 6.—Life on the rail continues to be one "leap for life" after the other for Helen. In this one-reel installment of her strenuous career, Helen foils two desperate crooks, leaps from an automobile to a moving train, and keeps her old record up to the mark.

THE CELLAR SPY (Lubin), Nov. 6.—Bill again takes unto himself a wife in this one-reel comedy. At least, Epes Winthrop Sargent bestows one on him. Bill becomes jealous of a bill collector, tries spying on his wife from the cellar with the aid of a periscope, has his worst fears more than realized, and learns later that he has been made a victim of a practical joke. Mr. Sargent's material is up to date, and Billy Reeves, Mae Hotely and the rest of the cast give a spirited performance of the same

THE LOST MESSENGER (Selig), Nov. 6.—The animals of the Selig Jungle-Zoo are again shown to advantage in this one-reel drama. The photoplay in which they are cast is interesting in itself and tells of the adventures of a young American while collecting wild beasts for a circus.

General Film Company Specials.

THE DESTROYER (Essanay), Oct. 25.—A very compact and obsorbing three-reel photoplay, written by Edward T. Lowe, Jr., is "The Destroyer." It keeps close to the essential material, and is a vivid presentation of a strong, up-to-date theme. Lawrence Windom has directed it skilfully, and it is equally well played by Nell Craig, Edmund F. Cobb, and John A. Lorenz.

THE LIGHTHOUSE BY THE SEA (Essanay), Oct. 30.—Joseph Byron Totten wrote and directed this three-reel drama, which is a moving tale of a man's unselfish love and devotion. The story is skilfully told and is laid in picturesque surroundings. Darwin Karr is manly and

convincing as the hero, and Betty Brown gives an appealing portrayal of the heroine. Richardson Cotton is exceptionally good in a character role, and Harry English is satisfactory as the Portuguese trader.

THE SHABBIES (Vitagraph), Oct. 30.—The relation of this two-reel comedy-drama to fact may not be very close, but the spirit of it makes for enjoyment and teaches cheerfulness under adverse circumstances. The part played by Lillian Walker is that of a female Mark Tapely; it fits her like her improvised ball gown. Karin Norman, Paul Kelly, Louise Beaudet, Evert Overton and Billie Billings complete the cast, Agnes C. Johnston wrote the scenario, and Wilfrid North made the production.

THE FLASHLIGHT (Selig), Nov. 1.—Edward J. Peil is the hero of this two-reel drama of life in India, written by James Oliver Curwood. Bessie Eyton and Richard Morris are also members of the cast. The romantic qualities of the plot are in Mr. Curwood's best vein, and the heroine is rescued in the traditionally thrilling manner. The Selig herd of elephants are cleverly utilized in the picture.

BETWEEN FATHER AND SON (Biograph), Nov. 2.—This two-reel drama is a skilful blending of modern political and social life. The story holds the interest from start to finish and gives a large cast excellent opportunities to portray well-defined types. The picture was directed by Travers Vale. Jack Drumeir, Franklin Ritchie, Louise Vale, Herbert Barrington and Gretchen Hartman have the leading parts.

DESPAIR (Essanay), Nov. 2.—Portions of this three-reel photoplay resemble the style of plays in which Lotta was wont to charm her audiences, and Edna Mayo's work, during which she assumes several disguises, will stand comparison with the creator of "The Little Detective." The story is melodramatic all through, and has been well directed by the author, J. Charles Haydon. Bryant Washburn plays the hero in his usual effective manner, and Frank Hamilton and William V. Burns make strong impressions as a pair of crooks.

DORA THORNE (Biograph), Nov. 3.—A four-part adaptation of an old English novel by Bertha M. Clay. The picture is artistically produced and carries a strong appeal to the sympathies, as acted by William Russell, Lionel Barrymore, Millicent Evans, Thomas Jefferson and others. In developing the plot the author has made the relationship of the many characters perfectly clear and the dramatic situations in the story appear plausible. Altogether an offering of merit.

THE SIGN OF THE BROKEN SHACKLES (Kalem), Nov. 3.—A melodrama of rather old style situations. It can not be called an artistic picture; but is clear in its construction and is the kind of picture that is apt to satisfy a good many. Those who like the old romantic, exaggerated melodrama will like it. The photography is poor for Kalem work.

A WESTERN GOVERNOR'S HUMANITY (Lubin), Nov. 3.—A review of this picture appears on page 1317 of this issue.

WHEN WAR THREATENED (Lubin), Nov. 4.—High Government officials and the Secret Service take part in this two-reel drama, written by Julian Louis Lamothe. The theme is not new, but the author has worked it out by the aid of a number of novel incidents and all intensely dramatic. L. C. Shumway, Sidney Hayes, Robert Gray, George Routh, Melvin Mayo, Velma Whitman and Neva Gerber form a satisfactory cast.

THEIR SINFUL INFLUENCE (Selig), Nov. 4.—Society, with a capital S, is tried and convicted of many grievous faults in this three-reel drama. The author has handled his subject skilfully and introduced a number of strongly contrasting scenes. The daughter of a minister, played by Bessie Eyton, is the leading character. Miss Eyton's impersonation is human and appealing. Good work is also done by Virginia Kirtley, Richard Morris, Edward J. Biel and Edwin Wallack.

FRIEND WILSON'S DAUGHTER (Edison), Nov. 5.—The date of this three-reel drama is back in Colonial days, and Mary Imlay Taylor has written a dramatic story, with Lafayette as one of the characters. The plot has to do with the efforts of the Continentals to throw off the British, but a love romance is the leading motive of the play. Langdon West has directed the picture and shown intelligent appreciation of its requirements. Gertrude McCoy, Robert Brower, Mrs. Wallace Erskine, Lillian DeVere, Lawrence White, Harold Meltzer and Bigelow Cooper form a well-rounded cast.

FIFTY-FIFTY (Essanay), Nov. 1.—Good entertainment marks this three-reel photoplay from start to finish. Joseph Anthony Roach has hit upon a capital theme and built up his story with refreshing cleverness. The consternation of the gentleman who discovers that he has been paying "hush money" to his own wife, is only one of the joyous incidents. Lillian Drew plays the wife with a fine appreciation of its comedy possibilities, and Harry Dunkinson, Edmund F. Cobb and Vida Ramon share in the good work.

THE COQUETTE (Kalem), Nov. 1.—Rea Martin is the heroine of this four-reel drama, which contains a sensational escape from prison and other melodramatic incidents. The story is filled with action, and the heroine is forced to sacrifice her father in order to save the man she loves. Miss Martin realizes the character of Doris Cadwell in all its phases, and is pretty enough to justify her hold upon three members of the cast. Henry Hallam, James Cooley, Joseph Sullivan, Frank Wood and Horace Haine are competent.

THE SULTAN OF ZULON (Vitagraph), Nov. 2.—There is the true comic opera flavor about this two-reel comedy, written by George Bronson Howard. The fun all through is utterly irresponsible and, by the same token, vastly amusing. Hughie Mack is a huge success as the Sultan, in more ways than one. Donald MacBride and Dorothy Kelly are both excellent. Wally Van has produced the picture cleverly—in addition to teaching the entire army of the Sultan how to spraddle when they walk.

ON THE LITTLE MILL TRACE (Essanay), Nov. 6.—The two reels of this photoplay, written by Crittenden Marriott, contain an unconventional and human story which will stir the heart of every spectator. Directness of construction and strength of motive are two of its dominant qualities, and it has been sympathetically directed by Lawrence Windom. Nell Craig carries the burden of the acting. Her impersonation of the deserted wife is imbued with deep feeling and fine technic. H. E. Thompson, Thomas Comerford and John Cossar give adequate support.

ANSELO LEE (Vitagraph), Nov. 6.—Paul Kester is the author of this three-reel photoplay. He has allowed himself to indulge his love of romance to the limit. A handsome gypsy falls in love with a young society girl, and she with him. When she finds she must give him up she dies of a broken heart. The acting of Antonio Moreno and Naomi Childers is in the proper spirit, and Mrs. Nellie Anderson gives a strong character study of the old gypsy fortune-teller.

Mutual Film Corporation.

HER ADOPTED FATHER (Beauty), Nov. 9.—This is an attractive one-reel production in which a child placed in what is supposed to be good keeping by her mother who is forced to take a governess' position, runs away to escape the unhappiness of the home of a drunken woman. A bachelor on his way home from a night's carousal is adopted by the child as her father. Later the mother discovers the whereabouts of the child and takes her away. The incident, however, results in marriage of the mother and the bachelor. A good picture.

SEE AMERICA FIRST (No. 9) (Gaumont), Nov. 9.—A half-reel subject, giving entertaining glimpses of the Berkshire hills in Massachusetts. Also an excellent view of the way fine writing paper is manufactured. Very pleasing and instructive.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 9.—On same reel with above. In this Pa McGinnis visits the pictures and sees the way things are going in Mexico.

LOVE AND BITTERS (Novelty), Nov. 10.—Rather an amusing comedy in which the masculine lead determines to end his life by taking carbolic acid. The butler discovering his plan substitutes bitters for the poisonous dose. Some of the comedy of the picture is good.

THE FILM FAVORITE'S FINISH (Falstaff), Nov. 11.—This is rather an amusing comedy in which an overbearing actor, and leading man of a moving picture company is gotten rid of by a very clever ruse. The character man of the company accidentally picks up some keys that he has seen dropped on the street, by a rich woman, and he takes advantage of the opportunity to impersonate her, and invite the actor to spend some time in the villa as his guest. The police are then notified that a burglar is in the house, and the rest is easily imagined.

ALMOST A WIDOW (Beauty), Nov. 13.—A beach yarn, in which Frank Borzage, Neva Gerber and others appear. The story is light in plot and concerns a number of mixed love affairs at the seaside. The hero jumps off a dock to escape the designing widow. She mourns him as dead, but he lives and marries another. This has amusing moments.

IN BABY'S GARDEN (Thanhouser), Nov. 14.—A very attractive production with the Thanhouser Kidlet playing an important role. A brother of her mother's returning from South Africa deposits a small bag of diamonds in the safe. The kidlet steals them and plants them in her garden to grow a crown like mamma's. The governess is accused of the theft and is discharged. Afterward when the truth about the diamonds becomes known she is taken back and becomes betrothed to the child's uncle.

THE SUBSTITUTE MINISTER (American), Nov. 15.—Rather an interesting story has been used as the basis of this two-part production of which Vivian Rich is the feminine lead. A minister's son getting into trouble dons his father's ministerial garb and answers, in his father's absence, a substitute call. His father happens on his way home to visit the same place, and is appalled to find his son in the pulpit. To overcome his difficulty as best he can the young man announces to the congregation that he will tell them a life story instead of preaching a sermon.

HANNAH'S HENPECKED HUSBAND (Falstaff), Nov. 15.—This is not an especially commendable comedy. It is a farcically-told story of a husband who was maltreated to a rather large extent, and of a musician with whom the wife falls in love. Because the wife tells the musician that she cannot marry him because she is not free, he starts out to commit suicide and runs across the husband contemplating the same thing. Finally they both decide that they had better continue to live.

Mutual Film Corporation Specials.

THE DEVIL'S DARLING (Rialto), Nov. 3.—A three-reel production made at the Gaumont studios at Flushing, L. I. Flavia Arcaro, Francine Larrimore, Jno. Reinhard and others do good work in a production that is well made but gruesome. The sets, photography and general technical work of the picture are all worthy of commendation, and as a dramatic success the picture stands well, in spite of the unhealthy theme. A full review of the production appeared on page 1157 of the issue of Nov. 6.

THE TRAIL OF THE SERPENT (Mustang), Nov. 5.—A two-part production that is not quite as attractive as others of the Mustang brand that have preceded it. It suffers by way of a rather poor story. E. Forrest Taylor appears to good advantage in the masculine lead, while the remainder of the cast are also capable. The story treats of how a stranger posing as a single man wins a young girl's love and tries to swindle her out of a valuable mining property.

THE END OF THE ROAD (Mutual Masterpicture No. 46, American), Nov. 11.—Vivid scenes of a thunderstorm and of a flooded river that washes away a frame house, give this Mutual Masterpicture a high

spectacular value. The story is of good dramatic quality, it profits by picturesque settings representing the mountainous country of the South and it is forcefully acted by Harold Lockwood, May Allison, William Ehfe and others.

STANLEY IN STARVATION CAMP (Centaur), Nov. 11.—An entertaining instalment of the Stanley series, featuring a competent cast, including Roy Watson, Mona Darkfeather, Edward Roberts and others. This is located in the heart of the jungle country and the native villages are very realistic. The Bostock wild animals perform well in this number. The plot consists of the capture of Ada by the White King and Jack's efforts to recover her. At the close the Stanley rescue party appears just as the girl has been spirited away.

IN THE HANDS OF THE ENEMY (Thanhouser), Nov. 16.—A two-reel military production, in which a mother accompanies her son through the lines of the enemy to carry a message to an ally. By wrongly interpreting the code to the enemy she saves her son from being shot, and in the meantime a successful attack is made on the enemy. The picture is a fairly good one.

THE NEW ADAM AND EVE (Rialto) Nov. 17.—A three-reel subject, featuring Grace Valentine and a good supporting cast. The plot is based upon a well-known story by Nathaniel Hawthorne. It makes an unusual and attractive number, as worked out on the screen. The young lovers, separated by the young man's termagant mother, wander in a dream from Eden to the present civilization. The story is fantastic and mystical in this part; it contains some strong emotional work in the other scenes. At the close the mother dies and the lovers find happiness together. This is novel and well handled.

INSPIRATION (Mutual Masterpicture-Thanhouser), Nov. 18.—Audrey Munson plays an artist's model in an interesting five-part picture produced by Thanhouser for the Mutual Masterpicture service. The story is slight and conventional, although many of the scenes in which Miss Munson appears are much out of the ordinary. In the third reel an audience sees the entire process of perpetuating the young woman's graceful lines in a plaster cast.

North American Film Corporation

THE DIAMOND FROM THE SKY NO. 28 (American), Nov. 8.—"A Midnight Intruder" is the title of this episode, in which Powell in desperation mixes a poison lotion for himself, but is hindered from taking it through a midnight intruder in the shape of the gypsy, Luke Lovell, who after placing Powell in the position of his valet, and taking possession of his clothing, money, the diamond, etc., hilariously drinks the contents of the glass unconscious of what it contains. The story closes with an accident to Powell's airship, when it falls by the gypsy camp where Esther and Hager are, the latter dying.

Paramount Pictures Corporation.

THE MASQUERADERS (Famous Players), Oct. 28.—This subject, reviewed at length in another part of this issue, is an interesting picture featuring Hazel Dawn. It is finely produced and photographed and the latter half contains many strong situations.

Pathe Exchange, Inc.

PATHE NEWS NO. 87, 1915 (Pathe), Oct. 30.—In this issue will be found an unusual photograph of the battleship "Nevada." The photography is of an unusually clear quality, and the views of the moving ship have been chosen so as to reveal every possible detail. There are also shown some scenes in London, Eng., among them Winston Churchill conversing with the munition makers, and a body of 6,000 troops parading the streets in a recruiting campaign.

GIVING THEM FITS (Phunphilms), Nov. 1.—This one-reel comedy, produced by the Rolin Film Co., could not be referred to as being very high class. It is a farce comedy into which a remarkable amount of vulgarity has been worked. Toward the end of the reel some very amusing slapstick stuff has been presented, and it is unfortunate that the remainder of the picture is not as free from the objectionable as this portion referred to.

HUMAN MOVEMENTS ANALYZED (Globe). Nov. 6.—An unusually interesting educational subject. In the making of this picture each movement, after being photographed at ordinary speed, is again photographed by a Pathe high speed camera at the rate of one hundred pictures to the second. A full review of this subject will be found on another page of this issue. On the same reel with the following.

CHILDREN OF THE NETHERLANDS (Photocolor), Nov. 6.—On the same reel with the above remarkable subject, this series of scenes of the Netherlands, including Zealand, present some delightful groups of Holland's child population, dressed in their quaint native garb of bright colors.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD NO. 6, "A TRAP FOR TRAPP" (Pathe), Nov. 8.—"A Trap for Trapp" is the title of this number of the series. The most amusing part of this film is the manner in which Wallingford and Blackie Daw juggle with an unlimited number of bank notes of questionable value. Mr. Trapp coming sixth on the list of the clique that ruined the financial position of Mr. Warden, is left high and dry on the financial deal put through by the clever Wallingford to the advantage of the Warden girls.

ADVENTURES OF A MADCAP (Pathecolor), Nov. 3.—Jackie Saunders is featured in this production of four parts, and is particularly attractive as Jean the adopted daughter of the old flower grower, Jason. The picture has been treated to the Pathe hand color process at the Paris plant. A full review of this picture will be found on another page of this issue.

NEAL OF THE NAVY NO. 10, "THE ROLLING TERROR" (Panama Films), Nov. 4.—"The Rolling Terror" is one of the best of the series. Annette and Mrs. Hardin are again kidnapped through the efforts of the villain Hernandez, and placed aboard a train, after which a diabolical scheme to get rid of them permanently all but succeeds. This is attempted by disconnecting the brake of the flat car that has been loaned to Neal and his comrades to help them to reach their destination. The grade is so steep that the car runs without propelling other than the force of gravity. The brute man comes to the rescue, and tampers with the rails so that the car runs off and demolishes an old empty cabin on the roadside instead of the intended goal ahead.

HIS CONQUERED SELF (Balboa), Nov. 15.—A three-part production that breathes an unhealthy atmosphere. The redeeming feature of the play will be found in the fact that the one woman in it that the least is expected of at the commencement of the picture proves herself to be a strong and capable character, and by a determined effort tries to save the younger girl from what she believes will be her downfall. We are somewhat disappointed when the girl marries the man who has sought to ruin her. The story is peculiarly constructed.

Triangle Film Corporation.

THE GOLDEN CLAW (Triangle-Kay-Bee), Nov.—A powerful story of the lust for wealth that is brought into being through the extravagant and insistent demands of a wife fond of luxury. A new and intense view is given of this problem in domestic life with a finish that is as satisfactory as it is artistic.

DOUBLE TROUBLE (Fine Arts), Nov.—An adaptation from a novel on dual personality. The story itself is not wholly consistent and lets down at times, but it gives Douglas Fairbanks opportunity to present two opposing natures in one man, and he succeeds.

THE BEST OF ENEMIES (Triangle-Keystone), Nov.—Featuring Joe Weber and Lew Fields, and they make it plain that they need no featuring. They take to Keystone comedy as though they had been at it all their lives, take all that is coming to them and a little more besides. A decided hit.

SAVED BY WIRELESS (Triangle-Keystone), Nov.—An amusing burlesque on the old-fashioned melodrama with some astonishing feats in mid-air, while clinging to an aeroplane, by Chester Conklin. An ingenious and laughable travesty.

ALOHA OE (Kaybee).—A story of adventure growing out of a brilliant young lawyer's irresistable craving for drink. After winning a remarkable case, he is carried by his friends aboard a sailing ship. He is wrecked in a gale, becames the idol of a primitive tribe and finally renounces civilization through the love of a South Sea princess. Replete with stirring adventure. Reviewed in this issue by Louis Reeves Harrison.

THE LILY AND THE ROSE (Fine Arts Co.).—A story but little removed from many others of the same kind, that of the deserving and deserted wife, the husband who spends his time in the company of theatrical ladies of physical attractions, and his tragic death on discovering that the only one whom he has showered all his attentions on is false to him. Some beautiful photographic effects, but there is not enough material in the play for five reels. Reviewed in this issue by Louis Reeves Harrison.

A JANITOR'S WIFE'S TEMPTATION (Keystone).—Not an entirely successful attempt to utilize a lot of old tricks in a play that loses in leaving pure farce for travesty.

THE VILLAGE SCANDAL (Keystone).—An amusing farce centering entirely upon the personality of popular Roscoe Arbuckle, although Raymond Hitchcock "appears" only to be thrown in unfavorable contrast with the inimitable Roscoe.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 191 (Universal), Nov. 3.—Knights Templars in Chicago, investigation of bomb plot in New Jersey, train wreck near Mexican line, fashions, European war views, and other features are included in this number.

ACTORS FROM THE JUNGLE (Victor), Nov. 11.—A very entertaining reel, picturing the various trained animals at the big moving picture plants. Paul Bourgeois, superintendent, and Edward F. Koch, veterinarian, are also shown working with the animals. An excellent study of wild animals in captivity.

THE CIRCUS (Rex), Nov. 13.—A splendid juvenile number, produced by H. C. Matthews. This will bring laughter from both young and old, as it pictures a "kid circus" in full detail. One of the funniest releases in some time, and probably as good as any juvenile comedy yet shown.

LIQUID DYNAMITE (Rex), Nov. 14.—A light comedy number, by Joe King, featuring Cleo Madison and Thomas Chatterton as the lovers. The fishing scenes are very pleasing and the plot, in which a thermos bottle is mistaken for a bomb, proves quite amusing. A good, light subject.

A LOONEY LOVE AFFAIR (Nestor), Nov. 15.—A comedy number, written by Neal Burns, who also appears, with Billie Rhodes and Ray Gallegher. Some of the burlesque antics about the insane asylum are very amusing. A pleasing number.

BILL'S PLUMBER AND PLUMBER'S BILL (Imp). Nov. 16.—A variation of an old theme worked out in an amusing way. The husband is almost drowned in the bathroom before the dilatory plumber and his assistant accomplish anything. This contains funny spots.

DISGUISED BUT DISCOVERED (L-KO), Nov. 17.—Hank Mann and Peggy Pearce appear in this low comedy number. Her father marries

unexpectedly, and when he brings his bride home the daughter is acting as maid and Hank as butler. The fun is of the knockabout type and will create some laughter.

MUSCLES AND MERRIMENT (Powers), Nov. 18.—A half reel, picturing a vaudeville acrobatic turn of about the usual interest. Mlle. Potento is featured. A nature study by Prof. Ditmars, of the New York Zoo, will be shown on the same reel with this. An educational subject on the same reel with the above, entitled "The Home Life of the Spider."

WANTED, A LEADING LADY (Nestor), Nov. 19.—A comedy number with George French, Eddie Lyons, Lee Moran and Betty Compson in the cast. The plot is slight, showing the way a new leading lady was chosen for the moving picture company. This is fairly strong.

CHILLS AND CHICKEN (Joker), Nov. 20.—A low comedy number, by Gale Henry, featuring the author and Max Asher. The latter plays a flirtatious husband who breaks into a hospital to meet a nurse. His wife appears in disguise. This has some fairly amusing moments.

Universal Film Mfg. Company, Specials.

A TIMELY RESCUE (Universal Special Feature), Nov. 8.—No. 21 of "The Broken Coin" series. In this number the series draws near a close. Kitty and Frederick return, after many adventures, in an armored automobile, fighting their way through to Gretzhoffen. King Michael is still carousing with his friends at court, unaware that his country has been plunged into a fresh war. The number closes with Count Sachio and Count Frederick in a duel.

MANNA (Gold Seal), Nov. 16.—A two-reel number, featuring Olive Fuller Golden, Louella Maxam and others. The plot is simple, picturing the way in which a lame girl sits at her window and tosses biblical and other inscriptions into the street, seeking in this way to do some good in the world. By a series of interesting coincidences the inscriptions fall into the hands of people who act upon them and the girl is thus able to serve humanity as she desired. This of course must be taken with due allowances for the improbable, but makes a pretty helpful sort of story.

THE LIL' NOR'WESTER (Victor), Nov. 17.—A three-reel sea story, featuring Mary Fuller, Paul Panzer and others. The yarn is a pleasing one, with a touch of heart interest in it. It pictures the story of a fisher girl, who is suddenly left alone by the death of her grandfather at sea. The storm scene is well presented. The girl is loved by three men, but Jim wins her after a period of doubt and numerous adventures. Mary Fuller is very pleasing in this role.

BLOOD HERITAGE (Imp), Nov. 19.—A three-reel number, by W. H. Lippert, introducing Lionel Adams, Betty Grey and Gladden James in their new affiliations. The plot is based on the medical theory that the blood corpuscles are so formed as to show relationship of people. A young doctor, while examining the blood of an alleged criminal, discovers it to be that of his own brother. This of course is led up to by a series of happenings, but it makes the dramatic feature of the plot. The cast is an agreeable one and while the story itself is not extremely powerful, it at the same time holds the attention closely throughout.

THE HEART OF A TIGRESS (Bison), Nov. 20.—A three-reel wild animal story, by Paul Bourgeois, featuring Madame Bourgeois, Ed Wilson, Betty Schade and the author. The African jungle settings are picturesque; later the scenes change to California, where an interesting reception is held. The home of the hostess is filled with Royal Bengal tigers and other beasts, which she seeks to employ to criminal ends. The plot, such as it is, is not very exciting, but merely serves to exploit the wild beasts. The number is pleasing in settings and animal features, though not strong in story value.

World Film Corporation.

THE COWARDLY WAY (Equitable), Nov. 15.—Marc Edmond Jones is the author of this unusual five-part picture, in which the chief character, that of a selfish woman, is played by Florence Reed. Suicide is held to be the cowardly way out of difficulties. The woman kills herself but her spirit is forced to remain on earth until the misdeeds of her life are atoned for. An interesting picture that probably will be enjoyed, if not fully comprehended, by the average audience.

Metro Boosters Dine

Interesting Little Gathering Held at Keen's Chop House, New York.

THE first of a series of dinners arranged for the Metro Boosters' Club, the new social organization within the Metro Pictures Corporation and its allied manufacturers, was given on Thursday evening, November 4, at Keen's Chop House in 44th street, New York, and the new organization was launched with a preponderance of the element known as "pep." Paul Henkel arranged a special menu of Metro dishes and covers were laid for thirty-five. Informal addresses were made by President Rowland, Treasurer Joseph Engel, Producing Directors Noble, Carewe, Jones and Belmore, and then the makers of pictures had a chance to learn what the sellers of pictures thought of them and their product.

Louis B. Mayer, of Boston; Harry Weiss, of Chicago; E. M. Saunders, of New York; James A. Fitzgerald, of Detroit; John D. Clarke, of Philadelphia, and Cresshon Smith, of Des Moines, Metro managers in their respective territories, all spoke of the satisfaction expressed by their exhibitors with the consistency of Metro pictures and congratulated the manufacturers on the great strides in the high artistic quality and increasing power of their pictures as box office attractions. Maxwell Karger, general manager of the Rolfe Photo Plays, Inc.; Lawrence Weber, president of the Popular Plays and Players, and George A. Wiley, manager of the Quality Pictures Corporation, spoke for the manufacturers.

At the close of the dinner Treasurer Joseph W. Engel distributed tiny gold pins, with the word "Metro" in letters of attractive design on a blue enamel background, among the diners. Every Metro booster is expected to wear one of them in his coat lapel, and the demand has already exhausted the supply.

Charles J. Richman

WHEN Charles J. Richman, one of the prominent Vitagraph stars, was asked what he thought of motion pictures, he answered: "I like them so well, I don't care if I never appear on a speaking stage again," and this in face of the fact that he was one of the best known leading men and matinee idols on the legitimate stage. Although his father and mother are natives of New York state, Mr. Richman claims Chicago, Illinois, as his "home town," and received his education in the public schools there. He also studied in the Chicago College of Law, but gave up Blackstone to become an actor. Determination with a steadfastness of purpose that would brook of no defeat, soon established him as an actor of merit and won for him a degree of distinction that attracted attention. His first big parts came as leading man with A. M. Palmer's Stock Company, where his versatility, together with his natural talents attracted the attention of Augustin Daly, who signed him for an engagement as leading man in his famous stock company, to play opposite Ada Rehan. Mr. Richman stayed with this organization six seasons, of which he played four in America at Daly's Theater and two in London. Then followed three years with the Empire Theater Stock Company, and engagements as leading man with such well-known theatrical stars as Annie Russell, Mrs. Langtry, Mary Mannering, Blanche Bates, and starring tours in such successful productions as "Captain Barrington," "Gallops," "The Revelers," "Bought and Paid For," etc.

Charles J. Richman.

When Mr. Richman was first asked to appear in motion pictures he was skeptical as to their value as a medium for expressing that dramatic unity of action that would carry the same degree of weight registered by an actor on the legitimate stage. He was also apprehensive as to the damage they might do to his status as a speaking actor. His first picture dispelled the first and made the second negligible, besides making a convert to the camera's lure. When Mr. Richman became a member of the Vitagraph Stock Stars, he had worked for only two other picture producing firms, but had a thorough knowledge of the camera's requirements. The pictures in which he has starred under the Vitagraph banner include "Heights of Hazard," "The Battle Cry of Peace," "The Surprises of an Empty Hotel," "One Night," etc.

NEEDLES WILL BUILD NEW THEATER.

M. Needles, who has operated a motion picture theater for several years on Twenty-third street, near Seventh avenue, New York City, is planning to build a modern house on Eighth avenue between Fifteenth and Sixteenth streets. The new house will seat six hundred persons and its estimated cost is about $20,000. Mr. Needles says that he hopes to have it ready for buiness in four months.

As a manager of motion picture theaters M. Needles has been very successful, and his Twenty-third street house is quite popular with the residents in its vicinity. His methods should bring success in the new location, which is particularly desirable and much in need of a good house.

Famous Players Sign Frank Losee

To Play Denman Thompson Role in "The Old Homestead" Pictures Now Being Produced.

CONTRACTS have just been signed whereby the Famous Player Film Company obtains the exclusive services of Frank Losee, the distinguished character actor who has already appeared in numerous feature productions of that concern.

Mr. Losee's first role since becoming a permanent member of the Famous Players staff will be that of Josh Whitcomb, the beloved character in "The Old Homestead," which the late Denman Thompson rendered unforgettable by his quaint and charming impersonation. Work on the screen production of this play, distinguished by thirty years of continuous popularity as the greatest single success of the American stage, has already begun, the first scenes being taken in the newly acquired studio at 56th street.

Frank Losee.

The first important role which Mr. Losee played upon the screen for the Famous Players was the villainous Baron Bonelli in "The Eternal City," in which he attained a great success in support of Pauline Frederick. Mr. Losee has been seen in a number of other big Famous Player productions, the last of which is "The Masqueraders," in which Hazel Dawn is starred. The theatrical career of Frank Losee is a notable one and one which is filled with enviable achievement.

Eminently fitted by training and experience for the playing of a wide variety of character and "heavy" roles and possessed of one of the most rarely charming personalities of the theatrical world, Mr. Losee is a valuable addition to the forces of the Famous Players, and will unquestionably prove an ideal successor to Denman Thompson in the screen version of "The Old Homestead."

New Prints for Heart of Maryland

Big Belasco Play with Mrs. Leslie Carter Is Expected to Register as a Screen Classic.

NEW prints and a new campaign are ready for the new season of Mrs. Leslie Carter in "The Heart of Maryland," the big six reel Belasco play produced by Herbert Brenon for the Tiffany Films Corporation.

The new bookings are now being taken and it is pointed out that while these bookings can be arranged at the Metro exchanges the picture is not and never has been on the regular Metro program.

"The Heart of Maryland" played to 139,000 persons in nine days at the New York Hippodrome and it has been booked continuously ever since. It was because of the drawing power of the feature that new prints were ordered and the new advertising campaign entered into.

Joseph W. Engel, of the Tiffany Company, said this week in speaking of this feature: "We aim to show 'The Heart of Maryland' to 50,000,000 persons before our goal is reached and although this figure may seem sizeable I believe confidently that we will reach it.

"The demand for 'The Heart of Maryland' has not been alone due to Mrs. Carter, although her name has a wonderful drawing power, but rather to the size and importance of the drama itself. The battle scenes equal, in my opinion, any that have been shown on the screen. The love theme is supreme and the picture grips and holds the audience by its powerful suspense."

The new bookings are being arranged now for time that extends beyond the holidays, and it is believed that "The Heart of Maryland" will record itself as a screen classic before another six months.

Flickers

WELL, Jay Cairns did come to town, so he says, and we must take his word for it, but we do not believe it. No one saw him here, and if he did come he must have done the Jimmy Valentine. Anyway, he was afraid to show his face.

* * *

Arthur Ashley, Equitable leading man, after a short illness, during which time he was confined to his bed, showed up at lunch again feeling better, but showing the effects of his medicine.

* * *

Father Stein, the film boys' alibi, who has been tucked in bed at the request and advice of the doctor for about a week, is up and around again.

* * *

Harry M. Horkheimer has used up his transcontinental commutation book and will stay in New York for a while. He has purchased the furniture, fixtures and lease of the old Gotham outfit on the eighth floor of 1600 Broadway. This has always been spoken of as one of the best appointed offices in the city.

* * *

Helen O'Keefe, one of the oldest young ladies in the film business, is now connected with the Paramount Program in no small capacity. After a varied experience dating back as far as 1907 and always keeping well in the limelight, this clever little lady is now seated behind one of the important desks in this corporation.

* * *

There is another new one this week! Messrs. Whitman and Garrison are handling the business affairs of the new Premier Program. They got hold of a new broom someplace and swept the second floor of 130 West 46th street clean and are to occupy every foot of it themselves.

* * *

Bob Priest, formerly with Gaumont, is now general manager for the new Public Service Film Company, handling the Chicago Tribune war pictures.

* * *

Have you seen the cute little hat Joe Engle wears?

* * *

Omer F. Doud, publicity manager for George Kleine, has not finished traveling yet. Doud came on from Chicago and settled in Flatbush to be convenient to Kleine's 14th street office and now the offices have been moved up to the studio on 175th street. Some walk these cold mornings, Doud.

* * *

Billy Huffman, he of the long automobile trips, is off on another long run for four or five days. He started Saturday morning and the first stop was to be Philadelphia.

* * *

With his cutaway coat, Harry Raver would need no make-up for a village parson.

* * *

See the new photos of Francis X. Bushman?

MAC.

KLEINE FORCES SETTLED IN BIG NEW HOME.

Last week was a busy one for George Kleine employes when the entire business was removed from 11 East 14th street to the beautiful, big Bronx Studios at 805 East 175th street. All departments were moved, including the auditing, advertising and scenario divisions of the business. Six producers are engaged in preparing forthcoming Kleine Features and are now working on subjects scheduled for release during the late winter. Order has been restored from the chaos of moving and the conduct of business is again normal.

The united business and producing departments in their new and delightful surroundings are putting their shoulders to the wheel in a manner that speaks well for future Kleine Features.

REGINALD WARDE, BRITISH REPRESENTATIVE.

Reginald Warde, a motion picture expert of considerable experience in the British market, has arrived in New York from London for the purpose of buying American pictures for a number of firms in London and to advise with America makers as to the pictures best suited for the British trade. Owing to the recent tax levied on pictures going into England, Mr. Warde's advice should be valuable to the extent that it will save duties on pictures that are not acceptable for English houses.

Ocean Film Corporation Formed

First Feature. "Life Without Soul," Based on "Frankenstein," to Be Shown the Trade in Near Future.

RECORDS in the State House at Albany show that there was incorporated Thursday of last week the Ocean Film Corporation, a company formed for the purposes of making and marketing motion pictures. The capital stock is given as $200,000, and, while the names set forth on the certificate of incorporation convey little as to the real identity of the company, it is authoritatively stated that the combination of capital behind the concern is one of the most important that has yet entered the moving picture industry. The same group of capitalists, it is said, have been particularly active and successful in trading in "war brides" in Wall Street.

Lucy Cotton, Percy D. Standing, William Cohill.

Playing the leading parts in the forthcoming six-part feature to be released by the Ocean Film Corporation. The name of this production is being withheld until its release. The company is now at Jacksonville, Florida, and will complete its work in the interior of Georgia.

Jesse J. Goldburg, well known in the film industry, is prominently identified with the new company in the capacity of general manager and vice-president, as is John L. Dudley, who represents the capital invested. Great stress is laid on the fact that, although the company has been in active operation for the past four or five weeks, absolutely no effort has been made to dispose of stock and no credit conveniences of any kind have been sought. It is further stated that none of the company's stock is on the market.

The initial production of the company was begun some three or four weeks ago and the completed feature will be privately shown in about two weeks for the benefit of the trade, the exact date to be announced later. The picture is adapted from Mrs. Shelly's remarkable classic, "Frankenstein," and is entitled "Life Without Soul," the adaptation having been made by Mr. Goldburg. The cast engaged in making the picture returned to New York last week after having spent three days at St. Augustine, Fla., two weeks at Jacksonville, Fla., and five days at Dahloniga, Ga., returning to New York from Savannah by steamer, in order to procure scenes on deck of an ocean-going liner at sea.

Being the initial production of the Ocean Film Corporation, it was determined to produce a feature with as much varied atmosphere as was possible to procure. The photoplay embraces scenes of the deserts, in the semi-tropics, on the high seas in a three-masted schooner as well as a passenger liner, and also in the mountainous regions of interior Georgia, winding up in the metropolis of New York.

Four hundred and sixty-three scenes are incorporated in the script, and the scenic beauty is enhanced and supported by a story unusual in its intensity, dealing with the artificial creation of a being who acts as the Nemesis of its creator.

In the course of the making of the picture, a fight is staged between the Creation and the crew of the three-masted schooner, in which Percy Standing, who assumes the role of the Creation, precipitates the entire crew overboard. Hazardous exploits were engaged in, one of which called for the blowing up of the side of a mountain, in order to cause a landslide, the huge boulders blocking up a cave in which the Creation has taken refuge. Besides Percy Standing, the leads in the cast include William A. Cohill, Jack Hopkins, Lucy Cotton, Josephine Marshall and Sue Balfore.

While the initial production will be disposed of on a state rights basis, the company will proceed to manufacture and release five-part features under a franchise which will be awarded to exchanges throughout the country.

George DeCarlton has been engaged as Manager of Productions. No stock company will be employed, but each production will have a separate and independent cast specially engaged.

Offices have been engaged in the Candler Building, 220 West 42nd Street.

Mr. Goldburg stated it will be the policy of the company to produce unusual features of themes never heretofore touched, largely adaptations from literary masterpieces.

The company will have, ultimately, eight producing companies, in order to allow each as much time as is necessary to complete a perfect photoplay, without the haste that has characterized some of the features heretofore made.

Sherman and "Birth of a Nation"

How the Big Griffith Production Has Been Handled in the Northwest—Good Record for Sherman.

BATTLE proves the soldier and opportunity discloses the hero. D. W. Griffith's "The Birth of a Nation," itself the greatest epochmaker, is discovering the epochmakers among competent men to put it before the people. Foremost among these is Harry A. Sherman, of the Elliott-Sherman Film Company, of Minneapolis, Minn.—a young giant who comes, not unlike so many other unheralded giants, out of the West.

Harry A. Sherman.

He has landed for his firm "The Birth of a Nation" for the states of Wisconsin, Minnesota, North and South Dakota, Montana, Iowa, Nebraska, Kansas, Colorado, New Mexico, Wyoming, Arizona, Utah, Idaho, Nevada, Washington and Oregon.

Mr. Sherman has been hiding his light under a bushel, managing local film exchanges in Minneapolis for the past few years.

He and has partner, Jack Elliott, secured the Wisconsin rights to the big masterpiece in June. This was the first state sold. And they opened with it at the Davidson theater, in Milwaukee, on Saturday, July 3, for two months. They put on a symphony orchestra of forty pieces, special electricians and mechanics and a dozen trained men back of the screen to work the effects. No attraction was ever billed as they billed this one in the Cream City.

On September 1 the firm took the picture on the road, playing Oshkosh, Racine, Marietta, Appleton, etc., each for a full week, and each at top notch prices. A splendid twenty-four piece orchestra and all the effects and men used in Milwaukee were carried and presented at each exhibition. A small army of bill posters were sent in advance and the whole surrounding country for fifty or more miles was covered for each stand. They carried and hung at each town a gigantic electric sign for the front of the theater, bearing "The Birth of a Nation" circle-block, etc. They packed every theater to capacity for every performance and morning matinees at nine o'clock had to be given in many places along the line. Each manager is now crying for a return week and the people are besieging them with demands for it back again.

Since then Elliott and Sherman have brought the picture back to Milwaukee for two different return dates, of a week each, one at the Davidson and the other at the old Pabst theater, and played to capacity every presentation. They are now booked for a third return date at the Davidson, for two weeks, to occur around the holidays—making a three months' engagement of the spectacle in Milwaukee.

Reviews of Current Productions

"The Reproach of Annesley"

The Biograph Company Makes a Three-Part Adaptation of a Novel by Maxwell Gray—A Griffith One-Reel Re-Issue.

Reviewed by Lynde Denig.

OWING to an exceedingly pretty production, quite as much as to the story material found in Maxwell Gray's novel, "The Reproach of Annesley" will make satisfactory entertainment. It is not an extraordinary picture, but contains good points in the clear presentation of a plot that offers a few unforeseen twists; in the uniformally pleasing backgrounds, and in the acting of a capable company which includes Jack Drumier, Herbert Barrington, Louise Vale and Franklin Ritchie.

Scene from "The Reproach of Annesley" (Biograph).

The story revolves around the love of three men for one woman. Paul has every reason to believe that he will win Alice's love until she takes a sudden fancy to his cousin, Edward. The two young men come to blows, though no fault of Edward's, and the end of the fracas finds the aggressive Paul rolling down a steep cliff. Then Alice's guardian, who wants to marry her himself, assures Edward that he has killed his cousin, and as the man in question is not to be found, the story is credited. In due time the supposedly deceased Paul reappears as a priest in a monastery and the girl is saved from marrying the guardian, whose misdeeds are forgiven. The scenes are nicely arranged to keep up the suspense and without exception the dramatic passages are acted with feeling.

A Biograph single-reel Griffith re-issue that is certain to attract favorable comment is "Two Daughters of Eve," acted by Henry Walthall, Lillian Gish, Claire McDowell and many other old favorites. Mr. Griffith chose two sharply contrasted women, one a musical comedy actress of flirtatious nature, the other a married woman of irreproachable reputation, and made them the central figures in a thoroughly dramatic little sketch. Like so many of the Griffith productions, it has a sound psychological background, and, of course, is excellently acted.

First of Vim Comedies

"Midnight Prowlers" and "A Pair of Birds" Are Ready for Release on General Film Program.

Reviewed by Lynde Denig.

THE Vim comedies, being produced by the Meliss Company under the direction of Louis Burstein, will be a valuable asset to the General Film program if the pace set in the first two pictures is maintained in subsequent productions. "Midnight Prowlers," to be released November 12, and "A Pair of Birds," scheduled for a week later, come under the head of slapstick presented with a dash that fulfills the promise of the brand name. Bobby Burns and Walter Stull are genuinely amusing without being vulgar in their playing of Pokes and Jabbs, two low comedy characters whose adventures will be a prominent feature of the Vim films. Moreover, they are supported by an able company and in the first releases, at least, profit by the work of a scenario writer who knows how to construct a slapstick story.

The plot in "Midnight Prowlers" is ample to carry a picture that to a large degree depends upon the humorous acting of the two featured players. Awakened by strange noises in the middle of the night, a husband and wife believe that the house has been entered by a burglar. In attempting to locate the intruder they wreck most of the furniture and the following day each engages a detective to work on the case. During the remainder of the story the detectives, one of them a woman, the other Pokes, contribute to the lively complications.

Pokes and a character called Runt are the central figures in "A Pair of Birds," the birds in question being two convicts who escape from a penitentiary. Their experiences during captivity and after their entrance into the outer world are varied and of the kind certain to entertain audiences partial to slapstick handled in a clean manner.

"A Western Governor's Humanity"

Governor W. P. Hunt, of Arizona, in the Cast of a Three-Reel Lubin Photoplay, Written by Romaine Fielding.

Reviewed by Edward Weitzel.

A PHOTOPLAY written and directed by Romaine Fielding may always be depended upon to have several unconventional touches that instantly rivet the attention. "A Western Governor's Humanity" is no exception to the rule. This three-reel picture is sheer melodrama, and relies solely upon celerity of movement and vigor of situation; study of character and the deeper meanings of life have no place in its development. Mr. Fielding, however, both as author and director, has found opportunity to give it the personal stamp mentioned above. The story relates the doings of a band of horse thieves who are led by a mysterious individual known as White-Mask. Sheriff McKnight and one of his deputies round up the gang. In the melee, the deputy is shot and killed. When the sheriff removes the mask from the leader's face, he finds the outlaw to be his own son. Young McKnight is tried and convicted of killing the deputy. The young man has been idolized by his parents and his two sisters, but the father sternly closes his heart to everything but his sense of justice. It was he who arrested his son, and he is prepared to carry out the sentence of death and hang the prisoner in the jail yard, at the appointed hour. The mother goes to the Governor and pleads for the life of her boy; then the elder sister goes on the same errand and the result is the same. Finally, Robert's baby sister finds her way into the great man's office and wins the reprieve. He takes the child in his arms and hurries to the jail, arriving just in time to stop the execution.

The novelty of having Governor W. P. Hunt appear as himself will assist in advertising the picture, but adds nothing to its artistic worth. Although Dogberry holds that "Reading and writing comes by nature," acting before the camera, assuredly, does not. Romaine Fielding acts the leader of the horse thieves with the proper amount of romantic exaggeration, and makes him an engaging figure, in spite of his rascality. But he should have denied himself the pleasure of appearing in those elegant evening clothes. Any native son of Arizona would feel justified in shooting him on sight. Roscoe Karnes is the Sheriff to the life, and excellent impersonations are given by Jack Lawton, Audell Higgins, Elsie Burns, Vinnie Burns, and little Pinky Bell.

Scene from "A Western Governor's Humanity" (Lubin).

"The Butterfly on the Wheel"

Shubert-World Film Offering in Five Reels—Features Holbrook Blinn and Vivian Martin—Will Be a Popular Picture.

Reviewed by Hanford C. Judson.

THIS World Film offering from the drama, "The Butterfly on the Wheel," telling a story that has proved its popularity, and charmingly presented, will, we have no doubt, be welcome on any program. There is that quality in the story that will make people who have seen the play bring their friends who haven't to the picture—not because it is wonderfully artistic, but because it is pleasing.

The first three reels have that double gift of making you interested in the dramatic action, making you want the story to keep going that you might see how it is turning out, and also of making you interested in the action for its own sake, so that you are willing to have the story delayed since the by-play is so pleasing in itself. This is very true of the first reel, in which a ball is given by Lady Attwill—it helps the story, but is mighty interesting aside from the story for its humanity and its humor. The spectator has a good time at the ball.

Pretty Vivian Martin plays the "Butterfly," a young society wife too careless to keep out of dangerous waters, but good and true in her irresponsible way. She is so charming and so adequately fills all the demands on her in the first three reels that most spectators will be more than ready to forgive her

Scene from "The Butterfly on the Wheel" (World Film).

for her failure to measure up to the demands of the tragic parts of the action, as in the divorce court, where her shortcomings as an emotional actress are too apparent. Handsome George Ralph, as the society man whose attentions get her into trouble, ably plays the youth not bad hearted, but dangerous from his Romeo-like, blind star-drifting, follower of his feelings without counting the cost. June Elvidge is an acceptable Lady Attwill—she is only the "deus ex machina" and her plot to separate the "Butterfly" and her husband, unsupported as it is by mordant character drawing, is the weakness of the film. Holbrook Blinn, as the husband of the "Butterfly," is good indeed. The staging of the picture, except for one instant, is worthy of high praise, but the director, Maurice Tourneur, or the editor, left one crack open and the studio peeped through at the audience—in all its undress of pipes and wires. The photography is fine.

"Inspiration"

Audrey Munson Plays an Artist's Model in Five-Part Thanhouser Mutual Masterpicture.

Reviewed by Lynde Denig.

PRESENTING a conventional, but reasonably diverting story, "Inspiration," a five-part Thanhouser production released on the Mutual Masterpicture service, depends very largely upon the interest aroused by Audrey Munson's playing of an artist's model. The picture is not in the least unusual in theme—a sculptor seeks, finds and eventually marries the ideal model for his masterpiece—the treatment however, is enough out of the ordinary to excite comment. Moreover, it may be noted in favor of "Inspiration" that it possesses an artistic and, at times, even an educational value. Good taste has been displayed in the handling of scenes that might easily become coarse.

Considering the production reel by reel we find that the first two reels present the conventional predicament of a young sculptor who dreams of finding a perfect model to inspire his work; but meanwhile is forced to put up with poor substitutes. His three friends search the streets for the perfect woman and return with Audrey, who is soon recognized by the artist as the incarnation of his beautiful and innocent dream girl. So much for the first two reels. Reel three offers something different, something brand new to photoplays; for we see each step in the difficult process of moulding a plaster cast on a human figure, Miss Munson supplying the figure. These scenes are undeniably novel, interesting, and, of course, a bit daring.

When this operation has been completed and Miss Munson's graceful lines have been perpetuated, the story is continued along orthodox lines, telling how the model, despairing of winning the love of the sculptor, wanders off and is found at the end of a discouraging search, during which the artist visits all the famous pieces of statuary for which she had posed. The picture is finely staged and contains many clever bits of

Scene from "Inspiration" (Thanhouser).

photography. The cast is adequate, although Thomas A. Curran is hardly the type for an artist in whom spiritual inspiration is supposed to be uppermost. Virginia Tyler Hudson wrote the scenario.

"Adventures of a Madcap"

An Attractive Four-Part Pathecolor Featuring Jackie Saunders, and Made at the Balboa Studios.

Reviewed by Margaret I. MacDonald.

NO SUBJECT could be chosen into which Jackie Saunders would fit more readily than this prettily developed story of the simple maid adopted by the old flower grower Jason. At the death of Jason, which occurs suddenly, as he is in the act of picking flowers, she is adopted the second time by a man and his wife from the city who happen by in their automobile when Jean is weeping over her foster father.

The restraint placed upon her in the home of her newly

Scene from "Adventures of a Madcap" (Pathe).

found friends makes the child of nature very unhappy; and after handing out several shocks, such as dressing in a boy's knickerbocker suit and walking into the midst of a fashionable reception, she finally runs away and takes up quarters with a band of gypsies. Not until an attempted assault on Jean by the gypsy lover of the girl Carmio is her whereabouts discovered. Then it is her former country lover that accomplishes her rescue.

The production is attractive as a colored subject, and although not by any means faultless, will prove an interesting feature for the average audience.

"September Mourning"

Two-Reel L-KO Comedy Turns Up Some Laughable Moments, Regardless of Its Slight Plot.

Reviewed by Robert C. McElravy.

THIS eccentric comedy number pictures the experiences of two talented but hungry artists. It begins with the usual park flirtations, in which they are joined by a number of hangers-on, the object of rivalry on the part of all concerned being a pretty girl, portrayed without the slightest effort by Gertrude Selby.

The opening reel is devoted to some diverting and nonsensical

Scene from "September Mourning" (L-Ko).

small business. Some of these whimsical antics prove very laughable, though they would have been more so with a little more definite plot to hold them together. The funmakers comprise H. Pathe Lehrman, Charles Wininger, Gene Rogers and others.

The second reel pictures the artists in the act of invading a girls' school. Numerous young ladies, clad in scant, but artistic, attire, are the object of their interest. There are moments when an apprehensive observer thinks matters may go too far, but there is really no actual vulgarity, and while the general tone of the comedy is not of the best, it is after all a harmless sort of fun.

The photography is very good throughout and some of the settings are quite picturesque.

"Carmen"

Theda Bara, of the Fox Forces, in the Role of the Immortal Gypsy.

Reviewed by W. Stephen Bush.

THERE is one quite apparent merit in this production: The producer puts on a version of "Carmen" which does not require any previous knowledge of the story on the part of the spectator. The story has a logical beginning, a fairly good dramatic development and a good climax. No attempt is made to follow either Merimee or Bizet but a strong coherent story is built out of the materials borrowed in part from the novel and in part from the opera. The ending of the story is strictly original with the writer of the scenario.

Theda Bara plays the part of Carmen. This actress has many admirers, who evidently think that her vampire specialty is interesting and well worth seeing. Through an excess of practice, perhaps, the vampiring of this lady is becoming somewhat tame. In her Carmen surely there was not a single chord which she had not frequently struck before.

What I liked best about the production were its settings and its direction. The latter was by no means faultless. In the attempt to create atmosphere there were altogether too many flashes pointing away from the story and at times the director indulged in digressions which positively threatened to interrupt the smooth current of the story. There is, however, such a distinct revelation of power in Mr. Walsh's work as to make these faults excusable. He did succeed in creating the atmosphere which means very much in a motion picture version of "Carmen." Many of his flashes showed brilliant talent scarcely inferior to the very best of our directors. He evinces an intuitive knowledge of human psychology and an extraordinary ability to follow the searchlight methods of Griffith. His sense of humor does at times seem grotesque, but he strikes the right chord far more frequently than the wrong one. He is beyond all question a young man of very great promise.

The settings, too, reach a high standard. There is a wonderful attention to detail which is highly pleasing. Some of the touches of characterization are particularly fine. The liberating of the dove by Carmen and the scenes immediately following are beyond all praise. Altogether it must be said that this Carmen is well worth seeing. The support of Theda Bara was just about fair. The type of Jose with which we have been made familiar in the opera and the type of Jose in this production are quite different.

The photography brilliant in spots is at other times not quite up to the average which we have a right to expect in a first class feature.

"Double Trouble"

A Five-Reel Fine Arts Adapted from the Novel by Herbert Quick.

Reviewed by Louis Reeves Harrison.

THAT interesting problem in abnormal psychology known as "dual personality" affords an abundance of significant situations in all arts of expression, more particularly in serious drama or such intense novels as "Doctor Jekyll and Mr. Hyde," and there is no reason why it should not be utilized in comedy, as is done in "Double Trouble." There is depth of meaning to the screen version, and it affords Douglas Fairbanks abundant opportunity to display his versatile talents, but there is a tendency to drag at times and more than one incongruity that could have been completely eliminated where the main purpose is so obviously that of light and amusing entertainment. The serious parts of the story lack strength under comedy treatment and cause interest to flag where it could be intensified by temporary abandonment of comedy treatment for the sake of a little high tension between amusing reversals of character.

Mr. Fairbanks plays the very human role of a man with two personalities, one of which, that of affected saintliness is dominant up to the moment a blow on the head releases a wilder human being of primitive instincts long held in suppression. He plays his role well—that goes without saying—but he is all alone—there is no other characterization from beginning to end calculated to provide an interest allied to his shifting personality and adventures. Such a one might easily have been the woman who had the power to transform him by hypnotic suggestion, but the story as it stands leads to little more than nothing at all.

"The Cowardly Way"

Unusual Drama Is Produced by the Equitable Corporation With Florence Reed in the Stellar Role.

Reviewed by Lynde Denig.

IN WRITING the scenario for this five-part Equitable production, Marc Edmond Jones dared to be original even at the risk of puzzling his audience. He causes his heroine to commit suicide at the end of the fourth reel, an almost unprecedented occurrence in a five-reel picture, and during the last thousand feet we see the spirit of the woman winning redemption for the misdeeds of a selfish life and a cowardly surrender. As may easily be imagined, the picture is well out of the ordinary and interesting in consequence, even if some of the author's deeper meanings pass unrecognized by an audience. The strangeness of the scenes, the weird atmos-

Scene from "The Cowardly Way" (Equitable).

phere of the final reel, in which the spirit of Eunice and the ghastly figure of death float across the screen, and the indisputable power of Florence Reed's performance carry a certain appeal.

Suicide, according to the argument of the story, is the cowardly way out of difficulties; furthermore, we are told that human beings have the power to destroy their bodies, but not their spirits, which must flit uneasily through the world until they have earned the right to a peaceful grave. The story prepared by Mr. Jones reveals Eunice in an unpleasant light.

Above all she is selfish and so dependent upon luxuries that when the crash comes, when her husband loses his fortune, she prefers death to deprivation. The tragedy not only drives her husband insane, but makes him a clairvoyant and gives him the power to communicate with the spirit of his dead wife.

Eunice, it appears, enjoys his companionship after death more than she did in life. She is given the power to restore his reason, but in so doing she will destroy the bond that unites them and Eunice, true to her selfish nature, is loath to make the sacrifice. The author works up to a strong climax in which the woman for the first time recognizes the interests of others, and by disregarding her own wishes earns salvation for her spirit. The picture is ambitious in theme, earnestly acted by Miss Reed, Bennett Southard and Isabel MacGregor, and creditably produced by Director John Ince. The many double exposures were finely handled.

"A Voice in the Wilderness"

"Stingaree," Second Episode—Two Reels—E. W. Hornung's Famous Hero Played by True Boardman.

Reviewed by Hanford C. Judson.

SERIES pictures are big money getters these days and perhaps no better name could be found to advertise one of them than that of E. W. Hornung, author of "Raffles" and popular writer of tales full of action that he is. Then

Scene from "A Voice in the Wilderness" (Kalem).

this same "Stingaree" is perhaps his best work for filming in a series to appeal to the general picture-loving public. Surely the second episode, "A Voice from the Wilderness," makes an offering worthy of attention, for it both excites and amuses. There is human nature in it and situation. It is well acted and the direction is full of good things. One misses perfection of photography, though many of its scenes are perfectly taken, and as a whole it can be safely termed adequately serviceable.

The spectator will be well satisfied with the work of True Boardman, as the gentleman bandit, and with that of Paul Hurst, as his hearty partner, somewhat more elemental than "Stingaree" himself and hard, at times to restrain as though he did not quite understand the more humane workings of his master's mind. Marin Sais is as usual his sweetheart of old, before he became an outlaw. The crux of this episode is "Stingaree's" coming, with revolvers out, to the musicale at which her mistress (Ollie Kirkby) of the hideous voice is taking all the reluctant honors—just a different kind of hold-up. The two bandits enter and make Marin sing, and the audience though cowed is enthusiastic at the end. Thomas Lingham, as usual with him, gives a convincing character that helps the fun and the story not a little. There are many good bits of spontaneous humor at which one will laugh at once. The handling of the details reflects credit on James W. Horne, the producer of the series.

"The End of the Road"

A Spectacular Thunderstorm and Flood Are Features of This American Mutual Masterpicture.

Reviewed by Lynde Denig.

IF AN exhibitor is looking for a picture with action from start to finish, a picture containing two highly spectacular reels and a story that carries suspense right up to the closing scenes, he will find it in this five-part photoplay produced by the American Company and released through the Mutual Masterpicture service. When we meet Paul Harvard, a young northerner destined to fall in love with a beautiful southern girl, and when we learn that a homestead is threatened by a mortgage, also that a secret service man is intent upon checking the nefarious trade of moonshiners, there is reason to expect another version of an oft-repeated tale. But let it be stated to the credit of the producers that "The End of the Road" soon passes out of the conventional rut and becomes an exceptionally stirring photoplay.

To the director and the players, more than the author, must go first credit for the strength of the last three reels. It is not unusual to see a violent storm pictured on the screen, but it is exceptional to find scenes of such startling realism as those contained in this production, and the outbreak of the elements, quite appropriately, comes at the dramatic climax of the story. A frame house is washed away in the rushing torrent of an overflowing river, and tossed about in the rapids we see the young hero struggling to save the life of a man who had misjudged him. It is all very thrilling and the most difficult scenes were handled with rare skill by the director.

Nor is interest allowed to drop at the close of these spectacular incidents. Vital points in the story still remain to be settled and in meeting them opportunities for effective drama are not overlooked. Harold Lockwood, playing the lead, shares the honors in this picture with May Allison, William Stowell, William Ehfe and others in a large cast.

"The Masqueraders"

Hazel Dawn Charms in a Five-Part Famous Players Subject That Is Well Made.

Reviewed by George Blaisdell.

IT is an interesting story that is told in this five-part Famous Players adaptation of Henry Arthur Jones' play. James Kirkwood is the producer, and he has selected backgrounds of English atmosphere that finely fit the tale. The interiors, too, are of unusual depth, the great home of the Skenes being an example.

Hazel Dawn has the part of Dulcie Larondie, the girl of good birth but without means who marries a man of wealth because of his wealth and ignores the offer of marriage from the man she loves. Miss Dawn is finely fitted to portray the character that in this subject falls to her—she has the lightness of touch, the vivacity, the qualities of goodfellowship to draw to her, a barmaid, all the men who visit the Stagg Inn following the hunt; she has the poise and the grace that adorn the perfect hostess when as the mistress of the Skene mansion she sits at the end of the long table opposite Sir Brice.

Frank Losee as Sir Brice Skene gives a strong performance. As the Englishman of estate but spendthrift proclivities, the man accustomed to having his own way, in affairs of the heart as in other matters, he is commanding. Elliott Dexter as David Remon, the lover who wins out only after Dulcie has found from four years' experience with Sir Brice that her first match is impossible, gives a fine portrayal.

There is an absence of snap in the first two reels, but the action picks up at this point and runs smoothly and rapidly to the dramatic conclusion. There are situations of power in

Scene from "The Masqueraders" (Famous Players).

the scenes where for the benefit of a charity the privilege of kissing Dulcie is auctioned off to the highest bidder, and those in the home of Sir Brice, where the host, intoxicated, precipitates trouble and in the end meets his own death at the hand of the blackmailer he has just previously tried to kill; the turning of the cards to decide whether Skene takes Remon's fortune or Remon wins Skene's wife and daughter.

Having finished the production of "The Blood of Our Brothers," the Centaur Star Feature release on the Mutual program for October, David Horsley has started work on the November release of this brand. He has selected a scenario entitled "Could a Man Do More?" written by Crane Wilbur, who was also responsible for "The Blood of Our Brothers." Besides being the author of "Could a Man Do More?" Mr. Wilbur will play the leading part. The subject is to be in three reels and will be released November 24.

"Sweet Alyssum"

A Selig Photodrama, in Five Parts, of Intense Interest, with Tyrone Power, Kathlyn Williams and Edith Johnson in the Leading Roles.

Reviewed by James S. McQuade.

I WILL venture to say that few, if any of those who view Selig's screen version of Charles Major's novel, "Sweet Alyssum," will go away with a half-hearted opinion of its strong photodramatic merits. There is not a spot in the whole five reels that can be called tame or commonplace. The story is big with strong situations and stirring climaxes and

Scene from "Sweet Alyssum" (Selig).

the web is never worn so thin that it fails to keep the spectator on the eager tip-toe of expectancy.

The good and the evil in human life are brought out with a realism that excludes anything pertaining to the melodramatic. The film version is just an exciting, heart-interesting story of what might have occurred in ordinary life, in which the inexorable law that governs wrong and right living metes out punishment and due award in the end.

Director Campbell is to be commended for smoothing over the two tragedies that occur in about the middle of the story. The erring wife and the rich factory owner, who has lured her to ruin are both claimed by death—she by her own hand and he by accident—yet in such a way that the spectator is not shocked by the sight of the death of either. The heart is touched rather by the anguish of the wronged husband, as he bends over the dead body of his wayward wife and kisses the beautiful face, in token of his great sorrow and forgiveness.

Tyrone Power and Miss Kathlyn Williams can claim subtle acting in the respective parts of Robert Garlan, the rich factory owner, and of Daisy Brooks, wife of the night watchman in the Garlan factory. I mean acting before the camera that partakes of psychological significance, where a gesture accompanied by a slight change in the facial aspect and of the eye exposes the hidden secrets of the soul.

Take Miss Williams, for instance, when as Daisy Brooks she asks her husband for a new dress. Her feminine love for pretty dresses and her disgust for the begrimed skirt she wears while cooking over the stove are eloquently expressed in a disdainful touch of the loathed article of apparel and by a toss of her pretty head and a hard pressing of lips under gleaming eyes. Or again, watch her in the scene where Robert Garlan offers a roll of bills to her husband after he has just escaped with his life from the attack of the burglars, who had attempted to rob the factory safe. Roanoke Brooks, the independent employee, who feels that he has only done his duty, gently pushes the bills away. But not so on the part of his wife, Daisy. Her eyes and face reflect cupidity in its full measure, while one hand presses the arm of her husband in token that she wishes him to accept the gift, while the other hand holds her satchel wide open to receive it.

That other scene in her home, in the presence of her infant child, where she deliberates with herself as to whether she shall retain the same bills—which have been surreptitiously placed in her satchel by Robert Garlan, when they were drinking a glass of wine clandestinely on the day of the attempt to rob the safe—affords another fine illustration of the subtle acting referred to. Daisy Brooks dies all too soon in "Sweet Alyssum" in the case of such a capable actress as Miss Williams.

Tyrone Power is equally effective in expressing clearly his inmost thoughts by photo-dramatic acting. After the discovery by Roanoke Brooks of his wife's pretty clothes and hat in their only bedroom, and Daisy has saved herself from exposure for a time by lying, Mr. Power shows that Brooks, while wishing to believe his wife whole-heartedly, has a lurking doubt. We have seen that doubt once before on his face, on the day he was felled by the burglars, as he is standing in the door of the factory and catches sight of his wife and Garlan before they drive off in the carriage of the latter. A scowl of jealousy and anger clouds the face of Brooks for the instant at the time, but is succeeded gradually by the spirit of belief in his wife's goodness, after a mighty shrug of his big frame.

Edith Johnson is refreshing and piquant in the title role. Her part is made still stronger by the strong opposite furnished by Wheeler Oakman in the role of Wynne Garlan. The Robert Garlan of Frank Clark and the Thurlow of Harry Lonsdale are both fine characterizations. But we must not lose sight of little Gene Frazer, who plays the part of Sweet Alyssum when she was a baby. Little Gene is a smiling, winsome darling, and I waft her my purest and sweetest kiss.

New Kleine Manager at Kansas City.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine Branch in that city. Mr. Edmunds is one of the oldest and best known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

"Still Waters"

Marguerite Clark Scores in Famous Players Subject in Which a Country Circus and a Canal Boat Figure.

Reviewed by George Blaisdell.

IT IS an apt title that of "Still Waters," the five-part Famous Players subject featuring Marguerite Clark. Of still waters we see much—the mirrorlike surface of a Pennsylvania canal—and the film records these and their surroundings in all their serenity and pictorial beauty. The photography of this subject is one of its outstanding qualities. By no means, however, does "Still Waters" depend on its fine camera and laboratory work for its interest. There is a story, written by Edith Barnard Delano, that runs smoothly and entertainingly. There are many touches of comedy, too, that alternate with the more dramatic phases of the action.

Marguerite Clark scores as the girl brought up on a canal boat by her grandfather. Much of the charm of the picture lies in the simple coquetry of the unsophisticated maiden infatuated by a young country doctor. It is a character conceived by a woman and interpreted by one of her own sex. On the psychological side it will interest and amuse men accustomed to the ways of women who try to conceal those emotions which for the moment may be uppermost; and to these same women the success of Nesta may afford an interesting study in the value of frank revelation as compared with the policy of concealment—provided always the former be fortified by great personal charm and wonderful naivete.

A sure-enough country circus is another of the factors in the picture. There are present all the paraphernalia and panoply of the time-honored periodical rural invasion which constitutes so great an event in country life. The atmosphere is well maintained. When Nesta's grandfather, remembering how a circus had robbed him of Nesta's mother, refuses her

Scene from "Still Waters" (Famous Players).

permission to attend, the young woman arrays herself in the abbreviated professional finery of her mother and mounts the canal boat horse just purchased. When the animal hears the strident notes of the calliope his circus training impels him to start at a gallop for the show. It is when his little rider is thrown and apparently injured inside the big tent that the doctor is summoned. The following scenes—of the despair of the grandfather, his reconciliation with his long lost daughter, the rapid recuperation of Nesta when she hears her grandfather promise the doctor that if he can save his patient's life he may marry her—are of alternating comedy and drama. The denouement is a happy one.

"My Old Dutch"

Universal Presents Albert Chevalier and Florence Turner in a Five-Part Picture of Remarkable Appeal.

Reviewed by George Blaisdell.

ABRAHAM LINCOLN was reputed once to have said that God must have loved the common people—he made so many of them. Surely "My Old Dutch," a five-part Universal subject to be released Nov. 22, will appeal to every last one of this great host—and likewise also to the uncommon people, if any of these there be. For it is a plain tale of two of God's humblest creatures and, too, of his noblest. The

Scene from "My Old Dutch" (Universal).

story carries Joe Spudd and his good wife who was Sal Grey through forty years of everyday life; through joy and sorrow, through periods of high expectation and bitter disappointment—but through it all there runs the wonderful affection between the peddler of green groceries and his sweet-faced courageous helpmeet.

Albert Chevalier and Arthur Shirley have written a story that will live. It is an adaptation of Chevalier's best song—the one that has moved to laughter and to tears its thousands all over the world. The picturization has strengthened the original. Larry Trimble has produced the script, and for his backgrounds he has the quaint streets and homes of old London. Mr. Trimble has been in England nearly three years on his present sojourn, and we may be sure he knows the men and women to whom he introduces us.

Mr. Chevalier and Florence Turner are Joe and Sal. Of the former it may be said right here he is a remarkable screen actor. His expressive face reveals with the eloquence of the artist just those emotions he aims to portray. He lives before the camera the character he has so many times depicted on the stage.

Miss Turner is ideal in the role of the devoted wife who spends on her son the small fortune that falls to her. Sal and Joe aim to raise the boy a gentleman. He is sent to school in his infancy and his parents do not see him until he is man grown. There are in this picture many situations that stir, but none of these is greater than that of the moment when the son, after greeting his parents rather coolly, suddenly turns and embraces his mother. One of the bright sides of this many-sided story is the transformation of the youngster from a cad to a man.

"My Old Dutch" is a rare picture, great in its simplicity, strong in its appeal, and splendidly played by its two principals. It is wholesome. It is a story that might have come from between the covers of a Dickens—with its sunshine and shade, its quaint types, its Life.

"The Lily and the Rose"

Five-Reel Triangle Produced by Paul Powell Under the Supervision of David W. Griffith.

Reviewed by Louis Reeves Harrison.

THE story of a young wife neglected by her worldly husband for the sake of a fascinating "other woman," "The Lily and the Rose" does not depict the husband's eventual repentance and return home, there to have his hand joined to that of his faithful and forgiving spouse by their little child. When he finds the "other woman" to be as false to him as he has been to his wife, he puts a blot on his family name, on the future of his child and on whatever reputation he may have personally enjoyed by killing himself. This is all in strict accord with the traditions of French drama, from some example of which the story was probably derived, and the treatment is in harmony with the subject.

Lillian Gish, with her canary-like movements, wears some ravishing costumes, remarkable examples of originality and good taste, but her role as a jeunne fille is necessarily colorless and her opportunities are scant. Rozsika Dolly—what a compound!—is exceedingly shapely as the "other woman," and we are not permitted to lose sight of that fact. She is not only a danseuse, but she goes down to find out exactly what the wild waves are saying in a gauze veil and disports on the beach when no one but her protector and the audience out in front are looking. Quite naturally, under the circumstances, the modest young wife keeping within the bounds of convention, the danseuse wins. "The Lily and the Rose" is distinctly a sex drama.

"Aloha Oe"

Five-Reel Triangle Kay-Bee Produced by Thomas H. Ince and Featuring Willard Mack.

Reviewed by Louis Reeves Harrison.

AN INTERESTING story in spite of the fact that a form of construction is used that ordinarily destroys interest, "Aloha Oe" owes its charm almost entirely to the treatment of Ince. This does not mean that Willard Mack and Enid Markey do not respond to all the requirements of their respective roles, that of Mack being crowded with physical activity, for they round out and complete the work in a fashion truly artistic, but it is the treatment after all that counts in this case. Ince has shown some of the convincing power in handling his subject that marked his first work in the Kay Bee organization, an ability to handle large masses of people at a time without detriment to the psychology of leading characters, a rare gift even to-day.

"Aloha Oe" starts with a trial for murder, in which Mack appears as a dissipated and talented attorney for the defense. Practically all the scenes take place in a court room, but intense interest is aroused and sustained until he wins his case. The characters are then practically all dropped and a new set of stirring adventures set up on shipboard, where the brilliant young lawyer has been sent to rid him of the drink habit. Next he is wrecked in the Pacific and finds his way to a primitive people and the heart of Kalaniweo, a southsea island Princess. It is doubtful if many directors could have maintained a line of direct interest under the circumstances, but it is charmingly and successfully done, through admirable handling of details, a work the more creditable because of its many manifest difficulties.

"The Truth About Helen"

Grace Williams and Robert Conness in a Four-Reel Edison Drama of Love and Politics.

Reviewed by Edward Weitzel.

WILLIAM ADDISON LATHROP is the author of "The Truth About Helen." The photoplay has many excellent qualities. It deals with the life of to-day, and love and politics are about equally blended through its four acts. Although somewhat over-plotted and a trifle slow in stating its problem, it gathers a fair amount of speed, once the action starts, and holds the interest to the end. It also contains a warning to romantic young women with a tendency to elope. Helen Moore, the daughter of a clergyman, runs away with Raoul Kent, a

Scene from "The Truth About Helen" (Edison).

fast young man of whom her father does not approve. Kent takes Helen to a suburban hotel, promising to marry her in the morning. The to-be-expected happens, and Helen is rescued by Hugh Graham, a young politician, who puts himself in the power of his opponents by his friendly act. The next time Hugh meets Helen she is the guest of Senator Foote, in Washington. Graham mistakes Helen's relations with the senator and follows them home. Kent, who is a nephew of the senator, attempts to rob his uncle of important papers, and is prevented by Hugh. In the struggle Kent is killed. Later, when Graham runs for Congress he is threatened with having the affair with Helen at the hotel exposed. The girl clears his name and Hugh learns that she has been living in the Foote

home as companion to the senator's wife. A level-headed newspaper editor helps to straighten matters out and the last reel closes with the proper ending.

As already intimated, a lesser quantity of plot and a correspondingly closer weaving of incidents would have resulted in more workmanlike construction. The subject is thoroughly dramatic, deals with characters and incidents that are worth while, and the photoplay has been given the advantages of a competent cast and equally competent direction by Frank McGlynn. Grace Williams makes an attractive and appealing figure of Helen, and Robert Conness is an able impersonator of the young politician. Harry Linson, Augustus Phillips, Carleton King, Bigelow Cooper, Robert Brower, Herbert Prior, George Wright and Mrs. Wallace Erskine assist in maintaining the acting on a high level of merit.

Kleine Finishes "Bondwomen" with Maude Fealy.

"Bondwomen," the remarkable story written especially for Maude Fealy's film premier under the George Kleine management, was given its finishing touches at the Bronx Studios last week. It is said to be Miss Fealy's masterpiece. "Bondwomen" was carefully prepared and submitted to Miss Fealy prior to its making so that the scenario might contain the benefit of her suggestions. The result was to greatly increase the dramatic strength of the script, as many bits of business were added with which Miss Fealy is familiar and which she does especially well. "Bondwomen" exploits a theme well known to many housewives whose husbands believe them incapable of managing the family exchequer.

"Bondwomen" will be released through the Kleine-Edison Feature Service Dec. 15.

"The Nature Man"

Experiences of Joseph Knowles While in the Maine Woods Are Shown in Remarkable Universal Picture.

Reviewed by Lynde Denig.

SPORTSMEN, the normal boy whose dream of happiness centers around a camp in the woods, all lovers of nature, in fact, irrespective of age or sex, will find in "The Nature Man" a picture after their own hearts. These five reels, lacking the usual photoplay story, may not be exactly adapted to all motion picture theaters; none the less thousands of men, women and children will gladly pay to see them. They will find one of the most stirring depictions of a man's experiences when thrown on his own resources in the wilderness ever presented on the screen. Much of this picture is fact that is stranger, more interesting, and more thrilling than fiction.

A few years ago newspapers and magazines carried long accounts of the adventures of Joseph Knowles, who penetrated the heart of the Maine woods near Spencer Lake, without food, unarmed and, according to the story, without clothes. The Universal Company evidently persuaded Mr. Knowles to repeat his adventures, the only difference being that this time he had a cameraman for a companion and covered his nakedness with a shirt and a pair of trousers. It is difficult to believe that he could have lived through more thrilling experiences—running rapids on a log raft of his own designing, buffeted against rocks when the raft is overturned, fighting wild animals with such crude weapons as he can fashion without tools, facing starvation and the cold of a Maine winter. The picture is an inspiring illustration of the ability of a strong man to survive under the most trying of conditions.

There are many scenes in "The Nature Man" that call for mention, either because of their educational quality, their beauty, or the thrills which they cannot fail to carry. Audiences will marvel at scenes such as those presenting the fight between a badger and a wild cat, also those in which Knowles trees a bear and then manages to strangle it with a rope. Exhibitors appealing to patrons of the better class will find appreciative spectators for this Universal offering.

"The Strife Eternal" (Mutual).

More than 4,000 persons, including a cast of noted screen players, headed by Miss Blanche Forsythe, are presented in "The Strife Eternal," a colossal production in five reels and over 200 scenes, to be released by the Mutual Film Corporation Nov. 25 as a Mutual Masterpicture.

This production depicts the enthralling romance of Jane Shore, favorite of King Edward IV of England, who rose from the sphere of a humble goldsmith's wife to a life of lavish splendor at the English court to finally end her existence as a beggar in the streets of London. The story as revealed in "The Strife Eternal" forms a most tragic narrative.

Vividly depicted on the screen, the drama is a pageant of beauty. Old London forms a quaint, mediaeval background for gracefully moving throngs of gorgeously clad people, the pomp of the processional, the festivities of the court, the gayeties of the guilds and the artisans. Exceptionally interesting are the wonderful battle scenes, in several of which between 3,000 and 3,500 men are employed. These scenes represent as nearly as possible the hoisting of the Lancastrians, King Edward's return from Flanders and the landing of his vast hordes of fighting men at Ravenspur.

"Madame Butterfly"

In Atmosphere of Old Japan Mary Pickford in Famous Players Subject Portrays Tragic Heroine of Song and Story.

Reviewed by George Blaisdell.

FINELY acted, splendidly staged and beautifully photographed is "Madame Butterfly," the five-part adaptation by the Famous Players of John Luther Long's well-known story. In the role of Cho-Cho-San, the little Japanese woman who serves as a toy for an American naval officer on a few weeks' shore leave in the Flowery Kingdom, Mary Pickford is

Scene from "Madame Butterfly" (Famous Players).

strong. She plays her part with a deftness and sympathy that draw out the deep pathos in the life of Cho-Cho-San, and she does not overlook the opportunities for moments of gayety.

"Madame Butterfly" will bring deserved honor to Sid Olcott, its producer, for the infinite care and artistry with which his work has been done. He has gone to great lengths to secure atmosphere. For his exteriors he has extensive Japanese gardens—miniature lakes, walks, diminutive trees, buildings, jinrikashas, the man-drawn vehicles; boats, and flowers. His interiors bear the same evidence of high craftsmanship. His players portray with fidelity all the extravagances of Japanese customs, all the quaint ceremonies of ordinary intercourse, inside the homes and without. Then, too, the Japanese wedding is shown with a wealth of detail.

There is an excellent cast. Marshal Neilan makes no pretense of playing a heroic part as Lieutenant Pinkerton, who deserts his Japanese bride within a few weeks of his marriage. His portrayal is virile. Caesere Gravina as the Soothsayer stands out in the small part which falls to him. Olive West as Suzuki, the companion of Cho-Cho-San, has an important role and finely plays it. N. T. Carleton as the United States Consul gives a strong interpretation of Uncle Sam's representative abroad. Jane Hall as Adelaide, the American wife of the false lieutenant, fails to win or is not allowed to win sympathy; her work is colorless. W. M. Rale as the Nakodo, the marriage broker, is good, and so is David Burton as the prince. The baby? Why, the infant Jap at times "hogs the show." He is great. The mothering he gets from Cho-Cho-San seems more like life than art.

Dozens of Japanese men and women are seen in support of the star. A big United States cruiser off in the distance adds to the illusion on the naval side.

"Madame Butterfly" is a thing of beauty. The story interests and at times moves, but the production charms all the way.

"At Bay" Completed.

George Fitzmaurice, whose productions are being released under the Gold Rooster brand of Pathe Freres, has completed his latest feature, "At Bay," and it has been approved by the Pathe organization as one of his finest productions.

Fitzmaurice's cast, by the way, is one of the highest salaried if not the highest ever employed in pictures. Florence Reed is leading woman, and she is supported by Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings, each one of them a Broadway favorite. The casting was done by Ouida Bergere.

New Canada Office for Kleine-Edison.

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto when a new branch is opened at Montreal next week. Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theaters throughout the Dominion are now using the K-E Service.

Manufacturers' Advance Notes

"COLTON, U. S. N." (Vitagraph).

Cyrus Townsend Brady's "Colton, U. S. N.," a smashing navy drama just completed by the Vitagraph Company under the direction of Paul Scardon, is replete with the thrills of daring deeds performed by Uncle Sam's heroes and the tenseness on board ship as the huge fighting machines prepare for action in order to suppress an uprising in a country situated South of the Equator.

Two unusually interesting features in "Colton, U. S. N.," are

"Colton, U. S. N." (Vitagraph).

fleet maneuvers by fifteen battleships, four torpedo boat destroyers and three colliers, under command of Vice-Admiral Henry T. Mayo, U. S. N., and a thrilling series of pictures of a landing of 280 marines, getting away from their battleships and making a landing on shore through the surf, and their advance in battle formation against a supposed enemy.

After finishing the scenes at Newport, the company went to Annapolis, Maryland, where the Naval Academy served as a background for tense moments as well as adding color to the story by showing glimpses of social life, in which the Cadets were prominent.

The principal players concerned in the enactment of "Colton, U. S. N.," included Charles Richman, Eleanor Woodruff, James Morrison, Zena Keefe, Anders Randolf, Charles Wellesley and Thomas Mills. It will be released as a Blue Ribbon Feature in five parts and promises to equal in spectatular value any naval picture that has heretofore been done by a moving picture company.

ELLIOT & SHERMAN GET GREAT NORTHERN SUBJECTS.

The Elliot & Sherman Film Company, the well known firm of Minneapolis, has recently acquired the following Great Northern productions for its territory: "The Heart of Lady Alaine," featuring the celebrated tragedienne, Miss Betty Nansen; "Pro Patria," featuring Valdemar Psilander, the monarch of the silent drama, and "John Redmond, the Evangelist," also featuring Valdemar Psilander.

"A WOMAN OF THE WORLD" IS READY.

The Terriss Feature Film Co., whose releases through the Picture Playhouse Film Co., Inc., have been coming along quite regularly during the past few months, are about to give the exhibitors another big dramatic subject entitled "A Woman of the World." Prints of the feature have been prepared and distributed among the Picture Playhouse offices throughout the country.

"A Woman of the World" is the picture which Tom Terriss and his associates made in New York during the summer which has just passed and which got not a little notoriety by reason of the unusual "stunts" used in the making of it. A high-powered automobile was driven over the Palisades one afternoon to get one big dramatic climax and another afternoon Rector's, the internationally known restaurant at Broadway and Forty-sixth street, was turned into a motion picture studio for a little while in order that a big banquet scene might be reproduced with exceptional splendor.

The new feature is said to have a story of unusual power and provides a big opportunity for the display of the stellar qualities which have made Tom Terriss so favorably known among theatergoers throughout this country and England.

PIONEER GETS "POLAR BEAR" FEATURES.

The Pioneer Feature Film Corporation, 126 West 46th street, New York, has secured the exclusive rights to "Polar Bear" features, produced by the Great Northern Film Company, 110 West 40th street, for the entire state of New York and northern New Jersey.

"Polar Bear" features will be released twice a month. These productions, in every detail up to the Great Northern high standard of quality, will be adaptations of well known plays and based upon novels and scenarios written by internationally renowned authors.

Nathan Hirsh, president of the Pioneer Feature Film Corporation, has an exceptionally advantageous proposition to submit to all exhibitors in his territory who are desirous to obtain these high-class feature photoplays.

"THIS IS THE LIFE" (Mustang).

The three-reel "Mustang" motion picture adaptations of the famous "Buck Parvin" stories by Charles E. Van Loan, which are being produced at the American Film Company's Santa Barbara studios, are being highly praised by film fans. The clean, healthy, subtle humor of this famous author, transferred to the screen by able directors and an all-star cast of actors and actresses, gives the film-going public a delightfully new and entertaining type of comedy.

The third of this series is "This Is the Life," being the story of a society-loving woman with a mania for acting in the "movies." Her husband, a quiet, retiring man, at first remonstrates, then finally gives his consent, having previously interviewed the director and producer of the objective motion picture company. The result is that Addie Gribble (Adele Farrington) is added to the cast and put through a series of nerve-testing, hair-raising stunts that entirely cure her desire to be a movie actress.

Buck Parvin (Art Acord) has some dramatically comical situations that are deftly handled with all of the dry, convincing wit and humor of this famous cowboy-actor; and Miss Far-

Scene from "This Is the Life" (Mustang).

rington goes the route of her dangerous and thrilling actions without a hint of hesitancy.

Taken all in all, a strong cast under the able direction of William Bertram brings to the screen a story that is delightfully interesting and thoroughly worthy of the reputation of perfection enjoyed by the American Film Company. This film is to be released on the Mutual Program Saturday, November 13.

"A POLAR ROMANCE" (Centaur).

Irving Cummings makes his debut as a David Horsley star in "A Polar Romance," a two-reel Centaur Feature to be released on the Mutual program November 18. Prominent in Mr. Cummings' support are those of the Bostock animals from the North, including polar bears, seals, etc.

Most of the scenes of the story are laid in the Arctic Circle and some effective views of the land of ice have been obtained. The bleakness of this country makes the situation of Jennes-

Scene from "A Polar Romance" (Centaur).

sen, the explorer, played by Irving Cummings, cast overboard from his exploration vessel by conspirators, marooned on a floating iceberg and later cast on a barren island of ice, all the more tragic and increases the interest in the picture. It is in these scenes that the animals are called into play and some very novel animal scenes staged.

There is a special interest attached to the picture since it is the first of this character Mr. Horsley has produced, all of the previous Centaur releases having had to do with stories of Africa and India. The change is in line with Mr. Horsley's plan to release animal subjects varying in nature, a plan he is well equipped to carry out with his exceptional studio facilities and the great collection of Bostock animals.

Jay Hunt, who has directed some of Mr. Horsley's biggest successes, is responsible for the staging of this picture, in which appear besides Mr. Cummings and the animals a big cast of players, including Josephine West, Mrs. Jay Hunt, Charles Whitman, Fred Gamble and Clarence Baker.

"LOVE, PEPPER AND SWEETS."

This Vim release of December 3 promises to be particularly funny, as this is the first Vim release in which the three come-

Scene from "Love, Pepper and Sweets" (Vim).

dians—Pokes, Jabbs and Runt—all work together. Pokes is the star boarder, while Jabbs and Runt are the neglected ones. Even in the matter of love Pokes has the best of them, while Jabbs and Runt are the "also rans." The efforts of Jabbs and Runt to beat out Pokes furnish the plot, but they find their task is a Herculean one.

Burns and Stull appear as Pokes and Jabbs, Billy Ruge as Runt and Miss Ethel Burton as the girl for whom they fall.

"THE PAPERED DOOR" (Essanay).

This photoplay is adapted from one of the clever stories by Mary Roberts Rinehart. It carries out all the subtlety and delicacy of touch for which the author is noted. It abounds in action and is thrillingly intense throughout, and while it is a bitter tragedy throughout the denouement is eminently satisfactory. Ruth Stonehouse takes the part of a woman who is abused by a rascally husband. He neglects her shamefully for another woman. Finally in a drunken brawl he kills another man and

Scene from "The Papered Door" (Essanay).

sneaks back to his wife for protection. She conceals him in a closet and papers over the door so that no one will suspect he is in the house. The search for him fails, but a sheriff is stationed outside her home to keep watch. Finally she invites him into the house to get warm on a blizzardy night. He falls asleep and she lets her husband out. He tries to board a freight and is killed. Edmund F. Cobb, in the role of the husband, does excellent work. He portrays all the various emotions of the cowardly husband, who runs from a swaggering bully into a being of abject fear ,with great skill. The story itself is drawn from life and is typical of the small town home where the wife is a sweet, loving woman, but too weak and too conscientious to turn from the man who abuses her, and the husband a coward and bully.

"THE DOUBLE CROSS" (Cub).

George Ovey's new leading woman, Miss St. Aubour, makes her debut in the Cub Comedies with the release on November 12 of "The Double Cross," which incidentally is heralded as one of the funniest pictures ever turned out at the Cub studios in Los Angeles.

Miss St. Aubour plays the part of Jack's aunt and is inci-

Scene from "The Double Cross" (Cub).

dentally the cause of the rapidly moving series of complications which provide the basis for the fun of this picture.

In the cast besides George Ovey and Miss St. Aubour are George George, Gordon McGregor, Janet Sully, Louis FitzRoy and others. The picture was made under the direction of Milton Fahrney.

"THE SHRINE OF HAPPINESS" (Balboa).

The first five-reel photoplay ever hand-colored is "The Shrine of Happiness," a forthcoming Balboa release on Pathe's Gold Rooster program. It is a simple heart story featuring Jackie Saunders, supported by William Conklin and Paul Gilmore. D. F. Whitcomb, one of Balboa's staff writers, wrote the scenario.

At the beginning of the story, Miss Saunders is seen in her favorite delineation—that of a child of nature, a sort of mountain sprite. Being left an orphan, she goes to an old friend of her father in the city. This is the part played by William Conklin. His son is done by Paul Gilmore.

Scene from "The Shrine of Happiness" (Balboa).

Bertram Bracken, the dean of Balboa's producers, directed this picture and it is replete with the deft touches for which he is so well known. "The Shrine of Happiness" does not depend on so-called thrills or punches. It is gripping because of the intensely humane thread that runs through the story. Miss Saunders plays a naive part with girlish sweetness, while Mr. Conklin's work is distinguished by manly reserve.

Pathe's color treatment of the subject is bound to make it a big feature when released, adding immeasurably to the effectiveness and convincing force of this Horkheimer production.

KALEM'S "VENTURES OF MARGUERITE" POPULAR.

According to advices received by Kalem company from exhibitors who are showing "The Ventures of Marguerite," this series has taken its place as the fashion authority of moving pictures and the gowns worn by Marguerite Courtot, who portrays the central character, are being accepted as criterions of advanced styles.

An innovation was established by Kalem company when this series was started recently, whereby Russek, of Fifth avenue, was commissioned to costume the beautiful star for the forthcoming episodes. As the result, Miss Courtot is shown in the advanced creations that are interesting Fifth avenue.

Scene from "A Society Schemer" (Kalem).

That this feature is proving particularly popular with the feminine photoplay patrons is apparent from the numerous letters received by Miss Courtot requesting for detailed descriptions of her various gowns. According to the exhibitors who have written Kalem, their patrons are already looking forward to "Marguerite Day," because of this fashion feature. At the same time, the writers express their gratification because of the fact that aside from the latter, the episodes are replete with dramatic action. As the result, the photoplays are popular with both sexes.

"The Veiled Priestess," and "A Society Schemer," are two of the November "Ventures." The first will be issued on Friday, November 19, while the second will be released Friday, November 26.

TO BLOW OR NOT TO BLOW.

Joe Brandt, general manager of the Universal Film Manufacturing Company, tells the following story in which he is made to say Sarah Bernhardt told him in a letter when she was negotiating for the Universal production of "Jeanne Dore":

"Mash notes, you call them, n'est ce pas"? she wrote. "Well, I received a very funny mash note once in a small town of your Far West. 'You are adorable,' my mash note ran, 'and I'd have preferred to send you orchids, but in this one-horse town I am reduced to molasses candy, of which I am forwarding you a two-pound bag. Will you take supper with me to-night? If you consent, blow your nose on the stage and I will understand.'

"And the worst of it was," continued the great Sarah, "I had a bad cold at the time and was afraid to blow my nose all evening!"

"A TANGLE IN HEARTS" (Casino).

Now another star twinkles in the heavens where each week the Gaumont company places a new one, following its policy of giving the public a new star with each production. This time it is John Daly Murphy, that inimitably suave comedian who makes the public laugh even when he merely rolls his eyes. Ever since Mr. Murphy ceased being a successful jockey and became a successful comedian, the whole country has been laughing at his humorous antics.

Scene from "A Tangle in Hearts" (Casino).

Mr. Murphy's name in front of a theater will have real drawing power, since he is so well established because of his work with Valeska Suratt, May Irwin, various Klaw & Erlanger comic operas, "The Laughing Husband" and "The Girl from Rector's." In "A Tangle in Hearts" Mr. Murphy appears as Harry Jones, a young man who attempts to save money by spending a quiet evening with a young lady, instead of going out with the boys. Mrs. Hart, the girl's mother, decides he is an eligible chap, and maneuvers so that he proposes to Rose, her daughter.

Rose is played by Miss Lucille Taft, who has made a big name for herself in Gaumont productions. Mr. Daly makes the part unroariously funny by his despairing solemnity when in trouble. Among those in his support are Mathilde Baring and Virginia Perry.

WAGNER IN WEST FOR STERLING.

Leon Wagner, of the Sterling Camera and Film Company, 145 West 45th street, New York, is now in the Central West with exhibition prints of "The Game of Three," "The Land of the Lost," "Over Niagara Falls" and "Richard III." Elsewhere in this issue, in a display advertisement, will be found more particulars concerning the above-mentioned features which Mr. Wagner is showing and disposing of by state rights. Mr. Wagner will be at Omaha, Neb., about Nov. 11. If interested address a post card or letter to him, care general delivery, post office, Omaha, and Mr. Wagner will call on you.

Charles Cherry Makes Film Debut

Frohman Star in Famous Players' Adaptation of Isaac Henderson's "Mummy and the Humming Bird."

CHARLES CHERRY, well known as the star of many Broadway successes, makes his motion picture debut by special arrangement with the Charles Frohman Company, in the Famous Players Film Company's adaptation of Isaac Henderson's great drama, "The Mummy and the Humming Bird." This subject is scheduled for release on Nov. 11 by Paramount.

Scene from "The Mummy and the Humming Bird" (Famous Players).

Mr. Cherry's delightful impersonation of the absent-minded peer who neglects his wife in order to devote his time to scientific experiments is one which he may justly be proud to add to the personal triumphs gained on the stage in support of such well known actresses as Mary Mannering, Henrietta Crosman, Maxine Elliott and Ethel Barrymore.

It is a brilliant play, depicting the crafty wiles of three able men whose efforts to out-think each other in this gripping struggle for the beautiful Lady Lumley forms an absorbing tale full of suspense.

Every effort has been made to give the piece the exquisite settings which it richly deserves. The views of the Lumley estate will prove especially pleasing to the critical eye.

In support of Mr. Cherry there appear Lillian Tucker, William Sorelle, Arthur Hoops, Claire Zobelle and others of equal merit.

THE CREST OF VON ENDHEIM (Reliance).

"The Crest of Von Endheim" is another of the poetic and stirring romances dealing with historical themes which have lately come from the pen of Francis Powers and have as Reliance features been produced by the author in person. Mr. Powers, it will be remembered, was some time stage director for David Belasco.

Scene from "The Crest of Von Endheim" (Reliance).

This feature has its plot beginning in northern Mexico soon after the fall of the Emperor Maximilian.

Madam Adoni Fovieri, formerly prominent in the support of Mme. Sarah Bernhardt, is Gloriana. She gives a tender and eye satisfying interpretation of the romantic, staunch and true girl who so splendidly helps to establish her hero in his place. She is supported by the usual strong Reliance cast.

"ROMANTIC REGGIE" (Vitagraph).

"Sidney Drew Day," Friday, November 12, will be signalized by the Vitagraph Company with a typical Drew comedy, "Romantic Reggie," in which Mr. and Mrs. Drew are both happily cast. It was written by Templer Saxe and produced by Mr. Drew. It tells in delightfully pictured sequence the adventures of an exceedingly romantic young man with an unknown woman who hands him a card on which is written "You are my soul mate. Meet me midst the hills of Kuperskill." The

Scene from "Romantic Reggie" (Vitagraph).

fun develops in huge chunks when Reggie goes to meet his lady love followed by his sweetheart, who enjoys showing him up as the chaser of a crazy woman who has been captured and returned to her padded cell.

VIM SECURES HELEN GILMORE.

Vim Comedies have secured the services of Helen Gilmore, popular for her clever screen characterizations. She comes to the Vim Players fresh from her triumphs in Universal comedies. Prior to that time she was for three seasons with the New York Hippodrome and on the road with the "Count of Luxenbourg.

Miss Gilmore will now appear regularly with the Vim funmakers and promises to be ready with an entirely new line of comic antics.

"THE BLACKMAILERS" (Terriss).

"The Blackmailers," a two-reel comedy which has just been released by the Terriss Feature Film Co. through the Picture Playhouse Film Co., Inc., is one of the first moving picture comedies with which the name of Tom Terriss, well-known legitimate actor, has been identified. Mr. Terriss says he started out to make a picture filled with action of the rough

Scene from "The Blackmailers" (Terriss).

and ready kind which seemed so acceptable to photoplay fans and those who have seen "The Blackmailer" admit that he has accomplished his purpose. The picture was made at a popular summer resort in the vicinity of New York City and some of the most interesting comedy situations are ones in which the principals appear as bathers.

"THE SUBSTITUTE MINISTER" (American).

"The Substitute Minister" affords Miss Vivian Rich a part entirely to her liking, and this black-haired little film star scores a conquest therein.

"The Substitute Minister" also brings to the fore Alfred Vosburgh, a new star in the American firmament, who henceforth will play opposite Miss Rich in "Flying A" dramas.

The piece is the story of a young ministerial student who is led into evil ways. By a queer quirk of circumstances he finds

Scene from "The Substitute Minister" (American).

himself masquerading as a country minister. The gentle influence of his housekeeper (Miss Rich) leads him to forsake the evil of his ways and struggle again to lead an upright, honest life. His deception, however, is discovered, but before his "flock" the false churchman confesses his sins. He does not plead for forgiveness, but forgiveness is unanimously given. The post of pastor which the young man held through misrepresentation is tendered and accepted. Truly repentant, the young man seeks the hand of her who led him back to the worthy path of life. Of course, he is accepted.

In "The Substitute Minister," Miss Rich is as pleasing as ever. If the picture is a criterion of Mr. Vosburgh's ability, it is safe to assert that his connection with "Flying A" dramas will be long and a source of much enjoyment to fans of the screen.

"THE PRINT OF THE NAILS" (Selig).

"The Print of the Nails" is a Selig Diamond Special in three reels, written by Mrs. Owen Bronson, and produced by Geo. N. Nichols. It is released through regular service on Thursday, November 18. It is a story of politics, the underworld and of love. An all-star cast, including Earle Foxe, Vivian Reed and Al. W. Filson, appear in this feature. There are a number of tense situations not the least of them being a raid by police officers on the underworld. Some elaborate scenic effects and beautiful photography add to the entertainment of this Selig Diamond Special.

The plot concerns Margaret Macy, a slum worker, and Tom

Scene from "The Print of the Nails" (Selig).

Mason, mayor, who stands for reform. The political powers plot to discredit Mayor Mason and try to do so through Margaret Macy, who is the Mayor's friend. Through the machinations of the political "boss" the girl to whom Mayor Mason is engaged discredits him, and Margaret Macy is lured to a questionable resort for the purpose of a big newspaper story which will involve the Mayor. The Council prepares to remove the Mayor, but Margaret and her brother have secured evidence against the political ring. Mayor Mason's name is cleared and the gang have to face the law for their misdeeds.

EUGENE MULLIN TO WRITE AND DIRECT FOR VITAGRAPH.

Eugene Mullin, who has given to the screen a number of dramatic successes, several of which have been produced by the Vitagraph Company as Broadway Star and Blue Ribbon Features, has begun work on the production of "The Ruse," an original society drama, written by him with Joseph Kilgour in view as the hero. Mr. Mullin took as his theme "and the serpent in the guise of a friend invaded the peaceful calm of the happy home." A husband suspecting his wife's fidelity, resorts to an original ruse to put her to the test. The result is the series of happenings, startling, unusual and almost tragic, that culminates in the just punishment of the unprincipled home-wrecker. Mr. Kilgour, Naomi Childers, Charles Kent and Denton Vane will be seen in the portrayal of the principal characters in "The Ruse," which will be released by the Vitagraph Company as a Broadway Star Feature.

EDWIN ARDEN IN "THE GRAY MASK."

In the forthcoming World Film drama, "The Gray Mask," taken from the story of that title by Charles Wadsworth Camp, which was published in Collier's, Edwin Arden, the star, is given an opportunity to display again his capacity for that fine feeling for his part which has always characterized his work on the stage, and which has made him an actor of distinction.

It is the role of a detective. He must play in this picture a scientific detective who finds himself in predicaments of more than ordinary complication and danger. It is none of the

Scene from "The Gray Mask" (World Film).

swaggering, heavy set detective who dogs the footsteps of the villain with the usual murderous air.

It is the slender, keen, scientific man, who puts his knowledge of science to work in solving his troubles, which the detective Mr. Arden interprets must be.

"The Gray Mask" is being directed by Frank Crane. It will be filled with the most hair-raising of thrills from beginning to end.

In it Mr. Arden will keep up the splendid reputation he has gained for himself in his brief career in the pictures.

NOVEL POSTERS PROMISED BY M-in-A.

Believing that in the making of comedy film too little attention has been paid by the manufacturers to the matter of posters, M-in-A Comedies have adopted a new policy. A poster department of experts has been employed and the company promises to turn out a comic poster more novel and attractive than has ever been displayed heretofore.

"In turning out a first class comedy film," says a leading member of the M-in-A forces, "why rest content with an ordinary poster? If the poster is to advertise a clever film, surely the poster should be clever too. We are going to deviate from the regular poster path and allow the exhibitor to display a one-sheet which will make the passerby smile and lure him in. Our posters are going to depict some situation of the photoplay in a semi-cartoonic manner."

Louis Geisenberg, well known in picture circles in New York, has been appointed general traveling representative of the American Correspondent Film Co. He left New York last week on a trip which will take him to the principal cities in the United States.

Initial Pallas Subject

Booth Tarkington's "The Gentleman from Indiana" Starring Dustin Farnum First Subject On Paramount Program.

THE initial production to be offered on the Paramount program by Pallas Pictures will be released Nov. 25 and presents Booth Tarkington's well known novel, "The Gentleman From Indiana," starring Dustin Farnum.

In producing this subject, Pallas Pictures has gone to unlimited pains and expense to give it a most pretentious back-

Scene from "The Gentleman from Indiana" (Pallas).

ground, as is evident in the elaborate sets and immense scenes which have been included in the photoplay. In order to get the desired atmosphere a replica of an entire Indiana town of true Hoosier type was built and mob scenes including over five hundred people are displayed with striking realism. Among the spectacular features presented are the mob riots, election parades and campaigns, an electric storm at night resulting in the destruction of many buildings, and a circus parade on which occasion the entire town turns out in true "circus day" style.

Many dramatic situations are intrusted to Dustin Farnum, which he handles in his usual effective manner. The supporting cast includes such artists as Winifred Kingston, Herbert Standing, Howard Davies, Page Peters, Signor Juan de la Cruz, Elsie Cort, Helen Eddy, C. Norman Hammond, Joe Ray and others of equal ability.

Frank Lloyd, the young director whose work in this production will readily class him with the foremost producers in this country, encountered many difficulties in staging Booth Tarkington's subject. Securing a terrific rain storm in rainless California was one of the problems which he had to solve. In order to get the desired effect, 14,000 gallons of water had to be carted from a well three miles away. His success in obtaining the desired results is said to have been marvelous and displays something new in the way of film directing. Many striking night scenes have been secured and Lloyd's handling of immense mobs demonstrate unusual ability. In the care of Fred Dobson, the photographic work offers many beautiful innovations. Night scenes and lightning flashes have been filmed with remarkable success and that the work of the photographer measures up with that of the star and the director is assured by the producers. Reports from the coast all indicate that the initial subject of Pallas Pictures will establish a high standard for the new Paramount producer from the start.

"The Nation's Peril"

A Lubin Production Dealing with the Question of Preparedness.

"THE NATION'S PERIL," the big Lubin feature film of the topic of the hour, our country's preparedness and the hyphenated Americans, which for the past four months has been under the course of construction by Director George Terwilliger and his Lubin company at Newport, R. I., has its finishing touches at the Lubin plant and is scheduled for release on November 22 through the V-L-S-E Inc. offices.

The picture is to be presented at Washington during the coming week before Secretaries Daniels and Garrison and the Army and Navy League, and then taken to Newport, R. I., where it will be viewed by the officers of the Newport Naval Training Station.

"The Nation's Peril" is truly a big picture in its every sense, and Director Terwilliger has ably acquitted himself in the production. The magnitude of the picture may be gathered from a short review of its tremendous scenes.

In it are shown the entire soldier, sailor and marine strength of the U. S. Atlantic fleet and the troops stationed at Newport—the entire U. S. Atlantic fleet in action—the actual sinking of a ship by shell fire from the battleships—a night artillery attack in which is destroyed an entire street built especially for the picture by Director Terwilliger—several mine explosions and the workings of the wireless stations.

In addition in appearance in the picture are to be seen Secretary Josephus Daniels with the entire Newport War College—Admiral Fletcher, Admiral Winslow of the Pacific fleet; Captain Roger Welles, Lieut.-Com. Frank Taylor Evans and Lieut. Ernest Durr, of the Naval Training Station at Newport; Captain Hugh Willoughby of the Naval Aviation Corps; Captain Newton and his staff of the U. S. S. Patterson; Captain Fitch and staff of the U. S. S. Yankton; Commander Watson of the U. S. S. Utah, and Captain W. S. Sims, commandant of the torpedo flotilla.

"THE ALSTER CASE" (Essanay).

A company of Essanay players under the direction of J. Charles Haydon is now at work making a five-act photoplay of "The Alster Case," taken from the novel of that title by Rufus Gillmore, author of "The Opal Pin," "The Mystery of the Second Shot" and other widely read detective novels.

The photoplay will be Essanay's December release on the V-L-S-E program. It is an intensely fascinating mystery play and carries out the stirring incidents of the book with great faithfulness of detail.

Bryant Washburn takes the leading masculine role and Miss Ruth Stonehouse the leading feminine part. The mystery surrounds the slaying of Mrs. Alster, and is solved in an unusual and thrilling manner at the climax of the play. The suspense is sustained until the very end, the finger of guilt pointing at several innocent persons, so that the discovery of the real slayer comes as a complete surprise.

WANTS UNIVERSAL TO FIND HER BOY.

Now the Universal Film Manufacturing Company is asked by a mother to assist her in the search for her lost boy. She is Mrs. Charles L. Glass, of 13 Lienau place, Jersey City, N. J., and says that her son, James Douglas Glass, aged 4 years, of fair complexion, with heavy light hair, cut Buster Brown style, double crowned, blue eyes, good teeth, full face, about 3 feet 6 inches tall, and weighing at the time 35 pounds. He was last seen in Greeley, Pike County, Penn., on May 12, 1915. He wore tan overalls with pink trimmings, white stockings, black shoes, no hat, and he does not talk very plainly. Mrs. Glass offers $500 reward for the return of her little son.

PATHE'S "AT BAY" (Gold Rooster Play).

George Fitzmaurice's latest Gold Rooster play, "At Bay," adapted from the famous play by George Scarborough, enjoys the distinction of being characterized by Charles Pathe himself as being beyond question the greatest picture yet put upon the Gold Rooster program. Those who saw "At Bay" upon the stage will remember that it is full of intensely dramatic situations, the natural result of its theme, the alliance of politics with the underworld. Mr. Fitzmaurice assembled a truly remarkable cast headed by Florence Reed, whose great ability is

Scene from "At Bay" (Pathe).

recognized by every follower of things theatrical. Such sterling high salaried players as Frank Sheridan, Lyster Chambers, De Witt C. Jennings and Charles Waldron give most efficient support. The beauty of the sets and locations, the artistic attention to the smallest details in addition to the splendid story and acting, round out a production which is as near perfection as the modern motion picture is capable. "At Bay" will be released November 19.

PRINCIPALS IN "BLOOM CENTER" COMEDIES.

Since the inauguration of the Selig rural comedy series, "The Chronicles of Bloom Center," much admiration has been expressed for the principals whose adventures furnish the fun in this series. The types are so well played and so true to rural life that thousands of movie fans have requested more information anent the principals.

John Lancaster assumes the role of Postmaster Pash in "The Chronicles of Bloom Center." His work in this comedy series has won for him thousands of new admirers.

William Hutchinson. Lyllian Leighton. John Lancaster.

William Hutchinson has made a hit in the character of "Druggist Phil Pickel." His make-up and comical character delineation has made him a film favorite.

Lyllian Leighton enacts the part of "Mrs. Constable Plum" in the Bloom Center chronicles. Miss Leighton is at her happiest in motion picture comedy and she has proven one of the favorites in this comedy series.

We present herewith likenesses of these Selig fun makers as they appear in real life.

MUTUAL TO SHOW BASEBALL PICTURES.

"The World's Championship Baseball Series of 1915" is the title of a release in two reels on the Mutual program for November 15. This special release is included in the regular program at no increase in rental charges to the exhibitor. For that week it replaces the Monday and Wednesday Novelty brand comedies.

These pictures were made by the World's Series Film Company, a company organized to co-operate with the National Commission. The Mutual has purchased the rights for the distribution of these pictures and is now making them available to exhibitors as part of the regular program service. Previously motion picture exhibitors have been able to get baseball pictures only as expensive specials.

The World's Series pictures are altogether remarkable films, showing all the thrilling plays and fine close-ups of the important personalities both in the game and among the spectators. One of the many interesting subjects is that portion of the film showing the flower-bedecked Presidential box. President Wilson is seen approaching with Mrs. Galt, his fiancee. He has some little difficulty with one of those "cussedly obstinate" folding chairs when he arranges a seat for Mrs. Galt's mother and a secret service man goes to his rescue. The President throws the ball into the diamond, it is put into play and then returned to him as a souvenir of the memorable occasion.

Scene from World's Champion Base Ball Series (Mutual).

C. O. Sprenger, a newspaper man who for many years was on the staff of the Denver Times and the Rocky Mountain News, and who for the past five years has been doing general publicity work in California, has been placed in charge of the publicity work for the David Horsley interests at the Los Angeles office.

Director William J. Dunn, of the Eagle Film Manufacturing & Producing Company, has left Chicago for Jacksonville, Fla., where the new company's outdoor studio is being erected, to oversee the installation of a number of scenic devices of his own invention.

"THE CAVE MAN" (Vitagraph).

"The Cave Man" has been produced by the Vitagraph Company under the direction of Theodore Marston, featuring Robert Edeson in the character of Haulick Smagg. The story was written by Gelett Burgess and originally produced in Providence, as a legitimate comedy-drama, with Mr. Edeson in the portrayal of the leading character. His familiarity with the leading character's possibilities became apparent when he began work on the story for the screen.

In producing "The Cave Man," Director Marston spared neither pains nor labor, used every known device and camera trick to enhance the value of its situations, and with Mr. Edeson, Fay Wallace, Lillian Burns and George de Beck in the enactment of the principal characters has turned out a screen story that for brilliancy, consummate artistry in the portrayal of the characters and photographic achievement sets a standard of exceptional quality. It is in five parts and is the most typically representative Blue Ribbon Feature yet announced by the Vitagraph Company for release.

Scene from "The Cave Man" (Vitagraph).

ETHELMARY OAKLAND POPULAR.

Since her completion of the role of little "Amy Fisher" in the Charles K. Harris feature, "Hearts of Men" (formerly entitled "School Bells"), Ethelmary Oakland, the seven-year-old child, has had several unusual engagements. She played in "Stolen Orders," until it closed, and is at present engaged with the Boston Opera Company in "Madame Butterfly." She plays the role of a Japanese child, supposed to be three years of age, and Miss Tamaki Miura, the only Japanese prima donna, who sings the title role in the opera, is delighted with the child, and says that she is the most adaptable stage child she has ever seen.

Pavlowa, the Russian dancer, who waits in the wings to go on with the Russian ballet, after Ethelmary is taken off the stage, is also delighted with the child, and stops to pet her every time after her performance. "Hearts of Men," the picture in which Ethelmary Oakland will appear, will be released Nov. 8 through the World Film Corporation.

MISS ELEANOR FAIRBANKS GOES WITH GAUMONT.

The Gaumont policy of "new faces in each production" brings to the studios at Flushing Miss Eleanor Fairbanks, late star in "A Pair of Sixes." Miss Fairbanks closed in the Frazee farce to appear with Harry Vokes in the Casino Star Comedy, "The House Party," by Adrian Gil Spear. "Bud" Ross is also appearing in the same comedy. Miss Fairbank's last picture was "Tillie's Tomato Surprise" with Marie Dressler.

George Melford is resting before starting in on the second Goodrich picture, which is being especially written for the star by Hector Turnbull, of the Lasky photodramatic staff.

JACK PICKFORD IN "THE MAKING OF CROOKS."

Jack Pickford will make his initial appearance under the Diamond S trade mark when he appears in the strong character role of Toney, a pool shark, in the Selig Diamond Special in three reels, "The Making of Crooks," released Thursday, Dec. 16. Mr. Pickford will be supported by an all-star cast.

"The Making of Crooks" carries a strong moral lesson against the evils wrought by disreputable pool rooms. There are a number of tense situations and the methods by which young men are swindled by "pool sharks" are realistically shown. One of the most exciting scenes in the production is where Pickford and the daughter of the political boss escape from a Cabaret in a stolen automobile. The car collides with a speeding locomotive, is shattered into a hundred pieces and the lifeless body of the girl is carried on the pilot of the engine.

There is also a sensational raid on disreputable pool rooms in which hundreds of policemen in a large city participate.

PICTURE THEATERS PROJECTED

BIRMINGHAM, ALA.—The Strand Theater Company has sold the Odeon Two theater to a local company.

GADSDEN, ALA.—Frank Moragne, manager of the Royal theater, will make extensive improvements to the house. These will include the construction of a 25-foot extension in the rear, increase seating capacity, install new lighting fixtures, redecorate, etc.

LOS ANGELES, CAL.—E. J. Denman has purchased the University theater, on Jefferson street, from T. B. Blinns.

LOS ANGELES, CAL.—The Palace theater, located at 47th and Mineta streets, has been taken over by G. W. Ross.

LOS ANGELES, CAL.—George Morrison has purchased the interest of T. W. Newman in the Keystone theater.

OAKLAND, CAL.—The Grove theater is now being conducted by Fred Schafer.

SAN PEDRO, CAL.—A new moving picture theater has been opened by Mann & George. It has been named the Empire.

ANSONIA, CONN.—The Shelton theater has been remodeled.

DAYVILLE, CONN.—Hosea Greene and A. J. Cavanaugh have leased Webster Hall for the purpose of exhibiting moving pictures.

DAYTONA, FLA.—The Arcade theater has been leased by D. J. Lund. A number of improvements will be made to the house, including the construction of a balcony and increasing the seating capacity.

TAMPA, FLA.—The Strand Amusement Company has opened a new fireproof moving picture theater at the corner of Twiggs and Tampa streets.

ATHENS, GA.—Mrs. A. H. Talmadge has let the contract to J. W. Watson & Son to erect moving picture theater, 42 by 86 feet, on Clayton street. Separate contracts have been let for metal roof, wood floors, $5,800; heating plant, $500; lighting plant, $700.

ATLANTA, GA.—Frank Montgomery has disposed of his interest in the Regent theater to Van Livingston.

ELBERTON, GA.—The old Bonita theater has been leased by G. M. Haley, who is planning to make extensive alterations.

CHICAGO, ILL.—Frank Schoeninger, 529 Wrightwood avenue, is having plans prepared for a two-story theater, store and office building, 70 by 150 feet, to cost $50,000.

DIXON, ILL.—L. G. Rorer, of Chicago, who reeently purchased the Family theater, has installed a $5,000 pipe organ.

FAIRMOUNT, IND.—J. W. Dale is now conducting the Royal theater.

SOUTH WHITLEY, IND.—Charles Felter has sold the Star theater to Ollie Wilson.

BURLINGTON, IA.—F. E. Turvey has disposed of his interest in the Electric theater to C. F. Ferm.

CLARINDA, IA.—C. R. Burnham and B. Hatka have taken over the Orpheum theater and will devote it to the exhibit of high-grade photoplays.

CRESCO, IA.—The Cresco theater has been remodeled and redecorated.

FORT DODGE, IA.—Richard Snell will erect a two-story moving picture theater and store building, 60 by 140 feet.

INDEPENDENCE, IA.—The Lyric is the name of a new moving picture theater opened here by George Still.

MONTEZUMA, IA.—J. C. Marshall has disposed of his interest in the Princess theater to Fred Wasson.

OELWEIN, IA.—The opera house has been purchased by A. L. Smith and converted into a moving picture theater.

PERRY, IA.—J. C. Stimes will construct a fireproof moving picture theater at the corner of Oak and Front streets.

STUART, IA.—The Star theater, conducted by C. C. Mendelhall, has been redecorated.

TOPEKA, KANS.—Charles Cuthbert, 435 Kansas avenue, is preparing plans for the remodeling of a moving picture theater and office building to cost $12,000.

FORT FAIRCHILD, ME.—A new fireproof moving picture theater is being constructed here for David A. Hine and George W. Parks.

SOMERVILLE, MASS.—George F. Horan has leased a church property here and will convert it into a modern moving picture theater.

FLINT, MICH.—The Bijou, recently leased by Harold Weiss, has been remodeled and renamed the Garden theater.

DETROIT, MICH.—The Warfield theater, located at 1030 Hastings street, has been taken over by B. Deiner. Extensive improvements have been made to the house.

CALUMET, MINN.—Moresey & Jackson are building a new moving picture theater, with seating capacity for 300 persons.

MILACA, MINN.—J. Van Rhee is having plans prepared for a modern fireproof moving picture theater.

MINNEAPOLIS, MINN.—E. J. Phelps, McKnight building, will erect a moving picture theater and store building, 56 by 129 feet, to cost $30,000. Lessee F. W. Upham, 2300 Grand avenue.

RICHMOND, MO.—A new moving picture theater has been opened here by McMullin & Estes.

ROLLA, MO.—D. E. Cowen is planning to build a one-story moving picture theater, 40 by 105 feet.

ST. LOUIS, MO.—Approximately $10,000 has been expended in making improvements to the Marquette theater. A new extension has been built so as to provide room for 600 additional chairs to the seating capacity.

ST. LOUIS, MO.—Metropolitan Opera House Company is having plans prepared for a new opera house, to cost from $100,000 to $500,000.

ST. LOUIS, MO.—E. J. Weiss has let the contract to T. Segee for the erection of an addition to his moving picture theater at 1618 Market street, to cost $4,600.

SPRINGFIELD, MO.—H. S. Jewell has taken over the Jefferson theater, formerly conducted by Jacob C. Schweitzer.

SPRINGFIELD, MO.—The Rex is the name of a new moving picture theater opened at 312 West Commercial street.

SPRINGFIELD, MO.—J. L. Carlisle, of Kansas City, Mo., representing Gruble Brothers' Syndicate, will erect a commodious moving picture theater to cost about $65,000.

TIPTON, MO.—The M. & H. Amusement Company has leased the opera house and will operate it as a picture theater.

VANDALIA, MO.—H. S. Topp has leased the Magnet theater and will operate it as a photoplay house.

BUTTE, MONT.—W. H. Swanson, of Salt Lake City, Utah, is planning to erect a $200,000 moving picture theater here in the near future.

GENOA, NEB.—The Dime theater has been leased by Charles Lucas and renamed the Grand.

WEBSTER CITY, NEB.—The Princess, a new moving picture theater, has been opened here by Alkire & Arthur.

PATERSON, N. J.—Jacob Korner and Max Gold are planning to erect a one-story moving picture theater, 54 by 121 feet.

BROOKLYN, N. Y.—The Oxford theater, located at the corner of Flatbush avenue and State street, has been leased by Sidney L. Warsawer, who is planning extensive alterations before opening as a high grade photoplay house.

NEW YORK, N. Y.—Peter Indelli, 1755 Clay avenue, is having plans prepared for a two-story moving picture theater and store building, 50 by 83 feet, to cost $6,500.

COLUMBUS, O.—Dr. G. M. Taylor, 41 West 3d avenue, is having plans prepared for a three-story moving picture theater and business building, 60 by 100 feet, to cost $65,000.

OKLAHOMA CITY, OKLA.—The Oklahoma Amusement Company will erect a commodious fireproof moving picture theater at 21 North Robinson street, to cost about $75,000.

POND CREEK, OKLA.—A commercial building has been leased by R. E. Peacock, which he intends to convert into a first-class moving picture theater.

COQUILLE, ORE.—The Scenic theater has been leased by P. C. Levar.

PHILADELPHIA, PA.—The moving picture theater at Nos. 835-37 Morris street has been conveyed by Rebecca Greenstein to Morris Traps for a consideration not disclosed, subject to a ground rent of $510 and two mortgages aggregating $6,000. The buildings are assessed at $16,000.

LEBANON, TENN.—A local lodge has leased the Lyric theater. The house will be redecorated and the seating capacity rearranged.

KENOVA, W. VA.—B. Harris and William Cooksey are having plans prepared for a moving picture theater to cost $7,000.

FOND DU LAC, WIS.—The Henry Boyle theater has been taken over by A. Livingston, of Seattle, Wash.

MILWAUKEE, WIS.—The Toy building, located on Second street, has been converted into a modern moving picture theater.

PAINSDALE, WIS.—A new moving picture theater will be erected here, with seating capacity for about 350 persons.

ST. CROIX FALLS, WIS.—A two-story brick and stucco auditorium will be erected, 82 by 45 feet, with seating capacity of 500, costing approximately $14,000.

SUPERIOR, WIS.—R. H. and H. C. Hadfield, of Chicago, are the new owners of the Savoy theater, located at 115 Tower avenue.

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Trade News of the Week

Gathered by Our Own Correspondents

Ball Committee Chosen

Boston Exhibitors' League Ball to Be Big Event—Plans Taking Shape—Chairman Sam Grant and Large Executive Committee Working Hard to Make It Memorable—Those Serving on the B g Committee.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE date for the third annual ball of the Motion Picture Exhibitors' League of Massachusetts is rapidly approaching. This affair, it has been announced, will be held in the Boston Arena on Wednesday evening, Dec. 1.

Chairman Sam Grant of the executive committee has been working untiringly for the success of the ball, which last year was pronounced the greatest social success of New England.

The executive committee, which comprises the following, has been appointed: Harry Asher, Famous Players of New England; L. M. Boas of the Bijou theater, Fall River; George Balsdon, of the V-L-S-E; N. N. Brooks, of the Automatic Vaudeville Company; Samuel Bernfield, of the New England Pathe Exchange; Winfield H. Bradley, of the Triangle Film; J. J. Cahill, of Brockton; Harry F. Campbell, of Fox Film; J. A. Eslow, of the New England Universal Film Exchange, Edward J. Farrell, of the General Film; John Gartland; Mr. Gilman; Mr. Gregory; Harry Hirsch, of "The Diamond from the Sky;" Frank Howard, of the Olympia theaters; J. Lourie, of the Beacon and Modern theaters, Boston; P. F. Lydon, of South Boston; Arthur E. Lord, of the Olympia theaters; A. D. Marson, of Kleine-Edison Exchange; Fred B. Murphy, of the United Film Service of New England; L. J. McEvoy, of the Phoenix Film Co.; J. F. Patten, of Attleboro; H. Rifkin, of the Eastern Feature Film Company; J. F. Raymond; Thomas Sprye, of the American Feature Film Company; Frank H. Vine, of World Film; Alden Washburn of the Unique theater, Boston; Glover Ware, of Beverly; H. W. Barhydt; H. A. Sivovolos; H. A. Segal; E. H. McCloskey, of the Moving Picture World; M. J. Lydon and Leon Dadmun.

INCORPORATE "BATTLE CRY" FILM COMPANY.

"The Battle Cry of Peace" Film Corporation was chartered under the laws of Massachusetts during the past week with a capitalization of $50,000. Frank J. Howard is president of the new company; Ernest Horstmann is vice-president and secretary, and Nathan H. Gordon is the treasurer. The board of directors comprises R. W. Drown, M. Shoolman and Arthur E. Lord.

This film opened a seven weeks' engagement at the Majestic, Boston, during the past week. It has been playing to capacity business. The show is under the management of E. J. Comerford. A large electric shield is used to illuminate the front of the house. The company has already received many offers for the rights in other cities for the feature.

PITTSFIELD COLONIAL OPENS.

The Colonial theater at Pittsfield, Mass., which was recently purchased by the Goldstein Brothers' Amusement Company, was opened during the past week. The stage has been newly set in a great floral and leaf design, with massive pillows and a fountain playing down front.

Nathan and Samuel Goldstein assisted Manager Hickey at the opening. A large twelve-piece orchestra was directed by Leon Girard. The new management plans to install a pipe organ in the near future.

WURLITZER OPENS NEW SHOWROOM.

The Rudolph Wurlitzer Company, manufacturers of automatic musical instruments, have opened new showroom at No. 630 Washington street, Boston. W. J. Weller is New England manager.

PARKS' NEW FORT FAIRFIELD THEATER.

From John P. Flanagan, Maine Correspondent of Moving Picture World, Bangor.

WORK is progressing rapidly on the new motion picture house being erected by G. W. Parks in the rear of the Scates & Co. store at Fort Fairfield, Me. Moore Bros. are contractors and the building when completed will be one of the largest of its kind in this part of the state. It is expected that by the first of May the theater will be finished. It will be entirely of concrete, only the finish being of wood. The gallery will be large and will be approached from Main street through the Tyler block or from the side where the main entrance will be located. There will be ample provisions for fire. Two commodious fire escapes will be erected on the west side of the building and an escape will lead from the stage. An excellent concrete walk will be laid from Main street to the theater between the building occupied by the Fort Fairfield Clothing Company and the Tyler block.

SUNDAY NIGHT SERVICES IN BELFAST THEATER.

A novel experiment for Belfast, Me., will be tried on Sunday evening, Nov. 14, when a service will be conducted in the Nickel theater by Rev. Haraden S. Pearl, Rev. Arthur A. Blair and Rev. Arthur E. Wilson. In place of a sermon, a religious film of seven reels will be used. There will be appropriate music, the singing of old familiar hymns and an introductory service of religious nature. The ministers are acting as individuals and have not committed their churches in any way to this unusual program.

Much of the credit for the idea belongs to H. H. Maddocks, proprietor of the Nickel theater, whose family are members of the Congregational church

M. GRANBY BOOSTING THE BALL THROUGH MAINE.

Mitchell Granby, northern New England representative of the Fox corporation, was a visitor to Bangor on business this week and found the exhibitors so busy attending to their crowds that they have only a very short time to give to buying new pictures, but he has been disposing of a large number of productions nevertheless. Mr. Granby is boosting the coming Moving Picture Ball, to be held in Boston December 1, when the Fox company hopes to have Theda Bara present. He is furnishing exhibitors with free slides for the purpose of making known to audiences the fact that there will be a voting contest in connection with the ball.

Mr. Granby reports that theaters that have recently taken on Fox service are the Empire, William Gray, manager, Lewiston; Princess theater, Berlin, N. H.; Majestic, Rumford; Colonial, Augusta; Bijou, Skowhegan.

GEORGE APPLEBY GOES TO THE STRAND AT HAVERHILL.

George Appleby, who has been manager of the Empire theater at Portland, has taken on the management of the Strand theater in Haverhill, Mass.

STRAND AT ELLSWORTH SOLD.

The Strand theater at Ellsworth, Me., has been sold by Mrs. Imogene W. Pettengill to F. O. Smith of Attlesboro, Mass., who will take possession Nov. 16.

PINE TREE NOTES.

W. P. Sherburne of Dover, proprietor of Central Hall, was a visitor to Bangor this week.

At the Bangor offices of the United Film service, things are moving with a rush. Manager Tinker and his associates are working nights till 10 or 11 o'clock and are round with the sun in the morning. In two weeks just passed, over 30 new steady accounts have been added to the United business in Bangor.

Officious and Meddlesome Interference

Manager J. A. Eslow, of Universal Exchange in Boston, Summoned by Secretary Fred Lake, of Fire Commission—Found Reels Being Cleaned.

It appears as though the Massachusetts exchange managers are facing a critical situation at the present time, which it will be to their advantage to fight. Secretary Fred Lake of the Massachusetts Fire Prevention Commission has started to wage war.

He has summoned J. A. Eslow of the New England Universal exchange into court for not having his reels in cans. He happened to visit Mr. Eslow's office as the reels were about to be cleaned. It will benefit every exchange manager in the state if they join together and help Mr. Eslow in his fight against such treatment as he has received from the fire commission secretary. If the state should win this case, it is very evident that victory will encourage Lake in his persecution.

It is also said that Lake has been trying to force the managers to use a certain type of film box for their reels.

A ROCHESTER COMBINATION.

By Billy Bison, 229 Oxford Ave., Buffalo, Correspondent Moving Picture World.

ON Nov. 5, according to a Rochester, N. Y., report, the Regent and Gordon moving picture theaters, of that city, have affiliated. The new arrangement does not affect the ownership of either property. The owners of the two houses have formed a holding company which will direct affairs of both theaters. The incorporators and directors for the first year are George E. Simpson and Jacob Gordon, of Rochester, and Nathan Gordon, of Boston. The object of the affiliation is to insure to both houses a continuance of the best film productions made. With the two theaters working together and offering to the producers the choicest bookings in the town they will naturally be given the first consideration by the film makers.

QUEEN CITY FILM CORPORATION.

The Queen City Film Corporation has been formed in Buffalo. It is capitalized at $25,000, and the directors are George A. Orr, Henry L. Jauch and Christian H. Schaefer.

DEATH OF HENRY M. MARCUS.

"A great vacancy," says the Buffalo Enquirer, "is created in the realm of music in Buffalo through the untimely death of Henry M. Marcus. He had been identified with musical organizations for many years and was one of the best known men in the city. Not alone will Buffalonians regret his going. He was intimately acquainted with a majority of the members of the theatrical profession of the country, many of whom owe much of their success to his exceptional accompaniment as director of the music for their acts. Of a kindly disposition, those who knew Mr. Marcus became endeared to him. He was an excellent citizen, one of an excellent family and to them goes out the sympathy of a wide acquaintanceship."

HYMAN & WALLINGFORD LEASE FAMILY THEATER.

Hyman & Wallingford have leased the Family theater, Buffalo, and are installing a $3,000 organ. An electric fountain is another new feature of the house. They are using the Metro and Fox programs. They are experienced showmen and are arranging for a chain of theaters. A photograph of the Family audience appears in the Buffalo Enquirer each day. A line is drawn around the picture of some person in the throng and the fortunate one is entitled to a cash prize. Miss Margaret Erlenbach, of the Buffalo Enquirer staff, who has been giving exhibitions as "Miss Movie," was recently featured at the Family theater.

MANAGER CARR GIVES PARTY TO POOR CHILDREN.

At Shea's theater, Buffalo, recently, Manager Carr entertained a hundred children. The party was chaperoned by Mrs. Andrew Murdison, Mrs. J. F. Wadsworth and Mrs. D. O. Baker. Those who have made the comfort of poor and unfortunate children their special care, arrange this theater party each year, and it is always looked forward to by the children as one of their greatest treats.

Children's Aid Has Doorman Arrested.

A ticket taker at a west side moving picture theater, Buffalo, was recently fined $50 by Judge George E. Judge. The defendant was found guilty of admitting two children, a boy 13 years old, and the lad's sister, 6 years old, unaccompanied by either parent or guardian. John C. Sanderson, superintendent of the Children's Aid Society, and one of his agents, saw the boy buy the tickets at the theater. They were admitted without question the men told the court.

Nixon Theater Shake-Up

Many Changes of the Managerial Staffs of the Theaters Operated by the Nixon and Zimmerman Firm of Philadelphia—F. G. Nixon-Nirdlinger Becomes Assistant to President—House Managers Shifted.

Special to Moving Picture World from Philadelphia News Service.

IMPORTANT changes of the managerial staffs of the theaters operated by the Nixon & Zimmerman firm and others which are under the direction of Samuel F. Nixon were recently announced. That the changes were in the nature of a real surprise may be gathered from the fact that J. Fred Zimmerman, who is a shareholder in the Garrick, Forrest and Broad Street theaters, has no knowledge of the affair, and appeared amazed when informed of the fact upon his return from a trip to New York.

Fred G. Nixon-Nirdlinger, a son of Samuel F. Nixon, has been appointed general assistant to his father under the new management and will have personal supervsion of all interests in connection with the management of the theaters. The status of Thomas M. Love will not be affected by this change, as he will continue in the same capacity.

On account of the many duties in connection with his new position, Mr. Nixon-Nirdlinger has appointed Frank Wolfe as his assistant general manager of the Nixon theater, in West Philadelphia; the Colonial theater, in Germantown, as well as several other playhouses showing vaudeville and moving pictures. Mr. Wolfe will be the general manager of the Nixon-Nirdlinger Booking Office, which books and operates a number of theaters in this vicinity.

Charles Thropp, who for several years has been manager of the Colonial, will assume the management of the Nixon. F. Frederick Leopold, who for five years has been connected with the Nixon, will be transferred to the Colonial. William Nields has been made manager of the Coliseum. It is reported that there will be a general shakeup in the minor positions of the various theaters controlled by the Nixon interests.

THEATERS MUST PROVIDE SEAT OR REFUND ADMISSION.

Proprietors of moving picture theaters in Atlantic City, N. J., must refund the money paid by patrons for admission in case they fail to provide a seat for the party in question. This decision was handed down by Judge Smathers, sitting in the district court, when he ordered the Snellenberg Amusement company, which conducts the Virginia Avenue theater, to pay 40 cents to Arthur F. Schneider, a Philadelphia attorney, together with the cost of the proceeding.

It appears that Schneider visiter the theater last summer in company with Bessie Houck, also of Philadelphia, and paid for two admissions after being assured that there was plenty of seating space available inside. Upon entering he discovered the theater to be crowded and prompetly asked for a return of his money. This was refused and he brought suit.

This decision, while of a seemingly trifling nature, means a great deal to the proprietors of moving picture theaters in Atlantic City, as they will now be forced to cease the sale of tickets after their seating capacity has been reached. It is not thought that the decision will be accepted as final.

OLD DREAMLAND CLOSED.

Due to the expiration of the rental lease, the Dreamland theater, 835 Market street, William F. Boozar, proprietor, has recently been forced to close its doors to the public. This establishment has been open to the public for seven years and was one of the most popular 5-cent photoplay houses in Philadelphia. Upon the expiration of the lease the property owners demanded such an exhorbitant sum for re-rental that it was impossible to comply with their demands. Mr. Boozar has been very successful with his theater, the 5-cent Mutual program having appealed to many moving picture fans. He has not announced any plans for the future as yet, declaring that he has not yet decided what his future activities will be.

WALTER SMITH PROMOTED.

Walter Smith, the popular manager of the United States Astor theater, located on West Front street, Plainfield, N. J., has been promoted and transferred to the United States Playhouse, a vaudeville and moving picture theater in Passaic, N. J. Mr. Smith's successor will be S. P. Whiting, of Gloversville, N. Y.

New Doyleston House.

E. J. Bowlby has recently opened a new moving picture theater in Doylestown, Pa., known as the Princess theater. Mr. Bowlby was a recent visitor to Philadelphia, and while here paid a visit to the Swaab Film Service, where he purchased much new equipment, including a Power's No. 6A and an inductor.

Manager Mutch Takes New Position.

Mr. Mutch, former manager of the Apollo theater, Fifty-second and Stiles streets, has recently taken a position as manager of the Oxford theater. Mr. Mutch is a thoroughly experienced exhibitor and should experience little difficulty in attracting large audiences to his latest theater.

Spruce Theater Sold.

The Spruce theater, Sixtieth and Spruce streets, has been sold by Mr. Morganstein to Messrs. Insley and Lewis, proprietors of the Tivoli theater, Eleventh street and Fairmount avenue. Mr. Morgenstein has encountered severe financial troubles of recent date and wished to be relieved of some of his responsibilities.

Picture Man Leaves Business.

Mr. Sickinger, proprietor of the Howard theater, Second and Tioga streets, announces his withdrawal from the moving picture industry, having recently closed his theater. Mr. Sickinger found it impossible to operate his house at a profit under present business conditions.

Pennsylvania Theaters Co. Opens Offices.

The Pennsylvania Theaters Company, a million dollar corporation, recently chartered under the laws of Delaware, is soon to enter the moving picture field of this city. Present plans of the company contemplate the operation of a circuit of moving picture theaters, first in Philadelphia and later to extend their activities throughout the entire state. J. E. McCanna, general manager of the company, has opened an office in the Bellevue Court building. It will be the aim of the new concern to raise the standards of the motion picture industry. Only theaters that are operating on a paying basis will be purchased.

Mrs. Hoffman Will Run Theater.

The Hoffman theater, Fifth and Tioga streets, is now being operated by Mrs. Hoffman. The theater was formerly managed by Mr. Reed, who has given over his interests to Mrs. Hoffman after having unsuccessfully tried to make the theater a success.

New Baltimore Theater

Gertrude McCoy Theater Latest Addition to Lord Calvert Theaters Company—Site Is Fulton Avenue and Baker Street—To Be Managed by F. C. Weber—Its Namesake Player and Others Present at Opening Reception.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Gertrude McCoy theater is the latest addition to the string of houses owned and operated by the Lord Calvert Theaters company, of Baltimore. This house is located at Fulton avenue and Baker street and is to be conducted under the management of Frederick Clement Weber, president.

This theater is as near fireproof as modern construction can make it. It has a capacity of 800 persons and no expense has been spared in the effort to guarantee comfort. One of the main features is an excellent ventilating system which has been brought about by placing windows in all four walls of the building, with vents 24 by 12 feet in the ceiling.

The decorations of the theater have been carried out in ivory and sky blue. The color scheme is soft and extremely restful to the eye. Special designs of semi-direct lighting from ceiling and ornamental wall brackets provide the means for displaying the interior decorations of the ceiling and walls to the best advantage, as well as giving a comfortable, well-diffused illumination.

Two Baird motion picture projecting machines have been installed in the operating booth. A mercury arc rectifier changes the alternating current to a direct one. The machines are both motor-driven and the arc controller attachment is that manufactured by the Speed Controller company, of New York. The pictures are projected on a gold fiber screen. An automatic ticket machine has been installed in the box office. Girl ushers are employed to escort patrons to the comfortable armchairs which are raised on a six-foot pitch, assuring each patron of an unobstructed view of the screen.

In the erection of the new theater the officers of the company were desirous of giving to northwest Baltimore that which would be one of the handsomest architectural features of the section and that would compare favorably with many of the city's finest buildings. Prior to the commencement of the plans by Architect F. E. Tormey, the officials went deeply into the situation and left no steps unturned towards securing one of the finest theaters in the city, and one that would do credit to a downtown site. Many of the most important and best known theaters in the East were visited by them and many of the best features of each of these were incorporated in the plans for the Gertrude McCoy theater. The chaste architectural lines of the Italian Renaissance period which have been adopted in the new theater create a most favorable impression from an exterior viewpoint. While the type is original in all respects, yet there is nothing that would suggest the gaudy and unstable, the whole testifying in appearance as in fact to its deep sense of permanency. The heating system is excellent and is controllable both from the main auditorium and the basement of the house. The plumbing includes all of the latest sanitary devices and equipment.

On the opening day Miss Gertrude McCoy, for whom the theater was named, of the Edison Players; Duncan McRae, of the Plimpton Epic Picture Company, and Edward Earle, all of the Edison Company, held a reception and greeted the thousands who visited the theater at that time.

The other theaters operated by the Lord Calvert Theaters Company are the Lord Calvert, at 1627 Hartford avenue; The Pastime, 2026 Greenmount avenue, and the Carrolton, at 1203 West Baltimore street. The offices of the company are located in the Calvert building.

CHILDRENS' SHOW AT PARKWAY.

The Parkway theater, in Baltimore, on Saturday last gave a children's matinee which proved exceptionally successful, and from the large attendance at the opening day it is believed that these will prove very successful and popular with the youngsters. Prior to the opening of the program, consisting of productions suitable for children and including many having pictorial beauty and educational value, the juvenile audience sang "The Star Spangled Banner." Shows especially for the children are not very frequent in Baltimore, and it is believed that those parents who do not care to have their children visit the theaters at night will take advantage of this Saturday morning opportunity.

OPERATORS PRESENT NEW WAGE SCHEDULE.

An Advance of $2 a Week Asked—Some Exhibitors Already Accede.

The moving picture operators of Baltimore recently presented a new wage schedule and working agreement to the exhibitors of the city to go into effect on Nov. 3 and to run for a period of three years. The new wage schedule contemplates an advance of $2 per week for the operators and some few changes were contained in the proposed agreement. A number of the exhibitors immediately agreed to the new demands, but there are some others who do not care to do so. The operators, however, are confident of winning over all of the exhibitors of the city.

E. R. PRICE IS NOW MANAGING BERMAN'S PHOTOPLAY.

Edward R. Price, who is very well known in Baltimore and who has been manager of Berman's Photoplay theater, has taken over the management of the Clover theater, on Baltimore street, near Gay street. Mr. Price has been active in a number of motion picture enterprises in Baltimore. He opened the picture Garden on Lexington street and was manager of the Blue House and other theaters. He resigned his position at Berman's to accept his new charge.

House Painter Wins Essanay Scenario Prize.

H. O. Paull, a house painter and paperhanger, of 3311 East Pratt street, Baltimore, has been declared the winner in the Baltimore News-Essanay prize scenario contest recently operated by the newspaper. The contest was held to secure a newspaper drama and Mr. Paull submitted "The Power of Publicity." It is announced that the Essanay Company will commence to film this story Nov. 10 and have it ready for releasing about the first of the year. Miss Mary Bussey, of Cockeysville, Md., was declared winner in the beauty contest held in connection with that to secure the newspaper story, and she will leave for Chicago as the guest of the operators of the contest on Nov. 7, to take part in the new production, which, it is believed, will run three reels.

New Picture Houses.

Oscar Berrick has opened a new theater at Woodsboro, Md., and Mr. Bellis has opened one in Middletown, Md.

Optimistic Report by Federal Reserve Board

Conditions in Group of States Near the Capital Are Much Improved—Promise of General Prosperity for Amusement Enterprises and Film Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BOTH exhibitors and exchangemen in this territory will no doubt be interested in the glowing report of general business conditions in this territory—the District of Columbia, Maryland, the Virginias and the Carolinas—made by the Federal Reserve Agent to the Federal Reserve Board, who states that after watching the slow and at times halting development of business during several months, it is now possible to report that this district is experiencing much improvement.

Cotton has been moving freely, permitting of generous liquidation. The movement is allowing local jobbers and merchants to replenish with confidence. Tobacco has been of excellent quality and is selling at good prices. Vegetable and fruit packing conditions are decidedly better than was the case two months ago. There is noted a very much better tone to business and a very marked change for the better in the demand for goods. Lumber, always slow to recover from stagnation, shows some real signs of improvement. Retailers are quite generally feeling the effect of changed conditions, while automobile dealers, certainly in some sections, report more business at the moment and prospectively than for several months, which fact, while indicating immediate comfort of mind, may also suggest that the resolution prompting economy undertaken when in distress some months ago may have been forgotten. Cotton milling is prosperous and the mills are running full time, taking cotton as offered. Coal is in good position and its great tonnage is materially helping the railroads in caring for its territory. Labor seems to be fully employed and on a basis satisfactory to all interests. Public service utilities, such as street railways, gas and electric concerns, report an enlarged use of their facilities. From present indications everything is brighter.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

Quality Film Buys Out Local United.

The United Film Service at 406 Ferry street, Pittsburgh, have sold their stock and business to the Quality Film Company at 404 Ferry street, Pittsburgh. The stock room takes up the entire rear of both the United Film offices and the Quality Film Company's offices, and now contains one of the largest stocks of films in any exchange in this city. The force of employees will also be increased to meet the great amount of business which the Quality Film Company has undertaken to handle.

Both H. A. Lande, the former president and manager of the United Film Service, and Max W. Herring, the manager of the Quality Film Company, are interested in the Quality Film Company. This means that two of the most prominent motion picture men of Pittsburgh will direct the business of the Quality Film Service, which promises to become one of the foremost exchanges in the Steel City.

Visited Their New Cleveland Theater.

Mayer Silverman, David Adler, Nathan Friedberg, Morris Schwartz and a number of other prominent Pittsburgh moving picture men who are interested in the

new Strand theater in Cleveland, O., made a visit to that city last Wednesday to attend the opening of that house.

Mayer Silverman, who is the manager of the Liberty Film Renting Company at 105 Fourth avenue, Pittsburgh, said upon his return that the Strand is one of the prettiest theaters in the country and that there is every evidence that it will prove a big success.

Propose Building Solely for Exchanges.

It has been rumored throughout the Pittsburgh film circles that plans are being prepared for a fireproof building, to be erected in downtown section, for the exclusive use of film exchanges. It is reported that it will be ready for occupancy about May first.

Brownsville's Rex Opened Nov. 8.

The new Rex theater at Brownsville, Pa., opened Nov. 8. This house was erected at a cost of $40,000, being built of brick and cement, and is up to date in every respect. James Lasky is the owner and will also act as manager. It has a capacity of 600, including a balcony of 100 chairs. Ten and fifteen cents is the admission price, the higher priced seats being in the balcony. A Wurlitzer Orchestra, style G, has been installed and will supply the music. The opening attraction was "Silver Threads Among the Gold."

H. Finkle Buys the Colonial.

H. Finkle has taken over the lease of the Colonial theater on Carson street, Southside, Pittsburgh, Pa. Mr. Smythe was formerly the lessee. The entire house has been repainted and renovated and Mr. Finkle thinks he can make it a money maker.

W. T. Whippo to Manage Palace.

Michaels & Freeman Company, photoplay brokers at 1 Delray street, Pittsburgh, has sold the Palace theater on Carson street, Southside, to William Craig. W. T. Whippo will be the manager under the new ownership. He has had considerable experience as house manager and should make this theater a success.

J. T. Jackson Buys East Liberty Theater.

J. T. Jackson of East Liberty, Pa., has purchased the Larimar theater in that section from E. I. Kuchenderfer. This is a neat little house of 170 seats and has also enjoyed good business.

Max W. Herring, of the Quality Film Company of Pittsburgh, reports that "Old Curiosity Shop," by Charles Dickens, is booking nearly solid. Erie will run it for two days, and it is scheduled to appear in Charleston, Wheeling and Huntington, W. Va., and in New Castle and Butler, Pa.

Triangle Exchange Opened Nov. 8.

The opening of the Pittsburgh Triangle exchange was delayed; but the manager, Mr. Rodgers, was ready to release pictures before Nov. 8.

Oakland's Strand Almost Ready.

The new Strand theater in Oakland, Pittsburgh, Pa., one of Rowland & Clark's latest additions, will be opened about the first of December, according to Mr. Clark. Paramount, Metro and Fox pictures will be used, with one day each week open for special bookings.

Hudson's Hustling Roadmen.

Ed. Thompson, road man for the Hudson Feature Film Company of Pittsburgh, was working around the Erie and Eastern Ohio territory last week and met with much success. He sent in contracts for the one-a-week service from the Theatorium theater in Oil City, Pa., and from John Murray of Warren, O. B. F. Jones, another of the Hudson's hustling roadmen, has returned from a four weeks' trip to West Virginia, where he met with record-breaking success. He says business is improving wonderfully in that section.

Al. W. Cross, manager of the Hudson Feature Film Company, who is booking "The Melting Pot" in Western Pennsylvania and West Virginia, reports that this picture is booked nearly solid and during last week it did not lose a single day. The Hudson is also booking the Chicago Tribune's German War Pictures.

Miss McTighe to Wed.

Miss Florence McTighe, who has been connected with the Feature Film & Calcium Light Company on Fourth avenue, Pittsburgh, for five years, will be seen Saturday for the last time in Film Row as one of the bunch. She is to be married on Thanksgiving Day to Richard Pfeuffer and the young couple will reside in Knoxville, Pa. Miss McTighe's colleagues are sorry to see her leave.

Pittsburgh Business Notes—Exhibitors —Personals.

The Davis & Harris Enterprises of Pittsburgh have booked "The Littlest Rebel," the latest Hudson Feature Film Company's release, for all of their theaters. Al. W. Cross, manager of the Hudson, says that this picture is proving one of the best bookers of the season.

Mayer Silverman, manager of the Liberty Film Renting Company, has succeeded in securing the new Mirrorgraph subject, "All for a Girl," which he will book in Western Pennsylvania and West Virginia. "Dates" and "On the Golf Links," two new single reel imitation Chaplin comedies also handled by Mr. Silverman, are proving good bookers, as well as two prints of "Pincus at the Bat," which he also is booking in Ohio as well as in Western Pennsylvania and West Virginia.

C. D. Hoff, of the City theater in Elwood City, Pa., has purchased a Niagara Violiphone orchestra, style B, from Klein Brothers at 811 Liberty avenue, Pittsburgh, and had it installed in his theater last week. The Violiphone represents an orchestra of first and second violins, viola and cello with mandolin-guitar accompanied by piano.

Al. Kander, of the Robyn-Kander Company of New York, distributors of the Universal movie tickets, was a visitor in Pittsburgh last week, conferring with David Simon, manager of the local office. Mr. Kander states that the movie tickets are going like wildfire everywhere.

Sunday Shows in Toronto

With the Patriotic Purpose of Aiding to Get Recruits, Many Managers Are Giving Free Shows on Sundays in Conjunction with Leading Exchanges—Military Authorities Glad of the Help—Theaters and Exchanges in Movement.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

SEVENTEEN exhibitors and seven film exchanges of Toronto have stepped forward with an offer to help recruiting which has already been accepted by the Canadian military authorities. The scheme arranged provides for the establishment of recruiting stations at moving picture theaters throughout the city and the military officers were delighted with the idea, knowing that the picture shows are the magnet for many young men every evening and that the theaters had been located in positions best suited to reach the public. Not only are the proprietors of the shows allowing their premises to be used during the week, but the buildings are to be used for concerts and recruiting meetings on Sunday evenings, rent, light and labor free. The idea of Sunday performances is something entirely new—almost shocking for Toronto.

The machine operators and the musicians have also caught the fever as they have promised to do their bit in the campaign while the film exchanges intend to donate the use of appropriate films for the Sunday performances. On week nights, recruiting sergeants will be given an opportunity to address the crowds at intervals and recruiting slides will also be shown on the screen.

The exchanges who have promised to provide films include the Famous Players, General Film, Select Feature, Allied Features, Pathe, All Features and the United. The theaters which will be used in the campaign include the York, Red Mill, Mary Pickford, Garden, Playtorium, Broadview, Iola, Greenwood, Rex, Teck, Peter Pan, Ideal, Wychwood, Vermont, Eclipse, Belmont and York.

Two automobiles are to call at each of these theaters every night to take the prospective recruits to the Armory.

UNION'S ADVERTISING CAMPAIGN.

The Moving Picture Operators' Union of Toronto are engaging in an aggressive advertising campaign. Union slides are thrown on the screen in the various recognized theaters and display cards, drawing attention to the Safety First principles of union operators, have been inserted in the daily papers.

A typical advertisement of the Toronto union says:

"Patronize theaters displaying this card. This theater employs 'SAFETY FIRST,' a union operator."

Paramount Incorporated.

The Canadian Paramount Pictures corporation, with headquarters at Toronto, has been incorporated with a Canadian charter and a capital of $2.500,000, for the purpose of distributing and manufacturing photo-play films in the Dominion.

Police Seize Pro-German Films.

There has been a great deal of talk about pro-German moving pictures in Canada but the first real evidence, apparently, of an alleged anti-British film was found in a fake war picture, "The War of the World," which was shown at the Maple Leaf theater, Toronto, 94 Queen street, west, for a few days recently. The police authorities first seized the posters outside of the theater and later a representative of the moving picture censors confiscated the film itself although it had been officially passed by the board of censors. Mr. William Appleton, the exhibitor, has been summoned to appear in police court to answer to the charge of exhibiting posters which had not been passed by the police. The picture is said to glorify the Kaiser and to show Germany, with only one ally, fighting the world.

C. B. Price Boosting Canadian Mutual.

Mr. C. B. Price, new general manager of the Mutual Film Corporation of Canada, Limited, has arrived in Canada to arrange for the release of the Mutual program in the leading centers of the country. The first of these productions will be released almost immediately, it is announced.

New House in St. Catherine.

St. Catharine, Ont., is to have a fine new moving picture theater called the King George. The building has just passed through the hands of the decorators and plans are being made for the opening.

New Theater Company.

The Cobourg Theater Co., operating the show house at Cobourg, Ont., has been incorporated with a capitalization of $20,000. Cobourg is the summer home for many wealthy citizens of Pittsburgh, Pa.

Unreasonable Musicians

Cincinnati Exhibitors Receive Demands from Musicians' Union to Discard Their Expensive Mechanical Orchestras and Employ a Real Orchestra in Order to Give Employment to Musicians—Exhibitors' League Holds Meeting to Discuss It.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE latest demand which has been made on the long-suffering exhibitor by the unions, or, more accurately, by a union, is perhaps one of the most illuminative which has been heard of yet, on account of its utter unreasonableness.

Cincinnati exhibitors were informed last week by the Musicians' Union that the union feels that moving picture theaters should afford work for more men, and therefore demands that not less than three men be employed in the larger houses—preferably, of course, a larger number. The suggestion accompanying the demand was that the large organ-orchestrions now very generally used be replaced by orchestras consisting of several men, solely for the purpose of giving additional men employment. The point made was that the use of these so-called "one-man orchestras" has deprived many musicians of work—although, of course, they are used in most cases in theaters where orchestras never were and never would have been employed—and that, therefore, the exhibitors should remedy this theoretical wrong, add heavily to their expenses, and junk their investment in organs ranging in cost from $10,000 to $20,000, by putting in orchestras.

Much disturbed by this demand, the Motion Picture Exhibitors' League held a special meeting to consider the matter, and to ascertain the opinion of its members on the subject. The various objections to meeting the demand were pointed out, chief among them being the very pertinent one that an orchestra of several men could not possibly follow a picture with appropriate music, as a single man in control of a mechanical orchestrion can do. The item of expense was, of coures, also considered, and the League decided, virtually without dissent, that the demands of the union could not possibly be met.

It is understood that several musicians employed by moving picture houses have stopped work in consequence, but there has been no trouble so far. The exhibitors are a unit in their determination to resist the unreasonable demands of the union, one of which, it is claimed, is that in small houses where an automatic piano is used a member of the union should be employed, if only to watch the piano do the work!

CINCINNATIANS ARE WATCHING PATHE POSTERS.

Some of the most ambitious and most conspicuous advertising yet attempted by any moving picture company is being used in Cincinnati for the Pathe people. It comes in the shape of great displays on painted boards placed on the numerous advantageous sites afforded by the contour of the city. There are probably more billboards and painted boards in Cincinnati than in any other city of its size in the country, on account of the convenient places given by the numerous hills; and the Pathe management, through Manager C. E. Holah, in charge of the Cincinnati exchange, has secured space on which the new "Gold Rooster" brand is being emblazoned artistically for the benefit of the passing thousands.

In connection with the permanent painted part of the boards it is planned to show regularly the names of Pathe features showing in the city, and the names of the theaters where they can be seen.

FILM TO SHOW EVOLUTION OF A STORE.

Something new in the way of advertising and educational films is being arranged by the National Cash Register Company, of Dayton, O., whose pre-eminence in business is largely due to its readiness to take hold of modern publicity methods. The company employed the Essanay Co. to do the work. Under the direction of Richard F. Baker, a company of Essanay stars came down to Dayton to participate in the making of "The Evolution of a Store," which is the appropriate name of the National Cash Register film. The film will consist of about 2,000 feet, and will be extensively used by the company in its general publicity work. Advertising films, of course, are by no means new, but this is the first time that an instance has come to light where one of the leading dramatic producers has been called upon to furnish facilities for taking a picture for advertising purposes, and it is significant of the growing appreciation of the effectiveness of this form of publicity.

FAMOUS PLAYERS BRANCH MANAGERS MEET.

A meeting of branch managers of the Famous Players Company was held last week at the Hotel Gibson, with James Steele, of Pittsburgh, head of the company and vice-president of the Paramount Company, in attendance to add interest to the gathering. Mr. Steele is well known in Cincinnati, as he conducted a film exchange here several years ago, under the name of the Pittsburgh Calcium Light Company. Associated with him at that time were R. O. Laws, now Cincinnati manager of the Famous Players office, and F. M. Brockhill, the Chicago manager. These gentlemen were among those attending the meeting, others being Paul Allison, assistant manager at Cincinnati, Leo Dennison, of Detroit, and S. Plame, of Indianapolis.

CINCINNATI FOX BRANCH TO MOVE.

The offices of the Cincinnati branch of the Fox Film Corp., in charge of Manager A. M. Muller, are to be moved on Dec. 1 from 132 East Fourth street to larger quarters at 431 Main street, where a three-story building will be occupied. There is at present no film exchange in the block indicated, but it is just around the corner from the quarters of the Triangle and the Pathe exchanges, so that Mr. Muller will not be lonesome. District Manager Paul Mooney, of Cleveland, was in the city last week, and was much pleased with the proposed new location.

Small Blaze in Dayton Theater.

A blaze at the Lafayette theater, Dayton, O., which began when five reels of film caught fire, resulted in damage of about $600 before it could be extinguished by the fire department. The theater had just been reopened after extensive improvements and redecorations for the winter season.

Refused to Let Exhibitor Put Up a Canopy.

Manager Abrams, of the Odean theater, Canton, O., was considerably surprised a few days ago when the city authorities stepped in and stopped work on the erection of a handsome canopy over the entrance to the theater. Mr. Abrams declared that he would go into court over the matter, if necessary, as he is firmly convinced that the city has no right to prevent the work from being done.

EDWARD WHITESIDE MAY MAKE FILM IN CHATTANOOGA.

By G. D. Crain, Jr., Chattanooga Representative of Moving Picture World.

EDWARD WHITESIDE, formerly of Chattanooga, Tenn, who a few months ago organized a film producing company in New York, which markets its productions through the Pathe Company, recently visited relatives in Chattanooga, and while in the city discussed a plan whereby he may shortly promote a moving picture producing company at Chattanooga to turn out films in a studio to be located at Signal Mountain. He proposes to manufacture films under a Chattanooga trade mark.

TRIANGLE FEATURES AND ROAD SHOWS.

John Twinam, who recently purchased the Bijou, of Chattanooga, Tenn., has just returned from New York City and has made some interesting announcements concerning the future aims of the theater's management. Road shows will be booked at the thcater, but whenever the road shows are not playing moving pictures will be shown. Arrangements have been made to show Triangle Film Company features at an admission price of 25 cents, and only two shows will be given on days when these pictures are being shown. A new mechanical orchestra costing $7,000 has been installed to use in connection with the moving pictures when shown. Howell Graham, manager of the Quality Way picture houses and the Majestic theater, is associated with Mr. Twinam in the management of the Bijou.

Proposes Chattanooga Film.

O. W. Lamb, of the Paragon Feature Film Company, was recently in Chattanooga, where he put a proposition before a special meeting of directors of the Chattanooga Chamber of Commerce whereby a Chattanooga film will probably be made shortly to boost the city. It is proposed to run the film for a total of 182 days in cities to be named by the Chattanooga Chamber of Commerce. Members of the Rotary Club, the Retail Merchants' Association and other organizations were present at the meeting and warmly supported the movement. A similar film was made at Memphis, Tenn., a few months ago under the title "Cotton Bolls and Wedding Bells." This film was shown all through the South and boosted the city considerably.

A. J. Marlow Visiting Tennessee.

A. J. Marlow, of Nashville, Tenn., is representing the Owl Feature Film in Tennessee, Alabama and Florida. A representative of the Louisville office and Mr. Marlow have been visiting several Tennessee points where moving picture promotions are being discussed, and a quantity of moving picture equipment has been purchased for concerns which have put in later equipment.

Business Notes in Tennessee—New Houses.

The Empire theater, of Memphis, Tenn., recently played return engagements on two comedy features, one being Charlie Chaplin and Marie Dressler in "Tillie's Punctured Romance," and the other Charlie Chaplin in "Shanghaied." The first film was shown at Empire No. 1 on Saturday, Oct. 30, and at Empire No. 2 on Sunday. "Shanghaied" was shown at Empire No. 1 on Saturday, Nov. 6, and at Empire No. 2 on Nov. 7.

Horn & Co., of Crossville, Tenn., are reported to have purchased some moving picture equipment with the intention of opening a picture show in an old building at Crossville.

Frazier Leigh, of Montgomery, Ala., has purchased a new moving picture machine,

curtain and other equipment, with the intention of opening a colored moving picture show.

The Little Queen theater, of Jonesboro, Tenn., has just made arrangements with a film exchange at Louisville, Ky., for the use of some of the old feature releases which were run before Jonesboro entered the list of moving picture cities.

John Rodman, of Rogersville, Tenn., is planning to open a new theater and has been getting data on moving picture equipment, supplies, etc. The house contemplated will seat about 250 people.

At Knoxville, Tenn., the Gem theater owners have just purchased 100 additional chairs and are making arrangements to enlarge the seating capacity of the house.

Walter Jackson, of Knoxville, Tenn., has purchased a complete moving picture outfit, including a booth, 200 chairs and a machine, and is preparing to equip a new colored theater. Colored theaters have prospered in Knoxville and there are a number of them now in operation.

At Clarksville, Tenn., the management of the Elite theater has just announced that a contract has been closed whereby the theater will hereafter show the famous Gold Rooster features. The first of the pictures shown at the theater was "The Galloper," taken from Richard Harding Davis' novel.

Mutual Officials Stop Over in Louisville.

W. C. Banford, a traveling auditor of the Mutual Film Corporation, was in Louisville last week, where he checked up Norman M. Dixon, manager of the local office. Shortly following Mr. Banford was E. Anger, an efficiency expert of the company, who stopped off on his return trip from Atlanta, where he straightened out affairs after the big fire, and put in new books, etc., to replace the records lost in the fire. Mr. Anger stated that it was his first visit to Louisville, and that he was greatly surprised at the size and beauty of the Louisville theaters. He said that the larger theaters in Louisville compared favorably with the best to be found in the East, and that the Broadway theater was undoubtedly the finest suburban theater he had visited in a long time.

J. I. Skirball in Town.

J. I. Skirball, of the Metro Picture Service Company, of Pittsburgh, Pa., was recently in Louisville, where he called on Fred Dolle, of the Fourth Avenue Amusement Company.

R. S. Shrader and Sydney E. Abel Visit Cincinnati.

R. S. Shrader, manager of the V-L-S-E exchange, at Cincinnati, O., and Sydney E. Abel, manager of the V-L-S-E exchange at Cleveland, O., by arrangement met in Louisvillle on Friday evening, Oct. 29, and remained in the city for two or three days. Mr. Shrader was formerly manager of the local office of the Central Film Service Company and is very well known among the exhibitors.

A. C. Farrell Back from Cincinnati.

A. C. Farrell, manager of the Louisville office of the Central Film Service Company, has returned from Cincinnati, O., where he was called by illness in his family.

J. M. Hicks, manager of the Tri-State Film company, of Ashland, Ky., was recently in Louisville, where he made bookings on a number of large features which he has obtained control of during the past few months.

William Tapp, manager of the Knickerbocker theater, at 18th and Market street, has raised prices to 10 cents on Sunday. During the rest of the week the theater is operated as a nickel house.

Triangle Films at Walnut

Louisville Theater Signs Up with Manager C. C. Hite of Triangle Film Corporation for Full Program at $52,000 for the Year—Prices Will Be 50-25-15 Cents—Fifteen-Piece Orchestra with Shows.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

IT develops that there was a basis in fact for the recently announced rumor to the effect that the Triangle program would shortly be shown in Louisville. The Walnut theater has begun advertising that the Triangle pictures would be shown at that theater, and the rumor concerning prices, etc., to be charged, has been confirmed. Prices will be 50, 25 and 15 cents, and a fifteen-piece orchestra will be used. The shows will consist of fourteen reels, two five-reel subjects, and two two-reel subjects.

The contract is the first signed up for regular service south of the Ohio. According to a telegram, which has been reproduced in the local newspapers, signed by C. C. Hite, manager of the Triangle Film Corporation, at Cincinnati, and addressed to the Broadway Amusement Enterprises, the theatrical management is paying $52,000 for one year's exclusive Triangle film service in Louisville. The telegram also stated that the deal was the largest ever undertaken by a motion picture concern in the South, and should prove a winner.

IT IS ONE GOOD REASON.

That "There's a reason" for legitimate theatrical houses in many instances being turned into moving picture or photo play houses was plainly shown in Louisville a few days ago when two consecutive shows were cancelled at one of the leading theaters. The first of these shows was cancelled after the entire house had been sold out clean, because of the illness of the star, and the show failed even to come to the city. On the following week the big production "Bluebeard" was cancelled on account of certain exactions of the Kentucky child-labor law, which virtually rules from Kentucky stages all representations of life that do not deal wholly with adulthood. The consequence has been that the management of the house was forced to return the entire receipts of the seat sales besides having the worry and outlay for press notices, etc. Of course fires, railroad accidents, etc., sometimes keep a moving picture theater from getting its features on time, but these cases are rare, and there is almost always some good feature which can be obtained through local exchanges which will keep the house lighted until a new bill can be acquired.

TO VISIT INDIANAPOLIS AND MEET ROTHAPFEL.

Norman M. Dixon, Louisville manager for the Mutual Film Corporation, is arranging a party of about twenty local exhibitors to make a trip to Indianapolis, Ind., on the evening of Nov. 20, to attend the Rothapfel-Mutual Tour Banquet, which will be held at the Claypool Hotel. Mr. Rothapfel, of New York, the famous moving picture exhibitor, will deliver a message on the subject "Success." It is proposed to have a private car which will leave Louisville in the afternoon so as to enable the exhibitors to arrive in time for the banquet which will be served at 7.30 in the evening. The Louisville men will board the train again about midnight for Louisville.

M. SWITOW DOES A WEEK'S WORK.

M. Switow, of Louisville, has "put over" a couple of new moving picture deals during the past few weeks, one of which was the opening of the new Grand theater, at Corydon, Ind., a house seating 275 people, and built by the Switow Amusement Company, of Louisville. Mr. Switow has also purchased the controlling interest in the Shelby theater, of Louisville, in which he was already interested.

FRED. SHELDON GOES TO SHELBYVILLE.

Fred Sheldon, formerly connected with the S. & P. Film & Supply Co., has gone with the Majestic Amusement Company, of Shelbyville, Ky., which recently took over the Green Dragon theater, and which is making arrangements to acquire a chain of theaters in the Bluegrass section of the state. Mr. Sheldon has had years of experience in moving picture circles, both from the exchange and exhibitors' standpoint, and is expected to make a big success of the new venture.

MIDDLE OF FILM NO PLACE FOR NOTICES.

Several of the Louisville theaters threw state election returns on their screens on Tuesday evening, Nov. 2. Some of the larger houses which were showing big film productions did not show election returns until the end of the films, so as not to break the thread of the production. Other houses showed returns between reels, but this action was criticized by many persons, who said it detracted from a good photo play, and among women especially election returns are of little or no interest. However, elections involving woman suffrage were of interest even to the fair sex. L. J. Dittmar, manager of the Majestic theater, stated that in former years he had shown returns between films, but this year he was showing "Carmen" and let the election returns go until the end of the play.

DENNIS LONG AND BRIDE ON TRIP.

Dennis H. Long, secretary-treasurer of the Fourth Avenue Amusement company, operators of the Alamo, and interested in other local moving picture theaters, left the city on Nov. 3 for the North and East, where he will spend a month or so. Mr. Long was married to Miss Mary Shreve Lyons, of Louisville, at Calvary Church, on that day. A reception at the Woman's Club followed the wedding. The affair was one of the largest social events of the season in Louisville.

DOLLE LEASES FRANKFORT THEATER.

Fred J. Dolle, of the Broadway Amusement Enterprises, of Louisville, recently signed a lease for the Capital theater, of Frankfort, Ky., at an annual rental of $2,450. The lease is for a period of three years with the privilege of two additional years at the same price.

The theater, which is now being remodeled, is owned by the city of Frankfort. Bids were recently asked on the theater and seven concerns made bids, including the Majestic Amusement company, of Shelbyville, and Fred Sheldon, of Louisville. Mr. Dolle has not made any definite plans as to who the manager of the theater will be, but its policy will be directed from the Louisville office. It is understood that the lease provides for the right to show road attractions as well as moving pictures. The lease becomes effective on Dec. 1.

Censorship Rampant

In Holland, Michigan, U. S. A., Local Censorship Board Feels Its Oats—License of Exhibitor J. W. Hinebaugh Revoked for Showing "Tillie's Punctured Romance" —All the Aldermen Except Two Voted Tyrannously in the Matter.

Special to Moving Picture World from Midwest News Service.

THE license of J. W. Hinebaugh, manager of the Royal theater at Holland, was revoked for showing "Tillie's Punctured Romance." F. E. Fell, superintendent of schools and a member of the board of censorship, warned the manager of the theater not to run the picture. The warning was not heeded, whereupon Fell called the other members of the board to the theater. Recommendation to the council that Hinebaugh be brought before the city board to show cause why his license should not be revoked followed.

The entire council, with the exception of Aldermen Congelton and Brower, voted to revoke the license, with the provision that the mayor and the license committee have power to act in regranting him a license. Editor's Note: Revoking an exhibitor's license for showing "Tillie's Punctured Romance" seems almost incredible to us. The state of grace of those in authority at Holland, Michigan, would make an entertaining study, if we could investigate it.

THE MARTHA WASHINGTON AT YPSILANTI OPENS.

The Martha Washington theater, Colonial in design, has been opened at Ypsilanti by Mrs. Florence Wilson Signor. The stucco work is designed after the time of Martha Washington, many of the details and enrichments of the plastic relief are fac-similes taken from her home in Mt. Vernon. The borders, especially those on the ceiling, are taken from some of the ceilings in the White House at Washington, D. C., and other Colonial homes in the East. Bas relief portraits of Martha Washington enhance the two side panels of the proscenium arch. The antique gold frame which surmounts these portraits is an exact fac-simile of the portrait of Martha Washington which enriches the walls at Mt. Vernon. The general color scheme of the entire house is in subdued tones of old rose, French greys and antique ivory. The main panel of the ceiling is in mellow sky effect, containing pearl greys and ivory tints.

Michigan Changes and New Theaters.

O. S. Ammons, of Durand, has leased the Mangny theater at 96 South Saginaw street, in Pontiac.

Dr. W. G. Heasley has opened a moving picture show at Zeeland, operating two nights a week.

John A. LaFayette has opened a moving picture theater at Muskegon Heights.

Eades & Cronk, of Battle Creek, have purchased the Bijou at Eaton Rapids from Mrs. Minnie Woodruff. Eades, who has been connected with the Post theater at Battle Creek, will manage the Eaton Rapids house.

The Bijou theater at Escanaba is now under the management of the Bijou Amusement Company of Chicago, with Carl J. Tolan as manager.

Bert St. John has resigned as manager of the Majestic Gardens at Grand Rapids, to be associated with others in establishing an ocean beach amusement park at Seal Beach, Cal. Richard Broderick, assistant to General Manager Charles H. Seaman of the Gilligham & Smith enterprises, is temporarily in charge.

Michigan Brevities.

Infantile paralysis in Flint led local health officials to bar children from moving picture shows.

Clio, Michigan, is now without a moving picture show.

Ernest Roussin is now operator at the Garden theater in Cheboygan, succeeding Edward Tafelski.

The Majestic Gardens at Grand Rapids had a special Hallowe'en program at its Saturday morning children's show. "The Legend of Sleepy Hollow" and "The Fairies' Hallowe'en" were shown.

The Star theater at Manton gave a benefit for the order of the Eastern Star.

Local pictures were featured by the Bijou theater at Big Rapids.

The film "Hiawatha" was shown at the Star theater in Standish, under the auspices of the local schools. A complete musical score was used.

PIERCE TALKS TO FEDERATION OF WOMEN'S CLUBS.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

HOWARD O. PIERCE, publicity director of the John H. Kunsky, Inc., enterprises, in behalf of Mr. Kunsky and the Detroit Theatrical Managers' Association, delivered an address on Wednesday afternoon of last week before the Detroit Federation of Women's Clubs. Mr. Pierce chose for his subject "The Uplift and Development of the Motion Picture."

Mr. Pierce assured the club of the fullest co-operation at all times on the part of the leading Detroit theater owners and managers, and stated that they were just as much opposed to the undesirable pictures as were the people. Stricter censorship of all programs, rigid exclusion of children from evening performances when not accompanied by their parents and the presentation of special Saturday matinees for children were among the things Mr. Pierce promised the Detroit club women in behalf of his constituents.

He briefly outlined a history of the motion picture industry and told of its wonderful development, how it was affording amusement daily to the masses at a low price and how much better was the photoplay of to-day than the "movie" of a few years ago. The association has plans under way to prevent the displaying of lurid posters advertising only the sensational scenes of the pictures. On this point Mr. Pierce said that none of the larger theaters would tolerate such posters in front of their playhouses; that as a matter of fact too often lurid posters shown would have no real connection with the picture itself, and that they were put out by unscrupulous managers for the purpose of drawing business.

METRO FEATURES STOLEN.

On Monday night, Nov. 1, burglars broke into the Detroit Metro office, 159 East Jefferson avenue, and stole a five-reel film entitled "The Song of the Wage Slave," valued at $500. All efforts to locate the film up to this have been fruitless.

MANAGER BERT ST. JOHN GOES TO CALIFORNIA.

A. J. Gilligham, proprietor of the Majestic Gardens, in Grand Rapids, announces the resignation of Bert St. John as manager, who will return to California to again be associated with an amusement company at Seal Beach, and the appointment of B. W. Lowe, of New York, as his successor. He has been in the theatrical business for the past 15 years.

VARIETY FILM OPENS OFFICE.

The Variety Film Corporation has opened an office at 407 Peter Smith building, Detroit, which is in charge of A. I. Shapiro, who is also manager of the Fox branch office at that address.

BEGIN THE JUVENILE SHOWS IN GRAND RAPIDS.

The Detroit office of the World is in receipt of a letter from the Drama League of Grand Rapids, Mich., which has inaugurated a season of juvenile pictures, similar to that conducted last year. The letter reads: "We started Oct. 23. with our Juvenile Motion Picture Program before a large and enthusiastic audience of children at the Majestic Gardens. The program consisted of 'Travels in India,' 'Hansel and Gretel,' three-reel feature; 'When Mice Make Merry,' a cartoon comedy, and 'An Intimate Study of Ducks.' The performances begin at 9.30 and are repeated at 10.45 A. M. The admission is 10 cents downstairs and 5 cents in the balcony. Every week the program is changed and there is always something of special interest to young people of all ages. We expect to be very successful in our efforts to offer a program of pictures that will be instructive and thoroughly enjoyed by the young folks." Miss May Eaton is chairman of the inspection committee.

G. A. Harrison Succeeding With the Jefferson.

George A. Harrison, formerly manager of the Miles theater, in Detroit, and well known throughout the country as a theater manager, has purchased the Jefferson theater, at 2424 East Jefferson avenue, from David King. He plays a feature every night and has a few vaudeville acts on Wednesday night. Since taking hold he has doubled the business. Frank A. Cofinberry has succeeded him as manager of the Miles theater.

Jake Shubert Visits Detroit.

Jake Shubert, of the firm of Shubert Brothers, theatrical producers, was in Detroit on Oct. 30 and called on Manager Starr of the Washington theater. When he saw the crowd waiting for the second show he said: "Isn't it wonderful what this picture business has come to? Who would have ever dreamed of such a thing five years ago? Our best people are going into the business." Mr. Shubert is interested in the World Film Corporation, but was in Detroit on theatrical business.

The Prudential Film Buys Artone Equipment.

The Prudential Film company, recently capitalized for $30,000, and promoted by William H. Goodfellow, has purchased the equipment of the Artone Film company, and will make its headquarters at the same address, 79 Woodward avenue. A studio, however, will be erected on Watson street, near Woodward avenue. The company has decided to increase the capital stock from $30,000 to $60,000 Andrew H. Green, one of Detroit's best known and wealthiest citizens, is treasurer of the company. The company will produce short comedies and dramas and the trade mark will be "Green Seal Films."

E. J. Srog to Manage at Fine Arts.

E. J. Srog has been appointed manager of the Fine Arts theater, Woodward and Watson streets. C. W. Graham, its first manager, has been appointed assistant at the New Empire theater, succeeding A. W. Heyser, who has resigned.

F. A. Newcombe Succeeds Jack Yoe at the Bijou.

F. A. Newcombe, former manager of the Alladin theater, Bay City, Mich., has been appointed manager of the Bijou theater, to succeed Jack Yoe, who has gone to the Orpheum theater, in Milwaukee.

Remodeling Arbor Theater.

J. Greenburg, who some time ago took over the Arbor theater, Woodward and Harper avenues, Detroit, is remodeling same. The row of posts in the center of the auditorium is being removed and screen placed in the center of the stage. Other improvements are also being made that will make the Arbor more attractive.

Detroit Business Notes—New Houses.

The Frank Farrington Co., Detroit, 201 Sherer building, has been granted a permit to erect a one-story brick theater on Michigan avenue costing $12,000.

C. Howard Crane, architect, Dime Bank building, is preparing plans for a fireproof theater building to be 185 by 100 feet in size, seating 2,000, having eight stores and 20 offices, to be erected on Gratiot avenue, near Van Dyck avenue.

Extensive repairs are being made to the Bellamy opera house, Boyne City, Mich., which, when completed, will be devoted exclusively to photo plays.

John Conners, manager of the New Epoch theater, Watervliet, Mich., contemplates the erection of a new theater building in the spring.

WHAT SHOWMEN ARE DOING IN ILLINOIS.

The Court theater at Pekin, Illinois, reduced its admission to five cents except for Sundays.

"An Affair of Three Nations" was shown at the Colonial theater in Champaign for the benefit of the ladies of the G. A. R.

A lecture course will be held this winter at Dreamland, in Glasford, the numbers being given after the picture shows. Forty-five cents admits to both attractions in one night.

The Pastime at Malden has started the serial "The Broken Coin."

Tickets to the Gem and the Chandler, in Macomb, are given with each $1 purchase from a local grocer.

The Grand at Mattoon has booked the V-L-S-E service.

A Waukegan paper has a Birthday Club for children, printing daily a list of those who were born on certain dates. The first two to call will be given tickets to the Elite theater.

The Cort theater at Monmouth, Illinois, has booked the Universal feature service.

The Orpheum at Cuba, Illinois, gave a benefit for the local fire department.

The Washington at Belleville invites patrons to make requests for pictures and vaudeville acts they want.

The new Elite at Somonauk opened with the series "Who Pays?"

The Savoy at Quincy will show a Pathe Gold Rooster feature every Monday.

"The Melting Pot" was shown at the West theater at Galesburg under the auspices of the Catherine Club committee.

Evanston Will Censor

Ordinance for Local Censorship Passes with Few Changes—Inspection Fee 30 Cents a 1,000 Feet—Gives Mayor Privilege of Discretion in Revoking Licenses —A Sane Editorial in Local Paper.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

EVANSTON passed its local censorship ordinance with a few changes. The inspection fee was raised from 20 to 30 cents for each 1,000 foot reel. The mayor "may" revoke the license of offenders instead of making it imperative by "shall." The Chicago standard no longer will be accepted; all films must pass the local board.

In few cities have newspapers treated the censorship problem as intelligently as the editor of the Evanston News. Referring to the address of a local man at the council meeting, the News said: "He expressed what is too often the opinion of the men who give negative or mild support to public work of women. He didn't understand the situation or know just what it was proposed to do, but he was with the ladies in their endeavor to secure what they wanted.

"The provision for the censorship of the pictures to be presented here is one of the biggest questions which has had to be decided recently. It means the supervision of the business of four firms engaged in what is recognized to be legitimate trade. It provides for the creation of several official positions to be filled by appointment, officially by the chief of police, presumably by the mayor. It means the elimination of such restrictions as we have had and the installation of others imposed by persons unknown and untried."

"The effects are viewed with doubt. It is not beyond the possibilities that the tax levied against the films shown will have to be made good in the supplying of cheaper pictures, and cheaper pictures, even though they may come within the conditions of the ordinance, may yet be far worse than those which we have been having. It is possible that the standard of the average of the pictures provided in the future will be lower than those of the past. Indeed, it is the natural thing to expect."

E. I. Reed Goes to Mutual.

E. I. Reed has resigned his position with the Universal Film exchange at Cairo and now is connected with the Mutual company in the same city.

Harry Paulos Books "Nation" Film.

Manager Harry Paulos of the New Grand theater at Aurora has booked "The Birth of a Nation" for the latter part of January and the early part of February. This is one of the first bookings for Illinois.

More Children's Show Notes.

The Saturday morning children's shows at the Apollo theater in Peoria have been discontinued until June 1.

Manager Lamb of the Palm theater at Rockford had a special children's show of Thomas Jefferson in "Rip Van Winkle."

Every Saturday morning a special children's show will be given at the Majestic theater in Kewanee under the auspices of the Mother's club. Five cents admission will be charged to aid the free public kindergarten work.

The Olympia theater at Kewanee also has been giving one-reel shows on Monday afternoons free to public and parochial school children.

J. G. Hodgson, manager of the Oak Park theater, at Oak Park, will appear November 16 before the Equal Suffrage club, when the plan of giving special Saturday morning shows for children and other phases of the moving picture business will be discussed, Manager Hodgson inviting questions of any sort.

"Parents should accompany children to shows and teach them to judge what is good," declared Mrs. J. R. Oliver, chairman of the Civic committee of the Maywood Twentieth Century club. The Woman's club will give special attention this year to moving pictures in Maywood.

New Picture Ad Scheme.

A Chicago newspaper has been approaching Illinois commercial clubs with an advertising plan, a part of which was to make 45,000 feet of film in different cities. One club was offered 300 feet of film and a write-up in the paper for $500.

New Illinois Houses and Changes.

A new moving picture theater, to be managed by Joseph Ross, will be opened in the Wilson building on North Main street in Canton. The garden idea will be used in arranging the house. It will seat 600. A pipe organ will be installed. It will be a strictly ten-cent (five for children) house, showing five and six-reel features.

Mr. and Mrs. Eiler Jones, who formerly operated the Star theater at Lincoln, have opened a new moving picture theater at Cambridge, seating 400.

C. A. Eversole has rented the opera house at Garden for use as a moving picture theater.

Joseph A. Pelletier has opened a new moving picture theater at Martinton. He has his own electric light plant.

C. L. Bishop of Leroy has purchased the Princess theater at Maroa from Earl Sigler.

Harry Owens has sold the Gem theater at Murphysboro to Earl Settle. Owens contemplates the erection of a vaudeville house in Murphysboro.

Mrs. Lavinia Vandraska sold the Majestic theater at Ottawa to E. E. Mull of that city.

The New Rose theater at Byron has been opened.

The suffrage film "Your Girl and Mine" was shown for two days at the Orpheum theater in Elgin.

What School Children Spend on Pictures

Freeport, Illinois, Furnishes Interesting Data Showing That Money Spent by School Children on Shows is Small.

School children of Freeport, a city of about 17,000 population, spend $147.70 a week in moving picture theaters, according to the survey made by Superintendent Raines of that city. The figures are of interest to exhibitors because they show that a house could not afford to cater especially to children more than once a week. The high school topped the list with a weekly amount of $46.20, averaging per room $2.13, while a small ward school was lowest, with $5.30 weekly, an average of $1.30 per room. The main grade schools spend between $13.00 and $19.00 to see the films, each room contributing about $2.00.

Multiplying the amount by 52 gives $7,680.40 spent annually by the school children. The total number going at least once a week to the moving picture shows and the number who attended more than once brought the number to 2,650 a week. Half of the attendance was at night and one in twelve had never attended a picture show.

FILMS THAT INVITE TROUBLE.

A local board of censors was asked of the city council at Murphysboro by the Woman's Club. The matter was laid over for thirty days.

Governor Edward F. Dunne was angered by seeing a handbill of a Murphysboro moving picture house which advertised "Nineteen views of the execution of Joe Deberry." This execution of a negro was one which elicited nation-wide comment because the sheriff erected a stockade in the public square and allowed 1,000 persons to see the hanging. To evade the law which limits the attendance, countless persons were sworn in as deputies.

The convicted man's sister informed the governor. No negroes are allowed to see the pictures.

The handbill also decared: "Many prominent citizens pronounce these pictures a great moral lesson. They prove false the slanderous attacks on Jackson county and Murphysboro."

Censorship Hearing

In St. Louis, Legislative Committee of City Board of Aldermen Hold Public Hearing on the Question of Local Censoring of Film—Representatives of the National Board and of the Local Exhibitors Are Heard.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

AT the public hearing of the Legislative Committee of the Board of Aldermen on Oct. 29, about a hundred theater managers and motion picture exhibitors were present to oppose the proposed censorship bill for St. Louis.

O. G. Cox, secretary of the National Board of Censorship of New York, was present to explain the methods of the National Board, and told why he did not think local censorship necessary or beneficial, on account of causing even more friction with the public, the producers and the exhibitors than national censorship. Wm. Sievers, manager of the New Grand Central theater, said the public approved criticised films. This was demonstrated in the picture, "The Isle of Regeneration," which, due to its popularity was leased for a second week after E. V. P. Schneiderhahn, an attorney, had requested the elimination of scenes showing a girl swimming. Mr. Sievers said the picture was condemned by Schneiderhahn and two policemen who were brought by the attorney to view it. Mr. Sievers called in fifty men of various professions, among them clergymen, and all said they saw nothing objectionable about the film. Schneiderhahn declared that the National Board of Censorship was a joke, because the board is supported by donations from film manufacturing concerns.

Park Commissioner Nelson Cunliff announced that he would offer a third censorship bill, which was introduced the next day at a meeting of the Board of Aldermen by Alderman Koenig. The measure requires that film exchanges submit films to the park commissioner for censorship, and a payment of 50 cents for each 1,000 feet of film inspected. The fees shall be paid into the city treasury. At this writing the bill has not been passed.

TWO TRIANGLE THEATERS IN ST. LOUIS.

The American theater, 7th and Market streets, has been selected as a Triangle theater in St. Louis, and beginning Sunday, Nov. 7, will be operated in conjunction with the Knickerbocker theater, New York, the Chestnut Street opera house, Philadelphia, and the Studebaker theater, Chicago, except that by special arrangement the scale of prices for St. Louis will be 10 cents and 25 cents, while the other cities have a range of prices of from 25 cents to $2.

The King's theater, Kingshighway and Delmar boulevard, has been leased by representatives of the Triangle, from Harry Koplar, to be operated as a companion theater to the American. These two theaters will have exclusive rights for Triangle productions in St. Louis. Beginning Nov. 7 the first film will be shown at the American for one week, the following week it will be shown at the King's, which will be its last appearance on the screen in St. Louis, it is claimed. The two theaters will be under the control of Louis A. Cella and Frank R. Tate.

Films for One Week at the Shubert.

The Shubert theater, a straight dramatic house, departed from the spoken drama for the week of Nov. 1, and showed the "Battle and Fall of Przemysl." After the one week of pictures the Shubert went back to straight drama.

Good Business Prevails.

The theatrical business in St. Louis this fall has been exceptionally good. Many new theaters have been built, and several buildings have been converted into picture playhouses, such as the Cinderella, a former dancing palace; the Lorelei, a former natatorium; the Ritz, a former restaurant, and many others. All these theaters have been beautified and improved with new equipment and comfortable chairs. The Lears Theater Supply Company claim that during the month of September they have broken all records for that month in supplying theatrical equipment to old and new houses, and there is a decided tendency to buy better furnishings, and more modern appliances than in the past among these progressive showmen.

Big Features in St. Louis.

There is a surprisingly large number of St. Louis theaters that make a specialty of big multiple reel features. Practically all the new theaters that have opened this fall use special features, and any number of well established houses have changed from one and two reel subjects to large features. The New Grand Central opened several years ago with a permanent program of one big feature a week, and showed such subjects as "Les Miserables" and "Cabiria." Other houses took up the idea and began showing only special features, with perhaps a comedy or news weekly to liven up the program. Within the past few months a whole flock of houses have put on big features, and the move must have justified the expense, for all these houses are advertising in the daily papers.

Some of these houses change program daily, and others every other day, or twice a week. Among the two changes a week houses is the West End Lyric, which was built shortly after the New Grand Central, and which has always maintained a big feature bill. The King's, the Strand and the Pageant also change twice a week; others that change daily or every other day are the Congress, the Cinderella, the Plymouth, the Gravios, the Lafayette, the Rialto, the Chippewa, the Monroe, and others, all specializing on large features, and some of them five cent houses.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

New Policy at the Georgian.

THE Georgian theater (formerly the Montgomery), the first ten cent admission moving picture theater in Atlanta, has put into effect a five cent admission from 11 a. m. to 6 p. m., and ten cents from 6 p. m. until close. The program has been changed from feature pictures to one, two and three reels.

Greenville, S. C., Casino Reopens.

The Casino theater, Greenville, S. C., which has been under repairs for the last two months was thrown open to the public this week. It is said to be one of the finest, and one of the best in the south. A five piece orchestra furnishes the music. It is an exclusive Universal house.

New House at Tifton, Ga.

A two story moving picture theater is being built at Tifton, Ga., which will be known as the Star.

Fire Ordinance Like New York's for Atlanta.

An ordinance similar to the one now in force in New York to control the storage of moving picture films in Atlanta is being drafted and will be introduced at the next meeting of the city council by the special investigating committee of which Councilman J. N. Renfroe is chairman. Mr. Renfroe and other members of the committee have been in conference with officials of film supply houses, and according to Mr. Renfroe most of the officials agree that if a building is especially constructed for them, they will move to it.

Georgia Picture for Smaller Cities.

Bookings for the Georgia picture which has been shown twice in Atlanta to large audiences, are rapidly being arranged for towns and cities over the state. The picture will be shown at Eastman, Ga., for two days, Albany, Ga., and Gainsville, Ga., the second week in November. After a tour of the state, it is to be sent over the entire country, by the Chamber of Commerce.

Atlanta Girl Signs With Harris.

Lottie Lou Eady, who last week signed with the Charles K. Harris Feature Film company, is an Atlanta girl, born and bred. With her sister and brother she went through the public school here. It was then she first got her taste for theatricals in Christmas entertainments and last day exercises. From Atlanta she went to Greenville, S. C., graduating from Chicora College; thence to New York where she studied for the stage. She was an accomplished dancer and soon got her chance in a big musical production on Broadway. Her last appearance in Atlanta was in Hanky Panky at the Atlanta theater last winter. On this same tour Miss Eady happened to be in St. Augustine, Fla., and the Pathe company gave her a tryout in the moving pictures, when they learned she had had much stage experience. Atlantians are looking forward to the next Harris release in which Miss Eady is likely to be the star.

Atlanta Business Notes — Personals— Theaters Close—Changes.

Mr. F. Martin, an exhibitor of Knoxville, Tenn., was an Atlanta visitor during the week, calling on the different exchanges.

Manager Bromberg, of the Trinagle company, is having the office of his company furnished in mahogany. The Triangle offices will be the finest in the city when completed.

The Strand theater, Montgomery, Ala., has become a feature house, and from their announcement are showing the best.

The O. H. West theater, Blockton, Ala., is being remodeled, and will open soon as a moving picture theater.

The Crown theater, at Opp, Ala., has closed and will remain so indefinitely. Poor business the cause.

Evans Brothers, of the Vaudette theater, closed this popular house of amusement November 1 for an indefinite period; the theater will undergo thorough repairs, and when opened will not only be one of the finest theaters in the South, but one of the most modern as to equipment and designs as to the comfort of its patrons. It will handle the Triangle features, and the prices will be increased from 5 cents to 20 cents and 10 cents. The Vaudette has doggedly refused to increase its price of admission until now.

The Pathe is showing war pictures taken at the French front, at the Strand theater this week. The pictures are crowding the theater.

Following the announcement that Atlanta was to have the "Birth of a Nation," a committee of three citizens called upon Mayor Woodward to ask the suppression of the spectacle. Of this committee only one had seen the picture. Mayor Woodward, while silent on the matter, will doubtless ignore the protest, inasmuch as the picture has been shown in a number of southern cities, and will be seen in others before coming here. In none of the southern cities where shown has any disturbance of any character marred the performances.

INDIANA TRADE LETTER.

Special to Moving Picture World from Indiana Trade News Service.

New Regent Nearly Ready.

THE new Regent photoplay theater, which is being built on South Illinois street, Indianapolis, is nearing completion. The house is being built by Messrs. Bingham, Crose & Cohen, who operate the Colonial, the largest photoplay house in Indianapolis. The owners hope to be able to open by Dec. 1.

The Regent is being built at a cost of about $35,000. It will be one of the finest and best equipped houses in Indiana. Two Power's 6-A machines will be installed and the screen is being built by F. J. Rembusch of Shelbyville, Ind.

Among the features will be a woman's retiring room, free telephone service, a men's smoking room and office in the basement. The aisle system of lighting, small lights being placed in the aisles so that those coming into the theater temporarily blinded by the sudden change to darkness, can see their way, will be installed.

The house will seat 800. The front is of terra cotta and mosaic tile panels. Between 2,500 and 3,000 lights will decorate the front of the house and there will be a two-way electric sign over the front. Contracts for Fox, Metro, Pathe, V-L-S-E and K and E. features have been signed.

Empress Feature Film Moves.

The Empress Feature Film Company, owned by Bingham, Crose and Cohen, who also operate the Colonial theater, has moved its general offices from the Willoughby building to the Colonial theater. The shipping room of the exchange will remain at the Willoughby building. The company is one of the oldest in Indiana and distributed films in Indiana, Ohio and Kentucky.

W. A. Ratz Visits Chicago.

W. A. Ratz, manager of the Indianapolis office of the World Film, attended the recent meeting of branch managers of the World company in Chicago.

J. G. Lytle in Cincinnati.

J. G. Lytle, manager of the Pathe Exchange, Indianapolis, was in Cincinnati recently to confer with the Cincinnati manager and with W. F. Hurst, comptroller of the company. Mr. Hurst will be in Indianapolis about the middle or last of the month.

New Theater in Evansville.

The American Building Company, Evansville, Ind., capital $65,000, organized to build theaters, has taken out a building permit for the American theater, which they promise will be the best in the state. The incorporators are E. K. Ashby, M. H. Sargeant and P. T. Ashby.

Sunday Shows Begin in Connersville.

In Connersville, Ind., they are accusing the mayor with having invited the moving picture exhibitors to open on Sunday. The mayor is quoted as having denied it with much heat. The exhibitors are winking the other eye. The mayor says the exhibitors started it, and that knowing as he did that the pictures, if carefully censured, would be more healthful for the boys and girls of the streets than running wild, he agreed. The public meantime is divided. Some think it is outrageous desecration, others that it is a delightful edification of the day.

New Princess at Morristown Opens.

The New Princess theater, Morristown, Tenn., has opened. More than 1,100 saw the initial performance of "Rags." Paramount and General services are being used.

Business Notes from Indiana—Changes —New Houses—Personals.

H. P. Morgan has sold the Northwestern theater at Twenty-sixth street and Northwestern avenue, Indianapolis, to Grant Neth. Mr. Neth is figuring on remodeling the theater and increasing the seating capacity from 200 to 500.

Riley Roberts has sold the Pioneer theater, Indiana avenue, Indianapolis, to H. J. Frye.

The Nickelodeon, Henderson, Ky., has changed its name to the Gem.

The New Majestic, Evansville, Ind., is making every day a feature day.

The Franklin, Michigan City, Ind., has struck a popular chord with its advertising slogan, "The Little House of Glass." The house is turning them away and Manager Bonheim is arranging for enlargement and a new ventilating system.

A new theater is being built at Walkerton, Ind. It will be ready by Dec. 1. The house is to seat about 350.

The Boyer, Kennard & Barnard property on North Main street, Anderson, Ind., is being remodeled for a picture show. The building will be ready in two weeks.

James Powers, manager, the New Five Cent theater, Petersburg, Ind., has opened to a good business. He is running three reels.

The Royal Grand, Marion, Ind., has enlarged its capacity. The box office has been moved a few feet front and considerable more space for standing room has been provided.

"Rumpelstiltskin" was put on at the Starrette, Newcastle, Ind., for the benefit of the South building school.

Miss Norma Phillips, "The Mutual Girl," was a visitor in Terre Haute, Ind., accompanying Maurice Fox, publicity manager of the Orpheum, on an automobile trip to Brazil, Ind.

The Royal, Newcastle, Ind., played to capacity houses for the local film, "Miss Newcostle."

Lyman Howe at the Croxton, Angola, Ind., was sold out two days in advance, and the theater was censured for filling the aisles.

Manager Joe Brokaw of the Brokaw theater, Angola, Ind., booked "Cabiria" and secretly was sorry, but the Angola citizens turned out and Brokaw's nerve was repaid.

Kenneth Piper of Peru, Ind., has bought the Tokio theater of A. E. Rodgers. Many changes will be made.

P. A. Matthews has moved from Elletsville to Hymera, Ind., where he will open a new picture show.

Monday didn't pull the crowds, so Tuesday is being given the early week date at the White theater, Monroeville, Ind.

The Novelty theater, Evansville, Ind., will change its prices. The daily charge will continue five cents and the Sunday charge ten.

WISCONSIN NEWS LETTER.

Thankful for the Films.

Special to Moving Picture World from Midwest News Service.

I THANK God that I live in an age where one is given the opportunity to grasp, by masterpieces of the moving pictures, such things as 'The Birth of a Nation' and 'The Eternal City,'" said Rev. Paul MacKinney, pastor of the Bay View Baptist church, to his congregation. "I do not think that picture shows can be classed exactly with the cabaret, and while there are many things in the moving pictures that the screens could do well without, for it is not necessary to show up all the ghastly and seamy side of life only to leave unfit impressions on the minds of the young, there are many things in the moving pictures that are a real benefit to the public.

"Nothing," he continued, "could be of greater educational value than Pathe current events; and to be shown the workings of the submarine, aeroplane and other wonderful things is certainly something to be thankful for. How many people have it within their grasp to see and understand things, that without the moving pictures would always be but a vague and indistinct outline."

Where "Nation" Film Was Seen.

The Grand theater at Green Bay had seat sales at drug stores in neighboring towns for its run of "The Birth of a Nation." The Grand had a special Saturday morning show of the film for children, admitting any pupil for 25 cents.

The film was at the Grand theater in Madison the week of November 8.

"The Birth of a Nation" has been booked for December 10, 11 and 12, with a one matinee for Lancaster.

Want Children's Show in Edgerton.

Special children's matinees were urged at a session of the New Century club in Edgerton which was devoted to discussion of moving pictures and their influence on the child.

Coffey and Despins Buy the Cosy at Marinette.

Messrs. Coffey and Despins who have bought the Cosy theater at Marinette, Wis., have remodeled the house and put it into the most up-to-date shape. A new model, motor-driven Motiograph machine has been installed. The new house had its opening on Saturday, October 23. General Film service is used exclusively.

Wisconsin Showmanship in Short Notes.

The O'Klare at Eau Claire had the teachers' convention in that city filmed.

The Princess at Milwaukee showed the health film, "From Cow to Consumer," for the health department of that city.

Alice Washburn appeared in person and on the screen at the Orpheum in Fond du Lac.

The film of the Eagle's parade at La-Crosse was featured by the Adler opera house at Marshfield.

Free tickets to "Damaged Goods" at the Toy in Milwaukee were given with each want ad in a Milwaukee paper.

"The Christian" was repeated by request at the Grand in Hayward. This film also was used by the high school at Menominee Falls.

"The Plunderer" played a return date at the Royal in Ashland.

George Kleine's "The Green Cloak" was shown at a special show for the Moose lodge at the Myers theater in Janesville.

The lodgemen will see "The Magic Skin," put out by the same company at the Myers on November 15.

Wisconsin Changes and New Projects.

Mr. and Mrs. E. Burton, Jr., have opened a moving picture show in the opera house at Eagle.

The high school at Montello is now giving moving picture shows.

Sever M. Olson has sold the Lyric at Beloit to Robert Hooper, formerly of Freeport. Hooper made many local pictures in Freeport and will remove his equipment for that purpose to Beloit.

A moving picture show has been opened in Eustace hall at Rewey.

N. M. Emmons will erect a new opera house at Eagle River.

Wisconsin Brevities.

Madison moving picture theaters probably will be required by Fire Chief Heyl to run anti-panic slides at each performance. The slides will advise patrons to locate the nearest exit.

Bernard G. Cowham has resigned his position as pianist at the Bijou theater in Fond du Lac and will become a demonstrator for the Bartola company of Oshkosh.

Rev. William Rollins, pastor of Trinity Methodist church at Milwaukee, has been using moving pictures at his Sunday evening services.

The Good Fellows' Home on Reed street, in Milwaukee, is seeking a gift of a moving picture machine to aid in its social service work.

Patrons and Also Friends

An Exhibitor's Wholesome Relationship with People of His Town, Which Is Marion, Kansas, Where All Indorse Manager H. K. Rogers—He Works for His Patrons—They Work for Him.

Special to Moving Picture World from Kansas City News Service.

EXHIBITOR H. K. ROGERS has two moving picture theaters at Marion, Kan., the only houses in the town of about 3,000 people. And he seems to have solved the "local censorship" problem. There is never a peep from any local people about the "necessity for supervision," or the "danger to the children." What Mr. Rogers would do if somebody did insist on censoring his films, is another story—but the fact is that with the pictures he shows he has the whole town with him, from preachers to kids.

His Auditorium is now running, and the Garden, his other house, will probably be reopened soon. Among his patrons is former Governor E. W. Hoch, one of the leadnig citizens of the state, and for many years identified with those movements that are commonly referred to as "moral." Governor Hoch is an ardent moving picture "fan," and he particularly enjoyed recently the serial, "The Broken Coin."

Mr. Rogers has built up his patronage by good service and careful selection of subjects. And there is never any question as to the character of the programs. An example of the strength of the local support was given recently, when a traveling evangelist took a rap at the moving picture industry, and specifically condemned the Auditorium show. This was at a public church meeting—but the slur did not go unanswered. One of the leading ministers of the town rose from his place on the platform.

"I must ask you to retract what you have said about the Auditorium moving pictures," the minister declared, addressing the evangelist, but talking also for the benefit of the audience. "This show is run on a very high plane, the pictures are clean and wholesome, and there is no criticism whatever that could be made against Mr. Rogers."

The evangelist gracefully withdrew his statement.

Mr. Rogers was able a few weeks ago to render a special service to the churches of Marion. Union services were being held, and especial importance attached to them. An accident to the light plant made it impossible to use the large meeting place that alone would accommodate the audiences. Mr. Rogers has his own light plant in the Auditorium. He offered the hall for Sunday nights, an offer that was gratefully accepted. When the meetings were over, a committee insisted on paying for the use of the hall. Mr. Rogers refused. They sent him a check anyway—which he endorsed, and returned to the committee, as the foundation for a Christmas fund.

AD. FILMS AND CENSORING.

The latest problem as to censorship which is being discussed in Kansas, has to do with the advertising films that are rapidly increasing. It is suggested that if the State Board of Censors feels duty bound to inspect everything to be shown on films, the advertising subjects will doubtless be included.

MANAGER A. JUDAH DIES.

A. Judah, one of the best known managers of theaters in the United States, owner of the Grand at Kansas City, died October 26; he was 66 years old. He leaves a widow, and a daughter, wife of Symour Rice, formerly in minstrelsy, later a program publisher.

Mr. Judah had been in the theatrical "game" in Kansas City 32 years. He gained fame as being the only theater manager in the United States who got independent bookings, as well as bookings from Klaw & Erlanger and the Shuberts.

MANAGER ROY BETTIS.

Roy W. J. Bettis is perhaps the newest exchange manager in Kansas City in point of connection with the film business. Mr. Bettis was a dry goods salesman, traveling out of St. Joseph, Mo., until about three months ago. Then he went on the road for the Picture Playhouse Film company in Kansas City territory—and in six weeks turned in an extraordinary amount of business. About that time Charles Werner went to St. Louis as manager of the Metro, leaving the position of manager of the Kansas City exchange of the Picture Playhouse Film company open—and Mr. Bettis was ensconsed therein. He has fitted efficiently for the past month, caring for the territory without a traveling man. About October 1 he found the man he wanted in C. J. Campbell, an old show man, formerly advance agent for Ringling Bros. circus, and more recently selling Royal typewriters. Mr. Campbell is now out on the territory.

Roy Bettis.

A LITTLE PICTURE SHOW WAR IN CLYDE, KAN.

The merry war for the moving picture business of Clyde resulted last week in Bloom & Auten being forced to show in the open air, no admission charged, while waiting for a tent in which they will establish their equipment. They can hardly charge admission as long as the general public can stand outside the imaginary line and see the pictures for nothing; but they are receiving nickels and dimes from spectators, much as patrons of a revival make their contributions, only a formal collection is not taken.

It is a real war at Clyde, the details of which may be interesting and instructive. Bert Auten first gave moving pictures to the people of the town, eight years ago. He sold his Wonderland theater to Collins & Johnson, for a reported price of $2,500; and it is alleged that he agreed not to reenter the moving picture business in Clyde. Last spring L. W. Bloom of the White Way theater at Concordia opened a show in Clyde, and it was said that Bert Auten was associated with him; he was acting as local manager. Sharp competition immediately began, which the firm of Collins & Johnson did not care to continue. They sold to a group of local business men, seven in number, of which R. A. Crumrine was the head. Mr. Crumrine is a dry goods merchant, but he manages the theater for the syndicate. The sharp efforts of the two shows to get business resulted in record crowds attending the pictures in Clyde during the summer. When the cool days came, Bloom and Auten moved to the opera house. After three weeks there, they were forced to move. The business men operating the Wonderland told the opera house owner that they could help him more if he did not have pictures there; two or three nights a week was the schedule for the theatrical entertainments, and the manager of the theater decided that he needed all the support he could get. So the White Way showed in the open, admission free.

A member of the business men's syndicate remarked recently that their purpose was to resist the effort of Auten to get back into the moving picture game in Clyde, understanding that he had agreed not to do so when he sold to Collins & Johnson. He said that the Wonderland was making money. It shows Universal service, and has run one serial, "The Diamond From the Sky." The White Way showed "Officer 666" during its open air period.

NEWMAN HEADS COMPANY TO BUILD THEATER.

A company headed by Frank L. Newman, proprietor of the Theater Royal, one of Kansas City's most elaborate and successful moving picture houses, has leased at $12,000 a year for 99 years, a 40 foot lot, 100 feet deep, at 109-11 East Twelfth street, and has begun the erection of a new moving picture house. The building will cost about $50,000, and will be used exclusively for pictures. The value of the ground is estimated at about $250,000. Mr. Newman was not ready to announce the policy of the new theater. He said it probably would be opened about March 1.

PARKER & HINSHAW TO BUILD

Parker & Hinshaw, proprietors of the Linwood Garden at Linwood boulevard and Prospect avenue, for several years a prosperous open air theater, have leased a proposed theater at 31st street and Prospect avenue. This building is to be erected on the site of one of the old Kansas City residences in a very populous district, a few hundred feet from Linwood boulevard. The building is to be erected by F. Elmer Scott for Parker & Hinshaw and will be 60 by 128 feet and a ceiling height of 20 feet, where a balcony will later be installed.

HIGH SCHOOL STUDENTS RUN SHOW AT KINCAID.

The town, Kincaid, Kan., four hundred inhabitants, has a first class moving picture show, controlled and operated by students of the high school. The enterprise has just completed its first year and its financial success is announced. Boys of the high school operate the machine and high school girls handle the tickets and act as ushers. Boys and girls also play the piano and operate the talking machine, both of which are being purchased with proceeds. The enterprise is a semi-public one, in that the revenue is used for the benefit of the school, the net income going to the purchase of athletic and other equipment. The faculty of the high school advise the students in the management of the show and in the selection of pictures and the town is highly satisfied with the result of the enterprise.

T. Kress Covering Southern Kansas.

T. Kress, formerly with the World Film corporation in Chicago, traveling territory, is now attached to the Kansas City exchange under T. Y. Henry, and is covering the southern part of Kansas.

J. Miloslowsky Visits Kansas City.

. J. Miloslowsky, owner of the Family and the Princess theaters at Des Moines, Iowa, and the Colonial at St. Joseph, Mo., was a recent visitor in Kansas City, calling on T. Y. Henry, manager of the World exchange here.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Iowa Changes and New Projects.

MANAGER DUNTON has sold an interest in the Virginia theater at Boone to Lee Birmingham.

The opera house at Hamburg has been leased by Charles Green.

Alfred Johnson has opened a moving picture theater at Treynor.

H. G. Graaf has had plans drawn for a new opera house at Estherville.

E. T. Bell has been making arrangements to open a moving picture theater at Renwick.

Plans for a new six-story business building at Fort Madison, drawn for Richard Snell of Clinton, Ill., included a moving picture theater seating 700 persons.

R. G. Taylor has purchased the equipment of W. H. Rawlings and opened a moving picture theater in Hokomok hall at Castana. The first night was free to children.

J. R. Bennett, who recently sold the Gem theater at Macomb, Ill., has purchased the moving picture theater, seating 700, at Milton.

R. W. Muehlenthaler opened the new Gem theater at Elgin with a free show.

A. L. Wheeler has opened a moving picture theater in the Moeller building at Readlyn.

Brief Notes from Iowa.

The Casino theater at Davenport closed for two weeks to be redecorated in Louis XIV style in old rose and gray and to install a new front and lighting system.

"A Tangled Romance," a local film, was shown by the Family theater at Clinton.

"The Mysterious Society Woman in the Black Mask" who sang and who was shown on the screen riding wild horses was a feature at the Family theater in Waterloo.

While a tabernacle revival meeting was in progress at Atlantic, the Unique theater closed except on Saturdays.

The Unique theater at Des Moines is now changing bills daily, instead of three times a week.

The Casino theater at Marshalltown is now showing features exclusively. It has installed a new organ.

IN THE DAKOTAS.

New Theaters and Leases—Changes.

BANSALL & JUSTENSEN of Kearney, Neb., will open a moving picture theater at Canton, S. D.

The opera house at Lansford, N. D., is being remodeled.

C. J. McCarty has opened a new opera house at Ashton, S. D.

Dan Rourk purchased the Orpheum theater at Bristol, S. D., from F. G. Wenger.

A. Rosengarther of Sioux City, Ia., has opened a moving picture theater in the opera house at Elk Point, S. D.

Claude Dunning has opened a moving picture theater at Morristown, S. D., operating two nights a week.

O. V. Armstrong has purchased the Cecil theater at Highmore, S. D.

Thomas Ashley has taken a lease on the Goodrich opera house at Goodrich, N. D., and will operate a moving picture theater.

The Gem theater has been opened at McVille, N. D., by E. W. Cone and O. V. Tyler.

Dakota Brevities.

The Orpheum theater at Aberdeen, S. D., is issuing a four-page newspaper, the Orpheum Weekly, of which 5,000 copies are distributed in Aberdeen and surrounding towns. Arthur W. Walker is editor.

The public schools at Hannaford, N. D., are now using moving pictures.

The Lyric theater at Canton, S. D., had slides of local business men as a feature.

IN NEBRASKA.

Pathe Exchange Incorporates at Omaha.

THE Pathe Exchange of Omaha has filed articles of incorporation with the county clerk at Omaha. The capital stock is $5,000. The incorporators are Charles Dupius and T. B. and J. T. Dysart.

New Nebraska Houses—Changes.

The contract has been awarded for Hugh McCaffery's new Boulevard moving picture theater at 33d and Leavenworth in Omaha. It will be 42 x 100 and will cost $10,000.

J. W. Pace is erecting a two-story cement block opera house at Chadron.

Mrs. A. B. Wynes has opened a moving picture show in the opera house at Oshkosh.

Mr. and Mrs. Harry Sohns have opened the old Empress theater in the Gilleran block at Alliance.

Felsch & Tesar have been remodeling a building at Leight for use as a moving picture theater.

The Empress Theater Company, Inc., has been formed at Fremont to take over the Empress theater, with Nels A. Johnson, owner of the theater, as president, and Ray Thomas secretary and manager. The picture and vaudeville policy will be continued.

Phillip McCarthy has retired from the firm of Hayman & McCarthy, which conducted the Lyda theaters in Grand Island and Giltner, and Stephen A. Hayman now controls those houses.

John Stuart of Central City has been preparing to open a moving picture theater at Chapman.

Walter Gorton is now manager of the Rex theater at Chadron.

W. B. Gilbert has leased the Gilbert theater at Beatrice to Hal Kelley of Creston, Ia., for five years.

Henry Jacobson sold the Empress theater at Blair to M. C. Wilcox of Blair.

Manager Garman of the Orpheum theater at Lincoln has a new policy of but two shows a day, 2.15 and 8.15.

Captain Ralph McMillen of the aviation corps of the Nebraska National Guard was assigned by Adjutant General Hall to fly over Lincoln and take moving pictures.

Shows in Home Districts

Minneapolis Has a Spirited Contest Between Picture People and Some Ultra-Conservatives Over Show Houses Near Schools and Churches in a Home Neighborhood—City's School Superintendent on Side of Films.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

ONE of Minneapolis' most thickly settled residence districts is in the throes of a spirited contest as to whether picture shows shall be allowed to enter or whether they shall be confined to the downtown district and other portions of the city.

The district affected takes in Hennepin avenue from Nineteenth to Twenty-fourth streets and at present has practically no moving picture houses although several applications for license are now pending in the city council. The district embraces a number of schools and churches and many of the teachers and several pastors are on record against granting the permits and many home owners have joined the protest.

The principal argument is that the presence of the shows would detract from the purely residential nature of the community and would also interfere with the progress of the children in their school work. On this latter point the teachers and residents find themselves at variance with Dr. F. E. Spaulding, superintendent of the Minneapolis public schools.

When the matter was called to his attention Dr. Spaulding said: "Motion pictures have so much educational value that I think they are an asset to a community if they are high class. I am not opposed to them in the vicinity of schools when they are properly conducted. It is the concern of the parents to regulate the attendance of their children at motion picture theaters and to investigate the character of films shown.

"I believe parents will take the opportunity to select the films where managers are willing."

Dr. Spaulding in his last remark refers to the offer of one prospective manager to allow a committee of mothers to act as censors on the films to be shown in that district. Dr. Spaulding also says a high class theater near a school, where properly selected films can be shown, would prove an educational aid.

Henry Deutsch, a member of the Minneapolis Board of Education, said he approved the idea of a contract between the managers of picture theaters and the Parent Teachers' Association providing a committee to censor the films. As an attorney he said such a contract could be made which would be binding and that it might prove the solution of the problem of motion picture houses in residential portions of our cities.

PLANS FOR NEW THEATER.

Plans are now on file with the Minneapolis building inspector for four new motion picture houses to cost $200,000. One is to be a downtown show house to seat 750 persons and will be constructed by Finkelstein & Rubens who now own a string of houses in Minneapolis and St. Paul. The others are contemplated for sites in the outlying and residential parts of the city.

BEST FILM COMPANY OF MINNEAPOLIS.

A new organization known as the Best Film company has just been organized, backed by business and theatrical men of the city. Its object is the showing of special many-reel programs in the towns of the state. The first program was shown last Saturday (Oct. 30) in Brainerd. The independent producers films are used. Prices are the usual ten cents with several more reels shown.

PROPOSE ORDINANCE TO PROTECT SCHOOLS.

A new sort of zone to be established around Minneapolis public schools to prohibit motion picture shows, and candy and confectionery stores has been proposed by representatives of a local Parent-Teachers' Association. The board of education laid the communication on the table.

COMPETITION FOR THEATER SITES.

Minneapolis is looked upon as such a desirable field for motion picture theaters that five applications are now pending before the city council for two locations. The locations are in widely separated sections of the city but such is the interest of local residents in the movies that there is a sharp contest being made for each permit.

NEW HOUSE, EAST FRANKLIN.

The Minneapolis building inspector has just issued a permit for the erection of a $25,000 motion picture theater to seat 900 persons at 1021 East Franklin avenue. The permit was issued to C. E. Marr. The application of Marr, Moore and Thulin for a theater license at this location is being considered by the city council.

New Minneapois Stars.

Minneapolis has furnished three prospective film stars through the "Beauty and Brains" contest which has been carried on by "Photo Play" and the World Film company. They are Miss Mable Soucie, Miss Mollie Weisman and Miss Margaret Prothero. If animation and personal pulchritude count then these three would seem certain to rank high in the list.

Pictures at the Public Library.

Moving pictures in the Minneapolis public library for the benefit of child patrons is the announcement of Miss Gracia Countryman, public librarian, as a feature to be installed in the near future.

"Two branch libraries have already been fitted up for the exhibition of pictures and we hope shortly to have an appropriation for film rentals and other expenses," said Miss Countryman.

Denver No "Movie" Town

High Class Shows in That City Invite a High Class Designation—"Show" Means a Picture Theater in Denver—Some of the Reasons Shown in a View of the Theaters of the City and Their Equipment.

By Muriel Lee, Denver Correspondent of Moving Picture World.

EXHIBITOR DEWITT C. WEBBER, formerly owner of the Iris theater in Denver, hit the subject of popular name "movie" for a moving picture exhibition from a new angle, in a conversation recently.

"I don't like that slangy name, any more than I like 'jitney,'" he said. "But we aren't bothered with the use of either, in Denver. Most of the shows charge ten cents or more; so the 'Jitney' show is comparatively unimportant.

"And whenever two people meet and suggest going to a moving picture exhibition, they say, 'Let's go to the show.'"

Thus, in Denver, the word "show" means a moving picture exhibition. Perhaps in a short time, in other cities and districts, the popular mind will always think of pictures, when the word "show" is spoken. And while the word does not explicitly connotate moving pictures if the public makes it mean pictures, the dictionaries will have to add a meaning to the word in later editions.

Denver is perhaps peculiarly situated with reference to picture shows, that no such result can occur. There are perhaps a dozen first class houses; and all the shows are downtown. The houses are elaborately equipped, three at least having organs worth $30,000 to $50,000, and one maintaining a large orchestra. They have in the past few years got practically all the show-going business, because they have have given the very best of service. And the "legitimate" theatrical houses have almost been eliminated. Therefore it is that when one person says "show" in Denver, his companion knows he means a moving picture show. He has to go into detail when speaking of a stage production.

A SALT LAKE LIVE WIRE.

Road Man R. J. Clark, working out of Salt Lake for the World Film Company, and whose picture is printed below, has just returned from an extended trip through Montana and says that the exhibitors in that district are just chock full of optimism and business. A smile of welcome greeted him all along the line. Present conditions there are exceptionally good for both exhibitors and producers. We may add that reports like Salesman Clark's are coming to this office as the rule nowadays. The prospects for the winter's business are bright indeed, and it extends all over the country.

R. J. Clark.

"The Disciple" by a Denver Man.

S. Barrett McCormick, a well known Denver man, is the author of the recent Triangle picture, "The Disciple," which was directed by Thomas Ince, and which is arousing so much favorable comment by all who have seen it.

Three years ago, McCormick was a clerk in the office of the Denver Times. From that position he rose to become the head of the business office, at the time when the Times was on Champa, between Seventeenth and Eighteenth streets. This was about two years ago. Then he became interested in moving pictures, and went into the Mutual office in Denver, taking charge of the booking of "The Million Dollar Mystery." From that he gradually drifted into writing.

Luncheon for Rothapfel.

Manager H. Lustig of the Denver Mutual office, is making extensive preparations for the entertainment of S. L. Rothapfel, on his arrival in Denver November 12. Many of the prominent exhibitors in Denver, and exchange men, as well, are co-operating with Manager Lustig to give Mr. Rothapfel a real western welcome, and one which will stand out as a bright spot in his long trip.

A luncheon has been planned to be held at the Savoy hotel, to which all the film men have been invited. Automobiles have been secured in which to take Mr. Rothapfel sightseeing.

Several of the prominent exhibitors of the community are acting as a committee together with the manager of the Mutual office, to see that nothing is left undone to give Mr. Rothapfel the heartiest of welcomes. All are looking forward with interest to hear what he will tell them at the luncheon in his message of success to the exhibitors.

The Colonial Sold.

The Colonial theater, one of the smaller theaters in Denver, has changed hands. J. B. Wilton, well known in Georgia as proprietor of moving picture houses there, and now located in Denver, has secured part interest in it.

Features in Denver—Business Notes.

"Damaged Goods," the Mutual feature, had a most successful seven days' run in Denver at the Paris theater. The Paris is a five cent house, but the admission was increased to from fifteen cents to fifty cents, for box seats, and the house played to capacity the whole time. Much credit is to be given to the able management of C. C. Percy. Denver educators and clubwomen heartily endorsed this picture.

Manager Guilmore of the World Film corporation in Denver leaves Saturday morning for about a week to attend the manager's meeting in Chicago. There the new policy of the World will be discussed.

Manager Ellison of the Princess theater has Farrar in "Carmen" on for a week's run. He has arranged for a unique production here. The orchestra, in the first place, has been increased to eighteen pieces. Farrar records have been secured and the full orchestral score which was used at the time that these records were used have been secured. The Princess orchestra, which is one of the best in town, will use these scores to accompany the Farrar records. This is decidedly an innovation. The lobby has been attractively and appropriately decorated, and to further give the Carmen atmosphere, Manager Ellison has had his ushers wear torreador costumes. The effect is quite picturesque, and is causing much favorable comment.

Kiowa Company Building a Studio in Colorado

Colorado Picture Company Chooses Original Name—Announcement of Manager Allison—Site for Studio Bought and Building Begun—Personals and Coming Films.

Kiowa—selected people; that is the definition of an Indian word, and that is why it has been chosen as a title for the new Colorado producing company which has been organized since September 4, but which has been lying low and saying nothing until ready for "real work."

Archibald Allison, the manager of the company, has just announced: "There have been so many failurcs and fakers here in Colorado who have made a big splash, and who have then dropped out of sight, that we know Colorado people are getting skeptical about moving picture production here, but now we feel confident that we can show them."

The Kiowa Film company, backed by eastern capital, and representing now $200,000, is building a studio at Elizabeth, Colo. The foundations are in and the work is progressing as rapidly as the carpenters can make it. The company has bought twelve acres and has an option on eighty more. Archibald Allison, the playwright, is the manager, and Mr. Laney is the financial agent. Mr. Allison is a man of theatrical experience. His sketches are on vaudeville circuits all over the United States. Amongst the most famous are "The Menace," "The Day of Reckoning," "The Prophesy of the Japanese Invasion," which was recalled by Bryan due to the feeling against the Japanese which he feared it would stir up, and the "Fighting Chance." George Spaulding, who has also had extensive experience in the theatrical world, will direct the pictures. Mr. Spaulding is now directing for one of the big picture companies in southern California. It is promised that some of the greatest stars of the moving picture and theatrical world will be seen in the Kiowa films, but announcement of who they are has not as yet been made public.

The first production of the Kiowa people will be for a fraternal organization, and will be made here in Denver. The first picture to be made in their own studio in Elizabeth, however, will be a six reel feature, "The Girl from Kiowa," which bids fair to be something different. Work will be started on these pictures some time about the first of next month.

EDUCATION BY PICTURES.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE extension division of the University of California at Berkeley has inaugurated its system of visual instruction and this plan of education is now in operation in Alameda county. All of the public schools in the state have access to this new course and the present collection of reels and stereopticon slides will be added to as rapidly as funds permit and the desired subjects can be found. Moving picture reels, stereopticon slides and a traveling museum containing specimens illustrating the progress of industrial manufacture will be sent out, each school being allowed to keep them for one week. At the close of the Exposition it is expected that it will be possible to secure possession of a large quantity of films of an industrial nature, there being not less than a quarter of a million feet of film now being shown at the fair, much of this being of the nature desired.

WORLD FILM MEN AT CHICAGO MEETING.

Ralph Clark and W. E. Knotts, of the San Francisco branch of the World Film corporation, left recently for Chicago to attend the meeting of branch managers of this company. Business has been picking up materially at the San Francisco office of late, country business showing a large increase. The Turner & Dahnken circuit has contracted to show Equitable (on World Film program) films throughout its entire chain of houses and has

booked "Trilby" for the week of November 14 at the Tivoli theater.

MUTUAL MEN STEP UP.

J. R. Crone, who for the past two years has had charge of the Mutual exchanges in California, has been appointed manager of the Vogue Film company and left for Los Angeles this week to take up his new work. This change has been planned for some time but nothing definite was decided upon until this week, when Mr. S. S. Hutchinson, president of the American Film company, arrived for a short stay. Mr. Crone was one of the most popular exchange men that ever held a position in San Francisco and under his guidance the business of the Mutual here has reached a high level. He has been succeeded by Mr. X. K. Stout, who has been with the local office for a year and a half, and who for some time has been filling the position of assistant manager. The appointment of Mr. Stout to this position is a source of gratification to exhibitors in this territory, who realize that he is in very close touch with their needs.

TRIANGLE DATE ADVANCED.

The Triangle Film corporation has advanced the date for releases from the San Francisco office, and, according to the present schedule, November 7 has been set as the date when active business will be inaugurated. It is announced that splendid success has been met with in signing up country exhibitors, but as yet the service has not been placed in any large downtown house in San Francisco, although an announcement along this line will doubtless be made soon.

NEW CONCERN ENTERS FIELD.

The Pacific Coast Film Advertising company, of which H. F. Coates is president and treasurer and W. S. Hollenbeck general manager, has opened offices on the fifth floor of the Pacific building. This concern plans to make a specialty of comic cartoon advertising and has already placed service quite extensively. M. M. Rosenberg, a well known local film exchange man, is associated with the new concern.

BIG COMMERCIAL PLANT READY FOR BUSINESS.

The Sphinx Film company, formerly located on Jessie street, has taken quarters at 660 O'Farrell street, and has installed a large plant for handling commercial work. Developing and printing will be done for outside concerns, as well as for the producing department of this firm. Considerable of this has already been lined up and some Government work is being done. Frank J. Costello and Benj. S. Dean are directors with this company.

SOL LESSER IN LOS ANGELES.

Sol. L. Lesser, head of the Golden Gate exchange, and the All Star Features distributors, left recently on a short visit to Los Angeles to look over business interests and to visit the studios. The Golden Gate exchange is now releasing a weekly, with a comedy cartoon.

PRODUCER VISITS EXPOSITION.

Jesse Robbins, manager of the Essanay studio at Los Angeles, is in San Francisco to see the Exposition. He was formerly at Niles, near this city.

CAMERAMAN OFF FOR WAR ZONE.

Nelson E. Edwards, who has been here for some time as local representative of the Hearst-Selig Pictorial Weekly, left recently for New York, en route to Rotterdam. He will join the Austro-German armies in the Balkans to take war pictures. Just before his departure from the Exposition City he was tendered a farewell dinner by leading publicity men.

San Francisco Briefs.

The Bryant Movie is a new moving picture house just opened at Bryant and Twenty-second streets.

The Bell theater in the Mission district has been reopened by Finsey & Canar as the Electric theater.

H. Oberle, at one time president of the Moving Picture Exhibitors' League of San Francisco, is now on the road with "The Mix-up," the rights to which he controls in this territory.

M. Calmy, who has established an office with Davis Brothers, at 158 Eddy street, and who is doing business as the Comedy Film company, is now handling "Ambition" in this territory.

The Hippodrome will shortly feature "Salvation Nell" and this is expected to make a big hit here, as it was produced by a local concern.

Ackerman & Harris of this city have taken over the Spreckels theater at San Diego and the Victory at San Jose. Moving pictures and vaudeville will be shown in both houses.

THE TWO "CARMENS."

Portland Picture Lovers Compare Farrar with Bara—No Doubt About Which One Is.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE opera-loving public of Portland was given an opportunity to feast its eyes on two film versions of the famous opera, "Carmen," both playing in Portland the week of Oct. 31. Both are founded on Prosper Merimee's novelization of the story and a peculiarity of each production was that after seeing the film by one company, the other was treated so differently as to be highly interesting.

"Carmen," produced by the Lasky Company and featuring Geraldine Farrar, held the boards at the People's theater playing to big houses Sunday, Oct. 31, with the balance of the week unaccounted for. Harry Thorne, organist at the People's, is playing an elaborate score of music to the picture, having practiced several weeks to put the music in shape.

William Fox's "Carmen," with Theda Bara in the title role, drew immense crowds at the Majestic. Mr. James' musicians also arranged special "Carmen" music for the week.

Both productions were very well advertised and there was no perceptible falling off of business in either house, and the fact that two rival productions were showing the same week seemed an incentive to bring out crowds of theatergoers to both houses to compare the productions.

"STAR" CHANGED TO "PICKFORD"

Portland's newest picture theater is the Pickford. After a thorough overhauling and remodelling, the old name "Star" on the front of the building located at Park and Washington streets was painted over and a new playhouse, the Pickford, replaced one of Portland's pioneer picture theaters.

The building has been undergoing a thorough remodelling for several weeks and its opening, Oct. 30, revealed a larger and cozier theater than the old Star, with a finish that was a masterpiece of decorator's art. An entirely new marble front has been installed with a marquise extending along the entire front of the building. The entrance to the theater is on the corner instead of in the center of the building as formerly. New seating arrangements have been made, the balcony has been rebuilt and comfortable loges installed. The seating capacity is now 800.

The name "Pickford" was, of course, selected in honor of the screen star and the owners of the theater, the People's Amusement Company, will show first-run Paramount and World service. The opening bill was "Trilby," playing to the biggest Saturday night audiences in the history of the house. An orchestra has been added which is known as the Pickford Symphony Orchestra. Louis Christ is the manager of the new house.

NEW MANAGER FOR PEOPLE'S.

With the opening of the Pickford theater and the active management of that house by Louis Christ, the People's Amusement Company, also controlling the People's theater, has employed C. J. Stille as house manager of the latter house. Mr. Stille was formerly house manager of the Columbia theater under O. T. Bergner.

MUTUAL'S DOINGS.

J. S. Woody, who supervises the northwest offices of the Mutual Film, with headquarters in Portland, is making arrangements for the dinner to be given S. L. Rothapfel Nov. 7. Mr. Woody has been getting the Oregon exhibitors lined up for the past few weeks, and from the hearty responses received to Mr. Woody's invitations a rousing time is expected.

Mr. Woody recently called the managers of the northwest Mutual offices together in conference in Seattle to discuss the company's future policies. G. A. Reed of Seattle and W. J. Drummond of Spokane were present.

A. S. Kirkpatrick, road man out of Portland, and Jay Harrington, occupying the same position out of Seattle, have gone to Spokane to stimulate business in that territory. Mr. Kirkpatrick and Mr. Harrington have met with much success in spreading their propaganda showing exhibitors how to get results in the territory they have covered.

WITH LOCAL ROAD MEN.

Wallace Potter, Universal's sales expert, has come from Seattle to spend his allotted in the Portland territory. "But," said Emil Erickson, the assistant manager at the office of the Film Supply Company of Oregon, to the writer, "Don't publish what part of the territory Mr. Potter is working in." Mr. Potter divides his time between Portland and Seattle.

The Portland Metro office has added L. T. Pennybaker to its sales staff. Mr. Pennybaker was formerly with Universal and also in the film business on his own account.

SIMONTON RETURNS.

After an absence from Portland of nearly a month, F. M. Simonton, of the Standard Feature Film, has returned from a business trip through the Pacific Northwest, bringing with him news of returning prosperity. Conditions in Montana and Idaho have gotten past the promise stage, says Mr. Simonton, because the business is now there and prospects are favorable for its general westerly trend.

"TEMPLE" AGAIN "COZY."

The Temple theater, Pendleton, Ore., Downey and Rhodes, managers, which was remodelled and enlarged a short time ago, has changed its name to the "Cozy" by which it was formerly known. The Cozy reports big business with "Damaged Goods." Road men from Pendleton and Eastern Oregon report a steady continuation of good business.

Oregon Briefs.

The Opera House, Jefferson, Ore., formerly owned by R. Herkimer, has been sold to Woods and Miller.

The Anabelle theater, Archer Place, Portland, has reopened.

The Misses Clark and Ryan, special entertainers for children, gave an interpretation of the film version of Hansel and Gretel at the Echo theater, Portland, recently.

N. Olness, of the Economy Cinematographers Specialty Company, Portland, is back to work after several weeks' absence from his office following an operation for appendicitis.

In a Country Theater

Spuds and Cabbages, Wood, Fruits and Produce Are Good for Admission to Manager Beaver's Elk Theater in Small Washington Village—Is a Hustler—Good Programs, Advertising and All.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

DOING a credit business part of the time, also taking in exchange for admission to his picture show onions, carrots, parsnips, celery, radishes, potatoes and other farm and garden produce as well as fuel is the way E. H. Beaver of Elk, Wash., located about 28 miles northeast of Spokane, reports he is making a success of his business. In response to an inquiry for some pointers on his proposition, I received the following from Mr. Beaver:

"I run the only show at Elk, a sawmill town of 200 people at present, one quarter of the population being Dutch, the balance being from nearly every part of the globe including Missouri. The show runs nights on Thursdays and Saturdays and the regular admission is 10 cents for children under 13, and 15 cents for adults. At present I am showing 'Perils of Pauline' on Thursday, having showed 'Kathlyn,' 'Lucile Love,' 'Trey O' Hearts' and 'Master Key.' I found that during the week the serials draw the crowds. 'Lucile Love' proved the best trade getter so far. My programs for Saturdays I have been picking from Mutual, World, Universal, Pathe and Kleine attractions, having used 'Anthony and Cleopatra,' 'Last Days of Pompeii' and several others including 'Officer 666' which was liked by every one. My admission for all the Klein attractions is 25 cents and 10 cents except 'Officer 666,' which was 20 cents and 10 cents.

"In order to get business in such a small place I find it necessary for me to do it the same as a store, on credit and taking farm products in exchange.

"I have taken in ten ricks of cordwood, several sacks of spuds, vegetables of all kinds and fruits. I advertise mostly by mailing lists, also by selling season tickets in advance for the serials, by contests such as giving tickets to people getting the most words from Beaver theater, also by taking pictures of events of interest to people locally and showing them on the screen. I also advertise by lantern slides, by cartooning jokes on Elk people, by mailing samples of moving picture films to every one and by house to house canvassing.

"By cartooning a series of slides about a bossy cow which walked into a home while the ladies were alone, and which did all kinds of damage before being put out by the men folks (who, by the way, were Dutch) I was able to increase my attendance that evening considerably just because people wondered what I would show on the screen about the event. Other things have happened that gave chances for such advertising. In fact one has to mix the show business with the home, the mill and the church to get results."

HEARD AT LOCAL MUTUAL OFFICE.

W. J. Drummond, manager of the Mutual Film corporation exchange in Spokane, just returned from Seattle where he attended a branch managers' meeting which was also attended by J. S. Woody and G. A. Reed. He announced that starting October 30 the Mutual would start remodeling and enlarging its exchange in Spokane by the addition of an adjoining room on First avenue thus doubling the size of the exchange.

A. S. Kirkpatrick of the Portland office and Jay Herrington of the Seattle office, both traveling representatives of the Mutual, returned to the city with Mr. Drummond and will cover this territory temporarily, working from the Spokane office.

One of the latest features to be started by any school in this section is that the Vera public school has purchased a moving picture outfit from the Mutual branch and is showing the Mutual Masterpictures in the school.

Manager J. W. Allender of the Lyric reports excellent success with second run Mutual masterpictures at five cents and that Seena Owen, in "The Yankee From the West," was a good drawing card.

A SPOKANE PATHE MAN.

Engaged in the show business in one way or another for the past 25 years, P. L. Carroll, manager of the Pathe exchange, which he recently opened in Spokane, Wash., is doing his own road work in the field.

Peter Carroll.

He has been with the Pathe people since last March and previous to that was northwest man for William Fox with headquarters in Seattle for a time. He was also with the General Film company for a year, about three years ago and previous to that was with Sullivan & Considine for 12 years, during which time he was stage manager of the old Washington theater, Spokane, for a time and later was manager of the former Orpheum at Spokane for five and a half years.

Mr. Carroll is claimed to be a constant worker and a man who hangs on when he has a prospect in view for his products. One of his aims is to get an exhibitor to view any special film he is working on and it is reported of him that he told one exhibitor he would show the picture any time it suited the man if it were 4 a. m. He covers the greater part of this section including Idaho towns.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Short Items.

It was estimated that fully 1,500 children attended a Children's Hallowe'en party in the Liberty Saturday afternoon, October 30, when a "Spook Cap" was given to each child and special cartoons were shown aside from a special reel for the children.

The Clemmer theater gave a Hallowe'en program at 10 a. m. the same day as its regular Saturday morning program for children and reported an attendance of from 400 to 500 children.

Exhibitor Rues Having Prize Contest

Automobile Was the Prize—Man Who Managed Contest Played Double—Left Exhibitor Joseph F. Krom of Spokane Empress in Trouble.

A mob scene not on the bill and to quell which a squad of Spokane policemen was needed was enacted at the entrance to the Empress theater, Saturday night, October 23. This is a program with pictures and some vaudeville acts.

An automobile was to be awarded to the person selling the most tickets and Miss Josephine Lein of Hillyard was declared the winner. She got into the automobile mid the cheering of the audience and blew the horn then announced she would take all who helped her for a ride. At this juncture John Raymond appeared with an attachment for the machine showing that it had been assigned to him. An investigation showed that Charles F. Adelsperger, contest manager, had disappeared and at the same time the cash to pay for the machine vanished and the automobile had been assigned to Raymond who advanced the last $500 to pay for the car. He was to have been reimbursed the night the contest closed and the management announced the money was set aside for this purpose. The car cost $900. Friends of the girl cried, "Take the automobile away, we will help you," and assembled about the girl and the man until dispersed by the police. The police are now looking for Adelsperger on a charge of embezzlement.

Joseph F. Krom, manager of the Empress, ceased trying to adjust matters and turned all over to his attorney, George Crandell. The car is in the possession of John Raymond, who took it from Miss Lein, and Manager Krom in a later statement announced that Mrs. Raymond and not Miss Lein was the winner of the car on the final count which he said did not at first include a note for $500 Raymond had turned in for votes and which was not counted at first.

Krom then surrendered his interests in the theater and the talent called in L. C. Brown, former manager, and arranged to run the theater the remainder of the week and George Kelly of San Francisco has taken over the interests and is operating the theater starting October 31.

Vancouver Notes

New Features and Serials—Interesting Business Notes—Exhibitors.

The Bijou theater at Edmonton, Alberta, started off "The Broken Coin" to packed houses, induced by the wholesale distribution of presents, certain numbers on broken coins handed to patrons entitling them to prizes.

Robert Foster, chief operator at the Dominion theater in Vancouver, was married last week to Miss Peacock, of Sunderland, England. The bride-to-be came from England to join her future husband.

A. Farmilo, secretary of the Edmonton Trades and Labor Council, has announced that the striking employees have again returned to work at the Pantages theater, and the matter is well on the way to being settled definitely.

The first of the new Kleine-Edison features to be shown in Western Canada opened at the Orpheum in Vancouver Oct. 14, when Mrs. Fiske in "Vanity Fair," opened a three-day engagement. This picture is being brought in from the Kleine Seattle office by the Dominion Film Exchange of Vancouver. Manager E. R. Fauser reports that all Kleine features which have not been shown here will be imported for showing at the Orpheum here and the Royal Victoria in Victoria.

Vincent C. Knowles of the Westholme opera house, Prince Rupert, B. C., who has been quite seriously ill for some time, is expected to be out soon. A successful Red Cross entertainment was given at the Westholme one night last week, under the auspices of the Daughters of the Empire.

C. Barnard has replaced George Mellish at the Pathe Exchange in Vancouver.

The first of the Universal Broadway Features to be exhibited in Winnipeg was shown last week at the Lyceum. The entire series will be shown at this house. The Empress theater at Edmonton, Alberta, has also contracted for these features.

E. R. Benson is the new manager of the Columbia, one of the National Amusement company's houses in Vancouver, showing vaudeville and moving pictures.

The Regent theater in Calgary reports good business with its special programs of children's films, which are shown until 4 p. m. on Saturdays.

The Orpheum, Edmonton, opened October 25 at five cents, showing Universal pictures.

CENSOR AND EXHIBITOR.

The One is a Czar, Is the Other a Child?

"The Magic Skin," a Kleine-Edison feature release imported by the Dominion exchange of Vancouver, and booked for showing at the Orpheum, was rejected last week, and the World Film subject, "The Boss," filled the date. Manager James Pilling stated that in this instance he fully agreed with the censor's decision, and that while the picture would undoubtedly be acceptable in many clties, he himself seriously doubted the advisability of showing it in Vancouver. Standards have become so narrow here that when better conditions in the government finally arrive, it will probably be found necessary to broaden the viewpoint gradually, and by degrees to prevent a possible reaction. This instance, however, well illustrates the attitude of the great majority of exhibitors, and lt might be pointed out to the little Czars of the British Columbia government that the manager of a moving picture theater is just as anxious not to displease his customers as a merchant in any other line of business.

One of the ridiculous decisions of the week was the rejection, among other short subjects, of Essanay's George Ade comedy, "The Fable of the Roystering Blades," which was condemned for the crime of "ridiculing the temperance movement." Said a local exhibitor: "If I care to show a picture such as thls harmless comedy, and take the risk of offendlng some temperance people, with a consequent loss of their patronage, that should be my own affair, and no concern of the censor. We may next expect to discover a new regulation prohibiting the showing of the jitney bus, on the ground that it might be distasteful to the local street car company."

Changes at the Patricia, Powell River.

William Carr, chief operator at the Patricia theater at Powell River, B. C., ever since the house was taken over by R. H. Scanlon, has left for Bend, Oregon, with the intention of acquiring a house of his own in that section. In 1912 Mr. Carr owned the Grand in Rainier, Wash., and has operated all over the coast, as well as in Mexico.

Miss Helen Covert, formerly of the Crown theater in Courtenay, B. C., is now Mr. Scanlon's secretary, replacing Miss Trovinger. Myron McLead is now chief operator. With a new assistant operator, and a new musician engaged, Mr. Scanlon says he has his hands full.

A Chinky Charlie Chaplin.

Two Chinamen and one white man dragged a third Chinaman into the police station in Vancouver one night last week, and released him before Sergt. McKay. "You no savvy me?" inquired the Celestial. "I Chollie Chaplin"—and he clattered across the floor in approved Chaplin style. He next informed Sergeant McKay, very confidentially, that he was a German spy. He was finally locked up, to be examined as to his sanity.

Bans "The Spoilers"

British Columbia Censor Fastidiously Refuses Permit to Show Selig Feature as "Immoral"—Vainly Tries to Forbid Private Showing—Local Newspapers Take Matter Up—Will Lead to Better Censoring.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

BRITISH COLUMBIA last week achieved the doubtful distinction of becomlng what is said to be the first place in the world which has seen fit to prohibit the showing of the Selig nine-reel production of Rex Beach's Alaskan story, "The Spoilers." The fastidious censor in Vancouver actually had the effrontry to condemn this picture as too "immoral" to be exhibited. George L. Broy and Sam W. Whitehead, who are handling the subject in Canada, and have just completed a successful tour across the entire Dominion, pointed out to the local official that censorship boards in all the other provinces had not only passed the picture in its entirety, but had enthusiastically praised the production as one of the greatest ever brought into this country; hundreds of press notices were submitted, demonstrating the favorable impression created by the picture in all parts of the world—interviews in which ministers and others indorsed the film; but these had no effect on the censor and his minions. When it was suggested that he cut out the objectionable portions, the official stated that if all the scenes which were objectionable to him were cut out, there would be no story left.

Local Newspapers Take Up the Fight.

Local newspaper offices were visited by those in charge of the picture, and arrangements were made for a private showing at the Colonial where Manager Hector Quagliotti had intended to show the feature next week. The censor, evidently perceiving that he was about to get into hot water, attempted to prevent the private showing, by lnforming Mr. Quagliotti that even an exhibition not open to the public would be against the law. As a regulation such as this would prevent the projection of an uncensored picture even for the benefit of an exchange manager or exhibitor, the bluff failed to succeed, and after legal advice had been secured on the question two private performances were given, at which were present newspaper editors and other prominent citizens.

As a result, every paper published in Vancouver editorlally disagreed with the censor's declsion and called for a more sensible administration of the office, while among all those who witnessed the exhlbition there was considerable mystlfication as to why the picture should have been questioned at all.

Will Help the Cause.

While the present case works an undeserved hardship on Messrs. Broy and Whitehead, the fight which they have undertaken will undoubtedly be of vast benefit to the exhibitors of this province, by awakening the newspapers, and through them the people, to the silly rulings of the censor.

Mr. Quagliotti was hard hit this week, as several other pictures, booked for exhibition at the Colonial theater during the week, were also rejected; among them "Just Jim" (five-reel Universal Broadway Feature).

Rather a peculiar feature of the case ls that one of the two owners of the Colonial property is Attorney-General Bowser, who has throughout supported the censor in his ridiculous decisions, and has been reported to be decidedly unfriendly toward the moving picture industry as a whole. Mr. Quagliotti, taking with him the rejected "Just Jim," has left for Victoria to interview the Attorney-General, and put the matter squarely before him. "If a large proportlon of my features, after being extensively advertised, are condemned by the censor," said Mr. Quagliotti, "I cannot continue under the large rent I am at present paying for the Colonial." Although he has heretofore been a very extensive user of newspaper space, he now contemplates confining himself to heralds exclusively, unless some relief can be obtained.

Messrs. Broy and Whitehead also went to the capital, to lay their case regarding "The Spoilers" before the attorney general.

Rev. Stillman Criticises Us All.

At a meeting of the Social Service Council in Vancouver last week, the National Board of Censorship, the manufacturers of moving pictures, and even the MOVING PICTURE WORLD itself came in for considerable adverse criticism during a talk on the censorship question by Rev. R. F Stillman. It was a source of amazement, said Mr. Stillman, to discover that the National Board of Censorship consists of individuals in the employ of the manufacturers, from whom they must necessarily take their orders, and pass anything, no matter how objectionable, that the manufacturers may see fit to produce. Evidently it did not occur to the reverend gentleman that individuals engaged in inspecting the product of any industry must of necessity be supported by that industry, and that if those engaged in the trade in British Columbia were not forced to contribute the censor himself might have to go to work.

The speaker read from the censor's files several reasons for recent rejections, but gave no titles in connection with them, so that his auditors could not ascertain whether or not the reasons given were sensible and just. The censor's findings were accepted without investigation as being correct in all cases. Although Mr. Stillman admitted that he had not seen the picture, he severely condemned "The Spoilers," because the censor had said it was immoral. Editors of local newspapers, who have freely commented on the situation since the private showing of this production, were censured for ridiculing the censor.

The speaker had at hand copies of the MOVING PICTURE WORLD, characterized as the mouthpiece of the manufacturers in their great campaign for unrestrained license in moving pictures. Statements in the World to the effect that "film men . . . know how to strike back at the reactionary politicians" and "the screen is not a pulpit" were quoted as showing the sinister intentions of the picture interests. Headlines of the Vancouver correspondence in the issue of October 23 were read, and the speaker pointed out that the great political conspiracy had extended even to this city.

Bishop Greer and National Board.

Rev. Mr. Vance, who also made some remarks on the subject, was pained and surprised to find the name of Bishop Greer among those serving on the National Censorship Board, and announced that he was taking the matter up through the proper channels, with a view to informing the Bishop of the undesirable nature of the body which was using his name. When this is accomplished, Mr. Vance expects to see the Bishop make trouble for the film men, "right there on their own doorstep." This speaker announced that he doubted if there was really any censoring done at all, and as proof that it is not done submitted that some films have incorporated in the strip bearing the title, the legend "Passed by the National Board of Censorship." Mr. Vance recognized the great expense involved in bringing a picture into this province, but stated that if a subject is brought in and rejected, the picture men deserve no sympathy.

Kleine-Edison Feature Service

They Could Do "The Kitchen Sink" In the Dreamiest Possible Way

Could "Fifty-Fifty Mamie" and her good old pal, "Bennie, the Gyp"—and the "Mowie"—the "Bunny Hug." Why—there wasn't anything in the dance line at "The Bucket of Blood" that "Fifty-Fifty Mamie" couldn't do—

VIOLA DANA

In the Edison Drama

CHILDREN OF EVE

5 PARTS

will charm you by a wonderful picture—a picture of life in the Tenderloin painted in the vivid hues of sin—a story of infinite pathos—of smiles and heart-breaks!

CHILDREN OF EVE is just the sort of story everybody likes. It's HUMAN—with an appeal as deep and strong as human nature itself. When you book it you book a certain winner—

Now Booking Through the Kleine-Edison Feature Service

Released November 10th!

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PITTSBURGH
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SEATTLE
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CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

CINCINNATI
138 West 7th Street

PHILADELPHIA
1309 Vine St.

SAN FRANCISCO
234 Eddy St.

ATLANTA
71 Walton St.

DALLAS
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Calendar of Daily Program Releases

Releases for Weeks Ending November 20 and November 27

(For Extended Table of Current Releases See Pages 1386, 1388, 1390.

General Film Company.
Current Releases

MONDAY, NOVEMBER 15, 1915.

ESSANAY—The Undertow (Sp.—Three parts—Dr.) 19457-8-9
KALEM—The Pitfall (Sp.—Four parts—Dr.).....19449-50-1-2
LUBIN—The Wall Between (Dr.)..... 19460
SELIG—The Vengeance of Rannah (Sp.—Two parts—Dr.) 19453-4
SELIG—Hearst-Selig News Pictorial No. 91 (News). 19428
VITAGRAPH—Sonny Jim and the Great American Game (Comedy) 19455

TUESDAY, NOVEMBER 16, 1915.

BIOGRAPH—The Chief Inspector (Sp.—Two parts—Dr.) 19469-70
ESSANAY—A Bit of Lace (Sp.—Three parts—Dr.).. 19461-2-3
KALEM—A Bargain in Brides (Burlesque-Comedy). 19468
LUBIN—An Accident Policy (Comedy)..... 19467
SELIG—The Tenderfoot's Triumph (Drama)..... 19464
VITAGRAPH—Gone to the Dogs (Sp.—Two parts—Dr.) 19465-6

WEDNESDAY, NOVEMBER 17, 1915.

BIOGRAPH—The Gambler of the West (Sp.—Four parts—Dr.) 19479-80-1
EDISON—His Wife's Sweetheart (Comedy)..... 19471
ESSANAY—Canimated Nooz Pictorial No. 2 (Cartoon Com.) 19474
KALEM—The Night of the Embassy Ball (Sp.—Two parts—Drama) 19472-3
LUBIN—In Love's Own Way (Sp.—Three parts—Drama) 19476-7-8
VITAGRAPH—The Counts (Comedy)..... 19475

THURSDAY, NOVEMBER 18, 1915.

BIOGRAPH—The Eyes of the Soul (Dr.)..... 19483
ESSANAY—Snakeville's Eugenic Marriage (Com.). 19484
LUBIN—Margie of the Underworld (Sp.—Two parts—Dr.) 19485-6
SELIG—The Print of the Nails (Sp.—Three parts—Dr.) 19490-1-2
SELIG—Hearst-Selig News Pictorial, No. 92 (News) 19488
VITAGRAPH—A Motorcycle Elopement (Comedy). 19487

FRIDAY, NOVEMBER 19, 1915.

BIOGRAPH—The Lonedale Operator (Dr.—Biograph Reissue No. 24)..... 19500
EDISON—A Child in Judgment (Sp.—Three parts—Dr.) 19493-4-5
ESSANAY—Too Much Turkey (Drama)..... 19496
KALEM—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Dr.)..... 19497
LUBIN—The Death Web (Drama)..... 19499
VIM—A Pair of Birds (Comedy)..... 19501
VITAGRAPH—Diplomatic Henry (Comedy)..... 19498

SATURDAY, NOVEMBER 20, 1915.

EDISON—Black Eagle (Drama)..... 19502
ESSANAY—The River of Romance (Sp.—Two parts—Dr.) 19503-4
KALEM—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Dr.) 19509
LUBIN—His Wife's New Lid (Comedy)..... 19505
SELIG—Locked In (Jungle-Zoo Wild Animal—Dr.). 19510
VITAGRAPH—Heredity (Broadway Star Feature—Special—Three parts—Dr.) 19506-7-8

General Film Company.
Advance Releases

MONDAY, NOVEMBER 22, 1915.

ESSANAY—The Law's Decree (Special—Three parts—Drama).
KALEM—A Woman's Wiles (Special—Three parts—Drama).
LUBIN—An Ambassador From the Dead (Drama).
SELIG—Chronicles of Bloom Center, No. 4, "A Thing Or Two In Movies" (Special—Two parts—Comedy).
—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
VITAGRAPH—Love and Law (Comedy).

TUESDAY, NOVEMBER 23, 1915.

BIOGRAPH—Love's Enduring Flame (Special—Two parts—Drama).
ESSANAY—The Papered Door (Special—Three parts—Drama).
LUBIN—Limberger's Victory (Comedy).
SELIG—The Impersonation of Tom (Western—Drama).
VITAGRAPH—Saints and Sinners (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, NOVEMBER 24, 1915.

BIOGRAPH—The Reproach of Annesley (Special—Three parts—Drama).
EDISON—Cartoons In a Sanitarium (Cartoon—Comedy).
ESSANAY—Vernon How Bailey's Sketch Book (Cartoon—Comedy).
KALEM—An Enemy of Mankind, No. 1 of the "Stingaree" Series (Special—Three parts—Drama).
LUBIN—The Meddlesome Darling (Special—Two parts—Drama).
VITAGRAPH—Sonny Jim and the Family Party (Comedy).

THURSDAY, NOVEMBER 25, 1915.

BIOGRAPH—The Man From Town (Drama).
ESSANAY—It Happened In Snakeville (Western—Comedy).
LUBIN—As the Twig Is Bent (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
VITAGRAPH—Ghosts and Flypaper (Comedy).

FRIDAY, NOVEMBER 26, 1915.

BIOGRAPH—Two Daughters of Eve (Drama) (Biograph Reissue No. 25).
EDISON—The Ring of the Borgias (Special—Four parts—Drama).
ESSANAY—(Title Not Reported).
KALEM—A Society Schemer (No. 5 of "The Ventures of Marguerite" (Drama).
LUBIN—Meg o' the Cliffs (Drama).
VIM—Pressing Business (Comedy).
VITAGRAPH—All For the Love of a Girl (Comedy).

SATURDAY, NOVEMBER 27, 1915.

EDISON—Roses of Memory (Drama).
ESSANAY—(Title Not Reported).
KALEM—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Blaming the Duck or Ducking the Blame (Comedy).
SELIG—Young Love (Drama).
VITAGRAPH—A "Model" Wife (Special—Two parts—Comedy—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 20 and November 27

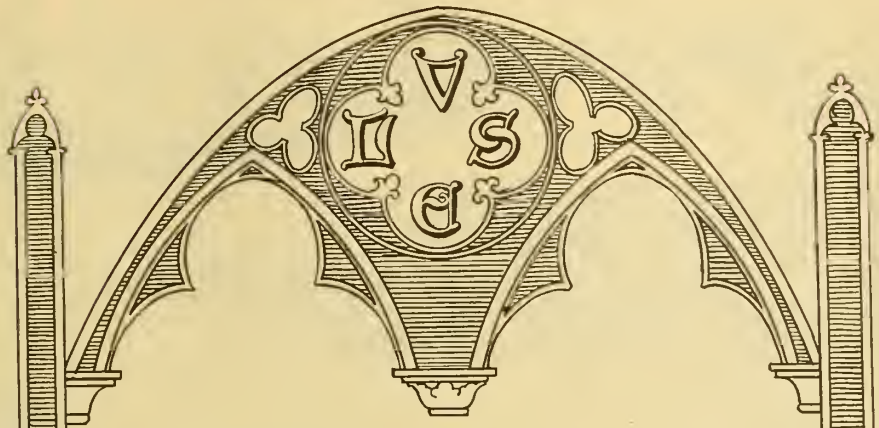
(For Extended Table of Current Release Dates See Pages 1386, 1388, 1390.)

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 14, 1915.	Serial No.
LAEMMLE—The Masked Substitute (Two parts—Drama)	0969
L-KO—No release this week.	
REX—Liquid Dynamite (Drama)	0968
MONDAY, NOVEMBER 15, 1915.	
BROADWAY UNIVERSAL FEATURE—Colorado (Five parts)—Drama)	0971
NESTOR—A Looney Love Affair (Comedy)	0972
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 22, "An American Queen" —Two parts—Drama)	0986
TUESDAY, NOVEMBER 16, 1915.	
GOLD SEAL—Manna (Two parts—Drama)	0973
IMP—Bill's Plumber and Plumber's Bill (Comedy)	0974
REX—No release this week.	
WEDNESDAY, NOVEMBER 17, 1915.	
ANIMATED WEEKLY—Number 193 (Topical)	0977
L-KO—Disguised But Discovered (Comedy)	0976
VICTOR—Lil' Nor'Wester (Three parts—Sea Coast Drama)	0975
THURSDAY, NOVEMBER 18, 1915.	
BIG U—No release this week.	
POWERS—Muscles and Merriment (Vaudeville Act). —The Home Life of the Spider (Educational)	0979
REX—The Ring of Destiny (Two parts—Western Drama)	0978
FRIDAY, NOVEMBER 19, 1915.	
IMP—Blood Heritage (Three parts—Drama)	0980
NESTOR—Wanted, a Leading Lady (Comedy)	0981
VICTOR—No release this week.	
SATURDAY, NOVEMBER 20, 1915.	
BISON—The Heart of a Tigress (Three parts—Animal Drama)	0982
JOKER—Chills and Chicken (Comedy)	0983
POWERS—No release this week.	
SUNDAY, NOVEMBER 21, 1915.	
LAEMMLE—No release this day.	
L-KO—Ready For Reno (Comedy)	0985
REX—The Mystery of the Locked Room (Three parts—Mystery—Drama)	0984
MONDAY, NOVEMBER 22, 1915.	
BROADWAY UNIVERSAL FEATURE—My Old Dutch (Five parts—Emotional—Drama)	0987
NESTOR—When Father Was the Goat (Comedy)	0988
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 1, "The Palace of Dust" (Two parts—Drama)	01003
TUESDAY, NOVEMBER 23, 1915.	
GOLD SEAL—In Search of a Wife (Two parts—Thanksgiving Story)	0989
IMP—When Willie Went Wild (Comedy)	0990
REX—No release this day.	
WEDNESDAY, NOVEMBER 24, 1915.	
ANIMATED WEEKLY—Number 194 (Topical)	0993
BIG U—The Trap That Failed (Drama)	0991
L-KO—Stolen Hearts and Nickels (Two parts—Comedy)	0992
THURSDAY, NOVEMBER 25, 1915.	
BIG U—No release this day.	
LAEMMLE—The Mayor's Decision (Three parts—Modern Political—Drama)	0994
POWERS—Lady Baffles & Detective Duck In "Kidnapping the King's Kids" (Comedy)	0995
FRIDAY, NOVEMBER 26, 1915.	
IMP—Man or Money? (Three parts—North Western—Drama)	0996
NESTOR—Saved by a Skirt (Comedy)	0997
VICTOR—No release this day.	
SATURDAY, NOVEMBER 27, 1915.	
BISON—A Desperate Leap (Two parts—Railroad—Drama)	0998
JOKER—Dad's Awful Crime (Comedy)	010000
POWERS—The Mirror of Justice (Drama)	0999

Mutual Film Corporation.

SUNDAY, NOVEMBER 14, 1915.	Serial No.
CASINO—Beauty in Distress (Comedy)	04150
RELIANCE—The Crest of Von Endheim (Two parts—Drama)	04148-9
THANHOUSER—In Baby's Garden (Drama)	04151
MONDAY, NOVEMBER 15, 1915.	
AMERICAN—The Substituted Minister (Two parts—Drama)	04152-3
FALSTAFF—Hannah's Henpecked Husband (Com.)	04154
NOVELTY—The World's Championship Baseball Series, 1915 (Two parts—Topical)	04155-6
TUESDAY, NOVEMBER 16, 1915.	
BEAUTY—Johnny the Barber (Comedy)	04160
GAUMONT—See America First (No. 10—Scenic). —Keeping Up with the Joneses (Cartoon-Com.)	04159
THANHOUSER—In the Hands of the Enemy (Two parts—Drama)	04157-8
WEDNESDAY, NOVEMBER 17, 1915.	
RIALTO—The New Adam and Eve (Three parts—Drama)	04161-2-3
THURSDAY, NOVEMBER 18, 1915.	
CENTAUR—A Polar Romance (Two parts—Drama)	04164-5
FALSTAFF—A Cunning Canal-Boat Cupid (Com.)	04166
MUTUAL MASTERPICTURE—Inspiration (Thanhouser—Five parts—Drama) (No. 47)	.....
MUTUAL WEEKLY—Number 46, 1915 (Topical)	04167
FRIDAY, NOVEMBER 19, 1915.	
AMERICAN—Drifting (Drama)	04170
CUB—The Fighting Four (Comedy)	04171
MUSTANG—The Warning (Two parts—Drama)	04168-9
SATURDAY, NOVEMBER 20, 1915.	
BEAUTY—Anita's Butterfly (Comedy)	04175
CLIPPER—The Alternative (Three parts—Drama)	04172-3-4
SUNDAY, NOVEMBER 21, 1915.	
CASINO—The House Party (Comedy)	04178
RELIANCE—A Romance of the Alps (Two parts—Drama)	04176-7
THANHOUSER—Beneath the Coat of a Butler (Dr.)	04179
MONDAY, NOVEMBER 22, 1915.	
AMERICAN—The Key to the Past (Two parts—Dr.)	04180-1
FALSTAFF—The Postmaster of Pineapple Plains (Com.)	04182
NOVELTY—Spring Onions (Comedy)	04183
TUESDAY, NOVEMBER 23, 1915.	
BEAUTY—The Drummer's Trunk (Comedy)	04187
GAUMONT—See America First (Scenic). —Keeping Up with the Joneses (Cartoon —Com.)	04186
THANHOUSER—The Baby and the Boss (Two parts—Comedy—Drama)	04184-5
WEDNESDAY, NOVEMBER 24, 1915.	
CENTAUR—Could A Man Do More (Three parts—Drama)	04188-9-90
NOVELTY—Taming a Grouch (Comedy)	04191
THURSDAY, NOVEMBER 25, 1915.	
CENTAUR—Stanley and the Slave Traders (Two parts—Drama)	04192-3
FALSTAFF—Clarence Cheats At Croquet (Com.)	04194
MUTUAL MASTERPICTURE—The Strife Eternal (Five parts—Drama) (No. 48)	.....
MUTUAL WEEKLY—Number 47, 1915 (Topical)	04195
FRIDAY, NOVEMBER 26, 1915.	
AMERICAN—The Bluffers (Drama)	04198
CUB—A Deal In Indians (Comedy)	04199
MUSTANG—The Valley Feud (Two parts—Drama)	04196
SATURDAY, NOVEMBER 27, 1915.	
BEAUTY—Cupid Beats Father (Comedy)	04203
THAN-O-PLAY—The Valkyrie (Three parts—Dr.)	04200-1-2



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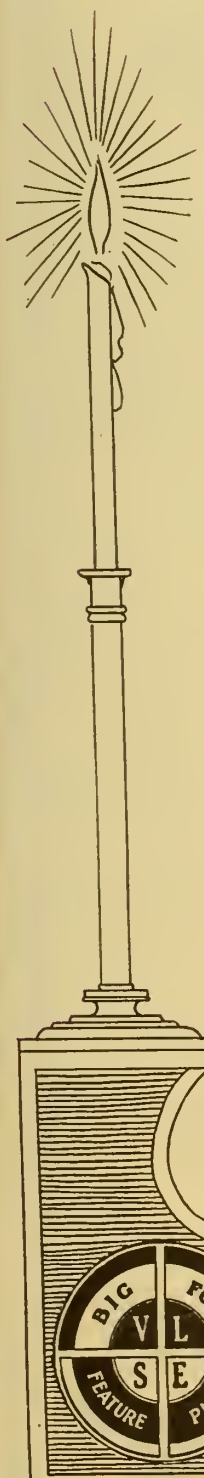

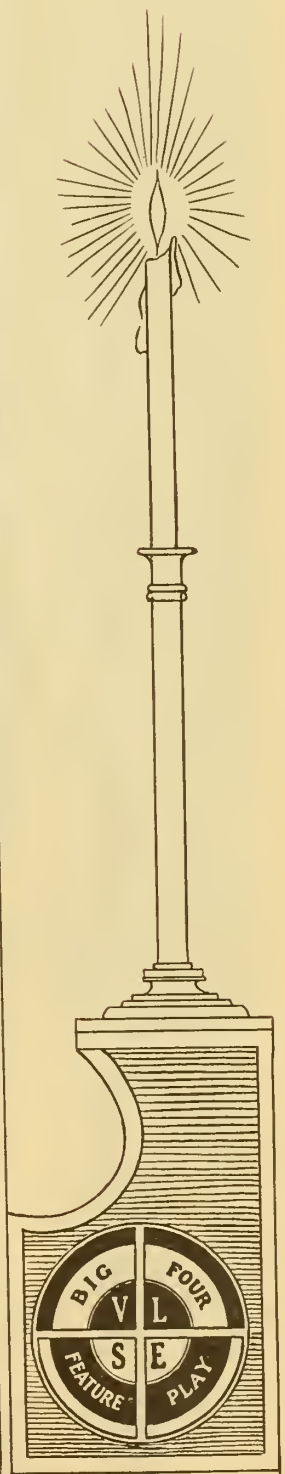

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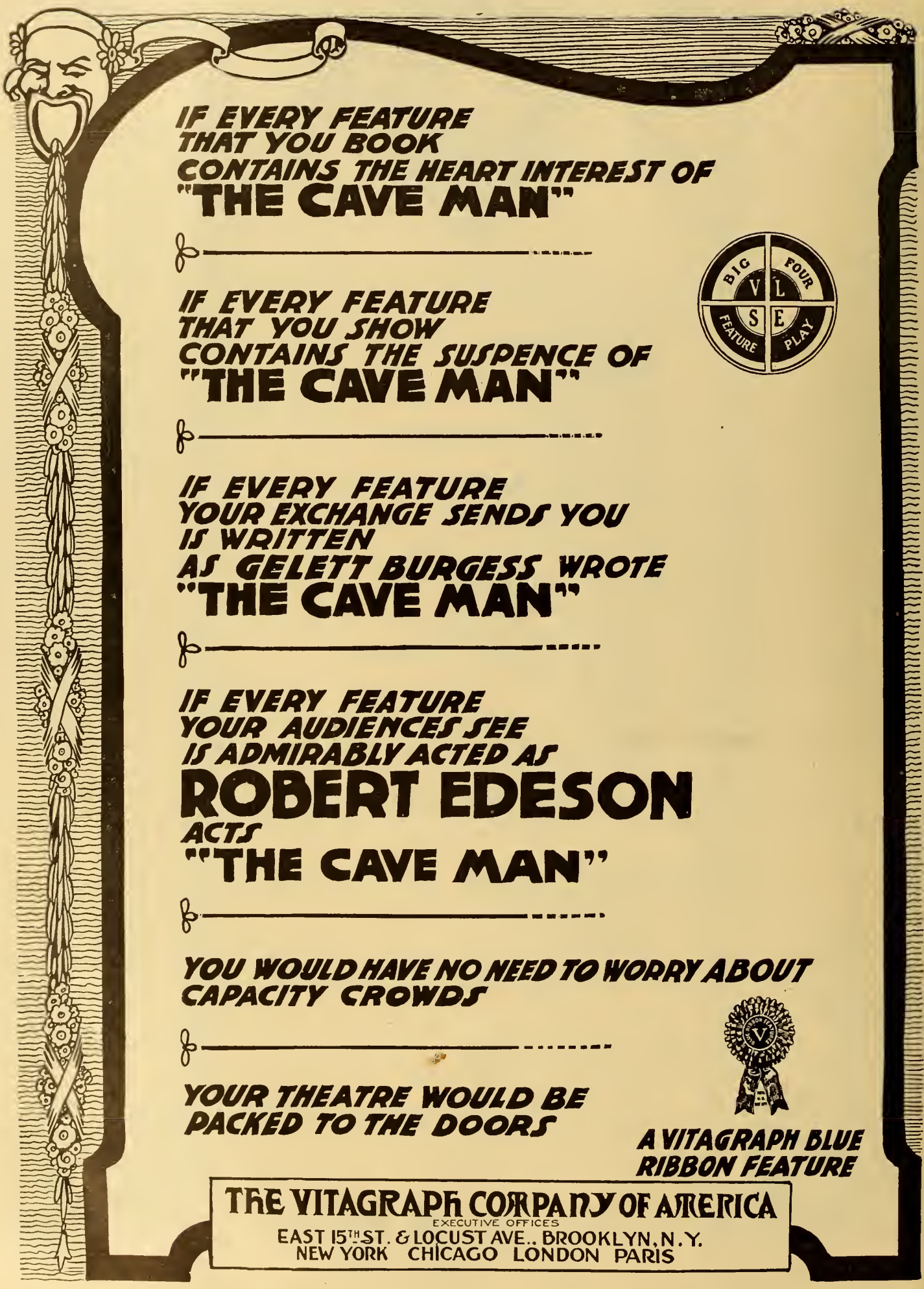

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Stories of the Films

General Film Company

VITAGRAPH.

LOVE AND LAW (Nov. 22).—The cast: William Duncan, George Stanley, Ann Drew.

Jimmy and the Deacon are rivals for the rich widow's hand, and the Deacon with his little Flivver has so far won out. Jimmy desperately spends his bank roll on a classy little racing car, and the widow thereafter refuses to even go near the "Flivver." The Deacon, to get square, uses his pull with the Town Council to pass an ordinance making it unlawful for any one to go over sixteen miles an hour on the surrounding roads and Jimmy is one of the first victims of the new law. He and the widow are dragged to court and Jimmy gets ten days. Along with most of the town's prominent citizens, Jimmy is set to work on the country roads a la Chain Gang, but they hire a bunch of "husks" to do the work and the prisoners enjoy themselves with cabaret performances in the jail.

The Deacon attempts to hutt in, but they tie a beer keg to the back of his Flivver, then a boy tells him his house is on fire. The Deacon breaks all records getting home, draws down ninety days in jail and several damage suits because of the terrific speed he makes to rescue his insurance papers. Jimmy and the widow on their honeymoon leave the Deacon massaging the road with a shovel and pondering over Jimmy's advice: "When placing tacks on the other fellow's chair to wear iron trousers himself."

SAINTS AND SINNERS (Broadway Star Features—Special—Three Parts—Nov. 23).—The cast: Maurice Costello, Leah Baird, Adele De Garde, Paul Doucet, Garry McGarry, Van Dyke Brooke, Betty Young.

So devoted to his books that he gradually grows away from his wife, Margaret, and daughter, Eileen, Ashley is suddenly brought to realize this by their friendship for Jack Arden, a widower with one child. Margaret's sister, Dora, and Ross, her husband, come on for a visit, and Dora, who is weak and frivolous, starts a flirtation with Jack Arden. The affair grows serious and Margaret worries greatly. She attempts to help her sister escape from the attentions of Arden, which have now become annoying, and gets herself into trouble. Her husband, in his present state of mind, misunderstands the situation, and when he sees Arden embrace Margaret by mistake shoots and kills him.

Ashley then denounces his wife, despite her frantic explanations, and turns her out of the house, without even permitting her to say goodbye to their child. Fifteen years later, Ashley is still unrelenting, and his innocent wife is in a convent, while Eileen is the only ray of sunshine in Ashley's gloomy home. Eileen, now a young lady, falls in love with young Robert Arden, the image of his dead father, but Ashley sternly separates the young couple without a word of explanation. Ashley is stricken with apoplexy and dies. Robert, determined to get to the bottom of the mystery, finds letters which give him some light on the subject. Meanwhile, Dora Ross, who had gone to India, returns and in a powerfully dramatic manner tells the whole story. She goes with Robert to the convent, where Eileen's mother is found, and complete explanations follow. Margaret forgives Dora and Robert marries Eileen, thus providing a happy termination all around.

SONNY JIM AND THE FAMILY PARTY (Nov. 24).—The cast: Bobby Connelly, Tefft Johnson, Harry McAleer, Mabel Kelly, Ethel Tully, Karin Norman, Joe Halpin, Frances Connelly, Helen Johnson, Joe McAleer, Helen Connelly, Katherine Keeler, Bill Johnson.

Daddy Jim, remembering Aunt Susan's boyhood doughnuts, is delighted to receive an invitation from her to spend Thanksgiving with her, and to bring his family. After a long and tiresome train ride, they find no one at the station to meet them but the driver of a dilapidated Ford. They make the best of it, climb in, and after a bone-racking ride over the rough country roads, the little car suddenly stops dead. The driver "reckons they lost some of the machinery back a ways," so all have to get out and walk the rest of the way. Mother Dear and Daddy receive a warm welcome from Auntie, but Sonny is the object of continual teasing by his five little cousins, "The Imps." Trouble follows rapidly, until Sonny unfortunately knocks over a cherished plant of Auntie's and is sent to his room dinnerless. Sonny climbs out of the window and runs back to a roadhouse they had passed, where he makes friends with Tubby, the owner's son. The dinner is spoiled, so all go to the roadhouse, where they find the little rascal enjoying a royal dinner. A happy reunion follows.

GHOSTS AND FLYPAPER (Nov. 25).—The cast: Anne Schaefer, Marguerite Reid, Geo. Kunkel, Alfred Vosburgh, Otto Lederer.

The Widow Brown strongly disapproves of her daughter Grace's love affair with Billy Hill, and the young people almost despair. The widow has a house for rent that is reputed to be haunted, and it is a great burden. Billy's father, Silas Hill, and his cousin, Jasper Green, are rivals for the buxom widow's hand —and property. With an eye for business, the widow coyly suggests Silas and Jasper secure a permanent tenant for the haunted house, promising to marry the one who succeeds. Silas nearly wins out, but Jasper plays ghost and frightens the tenant away. Jasper gets a tenant for the house, but Silas happens to hit on the same scheme, and his ghostly antics drive out the would-be resident.

Billy sees his dad with the ghostly raiment on and after securing a promise from the widow that Grace shall be his if he locates the spooks Billy tells Silas and Jasper he has a tenant for the house. Both men decide to play ghost, and with the help of flypaper, some rope and some rough and tumble mixing in the dead of night the "ghosts" are captured and brought to the widow. She angrily drives both men out with a broom, then when Billy says he and Grace are the "permanent tenants," smilingly gives her consent to their marriage.

ALL FOR THE LOVE OF A GIRL (Nov. 26).—The cast includes Mr. and Mrs. Sidney Drew.

After meeting Elizabeth Ann, the Chairman of the Publicity Committee of Woman Suffrage, Mayor Hawkins allows his infatuation for her to grow into love and gradually overcomes his prejudice against Woman Suffrage, until he is finally converted to the Cause. He is coerced into promising to speak on Woman Suffrage, and, worn out by overwork, he collapses during his speech, and is carried to the hospital. There he dreams a terrible dream, in which he seems to be attired in the latest feminine fashion of the year 1950, with a wrist-watch, vanity case, etc., and being walloped all over the place by huge man-like women dressed in exaggerated suffragette style. Then the poor fellow is turned out into the cruel world with his three children, and in his delirium he yells so hard for his children, the hospital doctors and Elizabeth Ann, who is by his side, borrow three children from an orphanage nearby, to soothe and humor the patient. Hawkins safely passes the crisis and under Elizabeth's tender care, is soon well once more. When last seen, Hawkins is welcoming three new babies to his home.

A MODEL WIFE (Special—Two Parts—Nov. 27).—The cast: Lillian Walker, Antonio Moreno, Louise Beaudet, L. Rogers Lytton, Lillian Burns, Helen Pillsbury.

Robert Blake, whose father has a big dressmaking establishment, is in love with Kitty, who works in her aunt's, Mme. Helene's millinery shop. Blake, Sr., wishes his son to marry Violet, daughter of one of his biggest customers. The girl is ill-tempered and snobbish, but has fallen in love with Robert. Her mother invites him to accompany them to the Vitagraph theater, but he declines, pleading previous engagement, which they discover, is to take Kitty to the same theater.

Mother and daughter contemplate revenge. They warn John Blake of his son's infatuation for the little milliner, and he goes to the shop, where he has been told Robert is calling, to give him a piece of his mind. There he is persuaded that Kitty is in reality not a girl at all, but a wonderful model or automaton. Kitty poses on a pedestal without winking an eyelash, and Blake is completely fooled. Robert persuades him to buy it for their showroom, and dad insists on having it delivered at once. However, Kitty is game and allows herself to be crated in and carted off to the Blake concern in an express wagon. During her enforced imprisonment in the showroom, Kitty catches a burglar with the pistol-like electric flashlight Robert has given her. Robert on learning this sends for his father, explains all to the astonished gentleman, and expatiates on Kitty's bravery until he relents and gives his consent to their marriage. All return to the basement shop where Madame Helene is appraised of the happy ending of the little romance.

SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 85 (Oct. 25).

New York.—Freshmen of the City College of New York are conquered by Sophomores in severely contested Flag Rush.

Boston.—Bearing banners of optimism, New England Suffragists parade with Miss Virginia Tanner as "Victory."

San Francisco.—Mayor Thompson of Chicago receives medal on celebration of Chicago Day at the Panama-Pacific Exposition.

Boston.—Check for Red Sox's share of the World's series is received by Manager Carrigan.

New York.—Latest fashions posed exclusively for the Hearst-Selig News Pictorial by Lucille, Lady Duff-Gordon.

Long Branch, N. J.—President Wilson, after visit by Jersey delegation, accepts offer of Shadow Lawn as new summer White House.

Los Angeles.—Opium pipes and many kinds of drugs, the result of police raids, are heaped up and destroyed by fire.

San Francisco.—Frisco school girls compete for prizes in freak races and jumps. The "ax yell" is led by Miss Helen Wilkins.

Randolph, Kansas.—Passenger coach plunges through bridge into creek and fatally injures scores of persons. Wrecking crews drag the creek for remains.

The Austrian Border.—The famous Bersaglieri, soldiers of the Italian army, make their way to the Izonzo front. The heavy guns go into action against the Austrians.

HEARST-SELIG NEWS PICTORIAL NO. 86 (Oct. 28).

San Francisco.—Thomas A. Edison is greeted by thousands on Edison Day celebration at Exposition. Mr. Edison visits Henry Ford and Luther Burbank, the plant "wizard," who considers Edison the greatest man of the day.

New York.—George M. Cohan lays cornerstone of Friars' Club new headquarters. A parade is held in celebration of event.

Panama Canal Zone.—Dredges work day and night to remove gigantic landslide at Culebra cut. Blasting removes the rock.

Washington.—Following U. S. recognition of Carranza, Eliseo Arredondo, Carranza agent, is named as next Mexican ambassador.

Los Angeles.—Bowling on the Green without ten pins makes hit with California bowlers. Prizes are awarded.

San Francisco.—More than 250,000 school children sign petition to President Wilson asking him to visit Panama Fair.

New York.—Hundreds of thousands witness greatest suffrage parade in history of the movement. States and foreign countries represented.

Los Angeles.—Great oil well fire burns for days in California oil field of Los Angeles County.

Cambridge, Mass.—Harvard students march through streets with unfortunate applicants for membership into "Dickey Club."

Capetown, South Africa.—General Botha returns from the front and is hailed as hero by citizens after his defeat of the German forces. The soldiers used in the fighting in South Africa depart for service in France.

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Austro-Serbian Front.—Crown Prince Alexander of Serbia and staff, Admiral Troubridge, commander of the first British expeditionary forces to aid the Serbs, and officers of the Serbian General Staff visit firing lines. Serbian rear guard retreats across the Kolubara River.

THE VENGEANCE OF RANNAH (Special—Two Parts—Nov. 15).—The cast: George Larkin, Leo Pierson, Lafayette McKee, Marion Warner.

Henry Ranson, a soldier, returns home and finds his sweetheart is going to marry another man. He seeks consolation from General Craddock, a retired army officer. Craddock tells young Ranson his story. General Craddock, years before in India, was very happy with his wife. Captain Alva stole the woman's affections. On a visit to the temple where the jewels of Rannah were kept, Alva and Craddock's wife are informed that all those who had attempted to steal the jewels in the past met with a terrible fate.

That night Alva arranged with a ship captain to carry Craddock's wife and him away. Alva returned to the temple to steal the jewels. In the meantime General Craddock ordered a salute to be fired that night in honor of Hassam Bey, the martyred hero. After a terrific fight Alva obtained the treasure and he and Mrs. Craddock started toward the waiting ship in a rowboat after he had hidden the jewels in the mouth of the cannon. Captain Craddock and the soldiers came to the cannon and Craddock personally fired the honor shot. Out on the sea, Alva and Mrs. Craddock fell dead as the shot struck them.

"Thus through the vengeance of Rannah and the friendship of Hassam Bey, which he pledged to me even after his death, I learned the awful truth about my wife," says General Craddock to Ranson, as he finished telling him the story. Then he urges the young man to be thankful for the discovery of his supposed sweetheart's real character.

THE TENDERFOOT'S TRIUMPH (Nov. 16).—The cast: Tom Mix, Hazel Daly, Joe Simkins, Sid Jordan, Pat Chrisman.

When Tommy, an Eastern young man, arrives in a Western town, the cowboys see that he is a tenderfoot and make him dance to the tune of a gun. Beecher, a ranchman; Hazel, his daughter, and Sid, the foreman, who is in love with Hazel, rescue Tommy.

Tommy and Hazel start out to look for Pete Boak, an outlaw. They chase a negro, mistaking him for Boak. The Ethioplan jumps from the top of a cliff and falls on Boak in camp below, knocking Boak unconscious. Tommy and Hazel find the unconscious Boak, make him a prisoner and win a $500 reward.

LOCKED IN (Nov. 20).—The cast: Earle Foxe, Edwin Wallock, Fred Hearn, Wm. Scott.

Henry Blaisdell, a telegrapher, employed by Barker, a stock broker, is an expert in his line. However, he becomes a victim of strong drink and loses his position. He affiliates with Bill Avery, a crook, who persuades him to break into Barker's office to crack the safe.

In the meantime Barker has closed the vault after finishing work, believing that Simpson, the cashier, has gone home. In reality Simpson is in the vault and is left to suffocate. Blaisdell and Bill enter the office and hear Simpson inside the vault. The crook fears that a concussion incident to blowing the safe might kill the man within and flees.

Inside, Simpson signals the word "help" by pencil tapping. Blaisdell recognizes the telegrapher's code, and taps on his side of the vault, "Signal the combination." Blaisdell opens the vault as the combination is signaled to him in time to save the cashier's life. Simpson then surprises Blaisdell by extending his hand and saying: "I am going to invest in a human soul. Go to another city and start clean."

THE PRINT OF THE NAILS (Special—Three Parts—Nov. 18).—The cast: Earle Foxe Vivian Reed, Edwin Wallock, Al W. Filson, Wm. Scott, Helen Wolcott.

Margaret Macy, a slum worker, is admired by Tom Mason, reform candidate for Mayor. Margaret's brother, Will, is a political gangster, and is controlled by Walker, the "boss." Ruth Rising, a society hell, is beloved by both Mason and Humphries, rival candidates for Mayor. When Ruth hears that Mason has been elected, she agrees to become his wife purely through ambition. Humphries vows revenge, and plots to assist Walker, the "boss," in the latter's plan to "get" the new Mayor.

Mason meets Margaret Macy in the park and she is enthusiastic over his determination to clean up the city. "Boss" Walker, seizing upon the fact of Margaret's friendship for Mayor Mason, and that in her reform work Margaret often visits questionable resorts, plans to ruin the reputation of the Mayor. He makes it appear through a letter that the Mayor is accepting bribes from the underworld. Will Macy is given the letter to place in the Mayor's pocket, but he falls asleep when he gets home, and Margaret finding the letter, changes it and writes another one pointing to the innocence of the Mayor. Will places this letter in the Mayor's pocket.

Foiled in this plot, they have Ruth Rising see Margaret call at the home of the Mayor and when Ruth publicly breaks her engagement with the Mayor they have a newspaper story which they hold until their big card is played. Walker lures Margaret to visit a questionable resort. The house is raided during Margaret's visit and she is arrested. Then it is they play up a big newspaper story which involves the name of the Mayor. Will Macy, when he hears what has happened to his sister, upbraids Walker in such a manner that Walker also has Macy jailed.

The Council prepares to remove the Mayor. The Chief of Police, in the meantime, has listened to Margaret's and Will's story and is convinced there is a plot against the Mayor. The three start for the Council chamber. Just as the Council is about to take action Will and Margaret enter with the Chief of Police. They tell their story and produce the evidence showing the conspiracy against the Mayor. Mayor Mason's name is cleared, and Walker, Humphries and the gang then have to face the law for their misdeeds. Mason takes Ruth's hand and they see more than friendship in each other's eyes.

EDISON.

CARTOONS IN A SANITARIUM (Nov. 24).—"I met a girl in the country and loved her from the first. But she was a nurse and had to go back to work. When a fellow's in love, he'll do anything, so I played sick and went to the sanitarium where she worked. That part was easy, but—the fussy old patients in that place always kept yelling for something or other, and I hardly got a moment to talk to nursie."

"Then I got a brilliant idea. I got out my copy of the Animated Grouch Chaser, and every time a patient yelled, nursie gave that patient the book. That kept them quiet, all right. And no wonder when they saw Kid Kelly's stunts."

"Kid Kelly has a lolly-pop. Little girls like lolly-pops, so Kelly just naturally gets in strong with girlie. Then Fido swipes the lolly-pop, and girlie starts to bawl. Poor Kelly has an awful time getting girlie to shut up. Then Sissy Boy comes along, and tries to steal Kelly's kid, ah! what Kelly does to Sissy Boy. Poor Sissy Boy!"

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THE RING OF THE BORGIAS (Special—Four Parts—Nov. 26).—The cast: Cora Linton, Augustus Phillips, Helen Strickland, Richard Tucker, Margaret Prussing, Carlton King.

Lola and Valasquez, to adventurers, are sorely in need of funds. They chance to meet Archibald Rivers, a banker, in a cafe one night, and begin to weave their web about him. Rivers has been entrusted with the care of Mary Harrison, an orphan. He is trustee of the fortune left her by her father. Mary has come to live in Rivers' house. She meets Donald, his stepson, and tbe seeds of love soon take root in the young folks. Mrs. Rivers is taken up entirely by ber social duties. Her lack of interest in ber home and husband causes Rivers to fall an easy prey to the wiles of Lola. Soon we find him entbralled by her, lavishing gifts upon her and satisfying her every wish. During all tbis time Rivers has been suffering severe financial reverses and, on many occasions, has been employing Mary's money to help him in his own business.

Lola, meanwhile, has been inflamed witb a passionate longing for Rivers. Sbe wants him as her own, unmolested by any others. She has been reading of the crimes of the Borgias, and her fiendish mind evolves a plan to get Mrs. Rivers out of her way. One evening, as Mrs. Rivers gives a masque ball at her home, Lola, disguised by her long domino and mask, enters the ball room. She has prepared the fatal ring with its prong dipped in the venom of a Cobra snake. It takes but a moment and Mrs. Rivers is dead. Donald is determined to root out the mystery. Rivers, whose speculations have caused him to lose Mary's fortune, sees that his only chance to escape from punishment lies in bis marriage to her. But Lola is firm. With Mrs. Rivers out of the way, Rivers must belong to her only. Donald, however, has labored ceaselessly, and his efforts have determined Lola as the murderess of his mother. But Fate has decided to become mistress of the situation. The drama shall be ended as she decrees! Valasquez, whom Lola has discarded for Rivers, kills his rival in a jealous rage. Lola bas hut one course left—she turns ber weapon against herself, and as the Cobra's poison rusbes through her veins, she falls across the body of Rivers. In the web she wove for the fly, the spider found her own undoing! Donald and Mary are left alone. Together they will strive to recover her fortune, and to spend their days, wrapped in a love as powerful and unfailing as the Cobra's venom in the Borgias ring.

ROSES OF MEMORY (Nov. 27).—The cast: Edward Earle, Bessie Learn, Augustus Pbillips, T. Tamamoto.

Robert and Bessie Townsend have just been married and in memory of the day, each presses a rose. Jack Charleton, one time rival of Robert for the hand of Bessie, still presses his attentions upon her. Returning home one evening, Robert is injured in an automobile accident. Weeks pass, and we find him wheeled about in an invalid chair. The doctors shake their heads in doubt. Whether he will ever regain control of his limbs is a question. Bessie, worn and tired from nursing Robert, goes to the country for rest.

Here Jack Cbarleton makes his appearance again. He plays upon Robert's weakness, and convinces him that Bessie should he released to marry a man who is not a cripple. Robert arranges with his lawyer for the necessary papers for a divorce and Charleton follows Bessie to the country to press his suit once more. At this point Fate plays a hand. Bessie, who has been listening to the words of Charleton, comes upon tbe rose she pressed on her wedding day. Memories spring back, and her love for Robert once more outweighs all else. She rushes back home to be at his side.

That morning a burglar enters the house. He prepares to leave with a jewel case, hut Robert, making an almost superhuman effort to walk, attacks him. Of course, the fight is brief. Robert is overpowered, and left unconscious on the floor. In the struggle, the jewel case has been opened, and in place of the expected jewels it contains—the withered leaves of a rose. In a rage, the burglar crumples the flower in his hand and throws it on Robert's unconscious form. As Bessie enters the house, she discovers the body on the floor. She bends over him, and sees these sacred leaves once more. Again her heart fills with love for Robert, a better and a stronger love than she had ever known before. Hereafter her place will be by him, to help, to nourish and to make him strong again, even as her love was made strong by the rose.

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BIOGRAPH.

THE CHIEF INSPECTOR (Sp.—2 parts—Nov. 16).—The cast: Charles H. Mailes, Vera Sisson, G. Raymond Nye, Jose Ruben, Madge Kirby.

George Palmer, a corrupt Internal Revenue collector, is bribed by Jones, a small distiller, to falsify records of shipments. Palmer's daughter, Lucille, goes to Washington to visit her school chum. At the country club she meets Arthur Wheeler, an inspector of the Internal Revenue office. Lucille has had a love affair with Bob Hicks, son of a distiller; but she develops an affection for Wheeler. Hicks and his father are introduced by Jones to a lobbyist named Kendig, who is active at Washington. During Lucille's absence Bob Hicks takes up with a former sweetheart, Molly Grant. Lucille returns betrothed to Wheeler, and starts to tell her father the great secret; but he is preoccupied by fears of discovery, and she retires with wounded feelings. Bob Hicks renews his suit, but she tells him she is engaged to Wheeler. She also says that she would never have married him, anyhow, because she disapproves of his father's business. In a huff Hicks retorts that some day he will tell her about her father's business, and leaves her vaguely alarmed.

Kendig writes from Washington that Wheeler is on the job and cannot be bribed. Nevertheless Bob Hicks tries to bribe him. He pretends to consent and telephones his superiors at Washington. In the records of the Hicks business he finds evidence of Palmer's crookedness, and, despite the fact that the crook is his sweetheart's father, goes to Palmer's office. Palmer threatens him with a pistol. Wheeler snatches the weapon, which explodes during the struggle. Palmer falls dead. Hicks accuses Wheeler of murder; but before he can be arrested, a girl rushes in and declares that Palmer was shot by accident from the house across the street. If the room indicated is found Molly Grant who, desperate because Hicks had spurned her, and fired the fatal shot at her recreant lover. The bullet, missing Hicks, had entered the window of Palmer's office and killed him. Wheeler is exonerated and marries Lucille after breaking up the system.

THE GAMBLER OF THE WEST (Special—Fourt Parts—Nov. 17).—The cast: W. J. Butler, Violet Reid, George Pearce, Charles Perley, Robert Drouet, John Brammall, Charles H. West, Alfred Paget, Master A. Short, Walter Lewis, Charles Gorman, A. Hollingsworth, Linda Arvidson, Gertrude Robinson, E. Stone, Clara T. Bracey.

In Wyoming, during pioneer days, Tom Grey, a prospector, and his family are westward bound. Grey is shot dead by Indians, and while his wife and daughter, Mabel, escape, little baby Grey is carried off by Red Fox, the Indian chief. In Denver, later, Mrs. Grey marries Richard Kent, a wealthy widower, with one child, Dick. Several years elapse and we find Mrs. Grey-Kent again widowed. Dick Kent, who has been a profligate, is disinherited by his father in favor of his step-sister, Mabel, Dick receiving only an allowance. Mabel, always having cherished the hope of one day finding her brother who was stolen by the Indians, sends her step-brother, Dick, to Wyoming in search of him. Dick gets into bad company, forgets his mission and borrows large sums of money from Mike Clancy, a local "bad man." Finally Dick receives a letter from Mabel, stating that she is coming on to assist in the search. Mike demands the money Dick owes him. Dick tells him he is broke and that his wealthy step-sister is due to arrive. Mike sees Mabel's picture (which Dick carries) and makes up his mind to win her. He places Mabel's picture on the "Aurora" bar and suggests a toast. "Lucky Jack" Gordon, a square gambler, objects to this proceeding and incurs the enmity of Mike. Mabel arrives, and Mike and Dick try to induce her to live at "Tenderfoot Sal's Palace of Mirth," Sal being their pal. This causes a clash between Jack, Bridget Farley and Mike's gang, as Mabel declares she will go to Mrs. Farley's home. Mike and Sal, who has her cap set for Jack, vow to be revenged. Mabel tells Jack that Dick is only her step-brother. Jack promises Mabel to help find her brother.

Jack locates Mabel's brother with the Indians and learns that he is now known as "Little Great Bear." Red Fox's daughter, "Sunset," and "Little Bear" go to the Aurora Tavern for fire-water. Unknown to each other, "Little Bear" and Mabel meet. Mike and Dick learn that "Little Bear" is Mabel's brother. They decide that with the boy out of the way Mabel will be the only one standing between Dick and the inheritance. They throw "Little Bear" over the cliff and ride away, believing him to be dead. Sunset notifies Jack, who rescues "Little Bear." Jack tells Mabel of his discovery and Mabel brings "Little Bear" to Mrs. Farley's. Mike, determined to marry Mabel, forcibly carries her to Sal's house, where they subsequently capture "Little Bear" when he attempts to rescue Mabel. Jack, Mrs. Farley and the "Au-

rora's bar tender retake "Little Bear" and Mabel, only to again lose "Little Bear," who is carried off by Red Fox. Mike, Dick and Sal regain "Little Bear" with the aid of firewater and money just as Jack and a large force from the camp arrive.

Jack demands "Little Bear" and the chief refuses to give him up. A battle ensues between the village force and the Indians, during which Sal gets away with "Little Bear" on horseback, pursued by Mabel. Mabel catches up to Sal and they fight with knives for "Little Bear." "Sunset" aids Mabel to escape with her brother and kills Sal in the glare of the blazing prairie grass, ignited by the gun play of the Indian fight. The Indians are vanquished, Mike and Dick killed, but Jack learns that Mabel and her brother are lost in the prairie fire. He rescues them and brings them safely to Mrs. Farley's, where he (The Gambler of the West) wins his highest stakes—Mabel's love and her hand in marriage.

THE EYES OF THE SOUL (Nov. 18).—The cast: Jose Ruben, Claire McDowell.

Joe Abbott, a crook, escapes from the detectives who are on his trail, and gets out of town on a train. In a distant village he enters the first likely-looking house and proceeds to rob it. He is interrupted by the entrance of a girl, who does not see the pistol with which he covers her. Realizing that she is blind, Abbott replaces her money in the desk drawer which he has opened with a skeleton key. She becomes aware of his presence and he is forced to explain, so he says he has come to read the gas meter. Thus he gets away, believing himself unsuspected; but the girl finds his keys in the door and realizes that he is a thief. He returns and asks her for employment, for she lives alone and needs help. Redeemed through honest labor, he is happy in his love for her when the detectives discover him and take him away. In a great emotional scene, whose power moves to tears the callous bloodhounds of the law, he bids her farewell, pretending that he is going away on business. After serving his sentence he returns and confesses to the girl his true character. But she tells him that she knew it all the while, and lays her head upon his breast.

THE LONEDALE OPERATOR (Nov. 19—Biograph re-issue No. 24).—The cast: Blanche Sweet, Francis Grandin, Wilfred Lucas, Edward Dillon.

The daughter of the station agent, betrothed to the young engineer, sees her sweetheart off when he is called to duty, and enters the station where she finds her father ill. She insists that the old man shall go home and let her take his place at the key. He offers her his revolver, but she laughingly refuses it, saying: "Nothing's going to harm me." Left alone, she receives a money shipment for the Lonedale Mining Company. Two tramps attack the station to steal the money. The girl wires for help, and her sweetheart is dispatched to her aid with right of way over all trains. In a race against time he breaks records and arrives at Lonedale just as the thieves, having forced the door, are halted by the glitter of steel in the hand of the girl. When the tramps have been captured, the girl shows her lover a little spanner which she has used as a weapon.

LUBIN.

THE WALL BETWEEN (Nov. 15).—The cast: William E. Parsons, Velma Whitman, C. Shumway.

Arrived in town with a clean-up from his rich mine in the mountains, Walsh, a miner, falls into the avaricious hands of Jennie Mortimer, a dance hall girl, and Slim Schaeffer, her piano-player lover. Professing affection for the rough miner, Jennie leads him into a proposal of marriage and persuades him to take her to his claim. After a few days at the miner's camp, Slim arrives. On a pretense he stays. When a rich clean-up has been accumulated, Walsh is rudely awakened by overhearing the deceitful Jennie and her paramour planning to depart with the ore.

Walsh confronts Jennie with her perfidy while Slim is gloating in the tunnel of the mine. Dropping a lighted cigarette, Slim inadvertently touches off a dynamite fuse and goes further into the mine. While Jennie is struggling with Walsh to prevent him from following and shooting her paramour, they are startled by hearing an explosion. Running to the mine they find the mouth of the tunnel completely sealed by a rock slide and Slim entombed alive.

Leaving Jennie with a sack of gold Walsh departs, while she tries frantically but in vain to rescue her lover. After hours of futile effort the completely exhausted woman looks up to see a buzzard awaiting its prey. She collapses.

AN ACCIDENT POLICY (Nov. 16).—The cast: D. L. Don, Eleanor Blanchard, Carrie Reynolds, John J. Dolson, George Egan.

John Barrow works hard and every Saturday brings home his pay envelope undisturbed, because he has a "demanding wife." He soon tires of being hen-pecked, and, discovering the resting place of the family bank-roll he annexes it, determined to take at least one whirl at real life. At the corner thirst emporium, John falls for the persuasive chatter of an accident insurance agent and parts with most of the family fortune for premium on an accident policy. The shock of expense aided by the "joy water" renders John a bit unseaworthy and his daughter's sweetheart, happening by, acts as the good samaritan and leads him homeward.

Friend wife explores and discovers the accident policy. She commands and demands that John meet with an accident that the bank-roll may be returned. John tries to make good in fifty-seven different attempts, finally succeeding by sitting on a large rock which is propelled skyward with a generous charge of dynamite, John accompanying the rock on its journey. John is carried home and his anatomy is cemented together and the insurance collected.

Then the Barrow family takes a fly at aristocratical existence. The "flat" becomes "an apartment" and "company" becomes "guests" until a phoney Count, who Mrs. Barrow has decreed shall wed her daughter, gets $30,000 in real money from Father Barrow in a bunk mining scheme, and back goes the bunch to the old life, the unopened pay envelope and no more Counts or accident insurance policies.

IN LOVE'S OWN WAY (Special—Three Parts—Nov. 17).—The cast: John E. Ince, Mary Charleston, James Daly, Josephine Longworth, William H. Turner, Francis Joyner, Clarence Jay Elmer.

John Clark, State Senator of a rural district, is in love with Mary, a farmer's daughter. Clark is later elected Governor of the State. He becomes enamored of Jane Guyton, daughter of his campaign manager. Jane and Clark are married and Mary is forgotten. Jane becomes deeply in debt through card playing and accepts a loan from Worden, a State Senator, who, anxious for the passing of his irrigation bill, exacts, in making the loan, a promise from Jane that she will influence the Governor's acceptance of the bill. Jane attempts to sway the Governor, who has misgivings as to her interest. He investigates and finds Worden responsible.

Mary, learning of the bill and appreciating that its passing means the ruination of her father's farm lands, goes to the Governor to plead for his veto. Jane, fearing serious result from her bargain with Worden, goes to his apartments to return the borrowed money. There she meets Mary, who at the Governor's suggestion, has come to plead with Worden for amendments in the bill. Clark is informed by his enemies that his wife is at Worden's apartment. He goes to verify his suspicion. Mary and Jane both hide in an adjoining room, and when Worden is accused by the Governor, Mary comes from hiding to shield Jane, who escapes from the rear of the house. She explains that the Senator has agreed to the proposed amendment and leads Clark to his home where Jane is found—resolved that her cards have passed from her life forever.

Happiness comes again in the Senator's family and Mary is wooed and won by Bob, the Governor's secretary.

MARGIE OF THE UNDERWORLD (Special—Two Parts—Nov. 18).—The cast: Lucille Younge, Madge Philbrick, Melvin Mayo, J. A. Morley, R. H. Gray.

In a small hotel a sudden alarm of fire finds the guests compelled to make hasty escapes. Mr. Harris sends his wife out ahead of him with their girl baby, while he loiters to gather some of their valuables. When he does not immediately follow, Mrs. Harris gives the baby to a young man, Lawson, to hold for a moment, and she rushes back. The police, coming up to disperse the crowd, will not listen to Lawson when he attempts to explain, and he is clubbed away with the baby in his possession. Angered, he determines to keep the child, and Margie is brought up in the home of a family of crooks.

Sixteen years later Margie is discovered, a shoplifter, but with the influences of the city rescue misison, begins to shape her life back to its original destiny. She is persuaded to return the proceeds of her last theft, and when she returns to the rendezvous of the gang, empty handed, George Fox champions her against the wrath of her supposed father, Lawson, and a fight results. Dr. Forsythe, passing through that section of the city, picks George up, badly cut from being knocked through a glass door in the fight, and takes him to his office to dress his wounds. Here George finds opportunity for a rich haul, and becomes reinstated in the good graces of the gang by reporting.

The job is planned. Margie, feeling it a dirty trick in repayment of the doctor's kindness, warns him. The doctor is called in to attend to Mrs. Harris, whose mind has been demented by the loss of her child, and who has developed an hallucination that Margie will return, and insists upon waiting at the gate every

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afternoon at sundown. While the doctor is away, his office is robbed. Returning, he is able to trace the gang through his recollection of the scene of the fight, and suspecting George because he saw the jewels that were stolen.

George assists Margie in escaping, but the remainder of the gang are caught. Margie, fleeing, passes the waiting Mrs. Harris, who immediately claims her daughter. The doctor, arriving, recognizes Margie as one of the crooks and is saddened because the shock of the disillusionment will be too much for Mrs. Harris. But the minister, a friend of the doctors, tells him of Margie's reformation, and the doctor finally leads Margie in to play her new part as the daughter of Mrs. Harris.

THE DEATH WEB (Nov. 19).—The cast: J. C. Shumway, Lucille Younge, J. G. Harper, Melvin Mayo, J. A. Morley, Sidney Hayes.

Dick Sudlow, having been expelled from college, is sent by his father, president of the Hydrox Power Company, into the field to learn the business from "ground to wires." Dick falls in love with Phoebe Davis. The company learns after a survey that it must have the Davis farm for a reservoir site and President Sudlow sends Grafton, his manager and confidential man, into the valley to buy the farm. Davis, however, will not sell. Sudlow tells Grafton that the site is worth $50,000 to the company, and the company is not particular who gets the money. This awakens the cupidity of Grafton. He makes another attempt to buy the farm of Davis, and on being unsuccessful, enters into a plot with Bud Summers, a hired hand who has been rejected by Phoebe, to ruin Davis by a series of fires. Davis's crops in storage are burned, and the old man is forced to place a mortgage on the farm which Grafton obtains through a village shyster. Davis counts on getting square with his next year's crops, but these are destroyed through incendiarism, and Davis is obliged to sell the farm to the shyster.

Grafton, as the transfer takes place, makes known that he is the buyer of the farm for the company. Davis upbraids Grafton, but Grafton tells him to deliver his arraignment to Dick, whose father instigated the purchase. Davis does, and Phoebe also turns "cold" to Dick. Grafton takes the deed to the farm to Sudlow and pockets a good $35,000 through the plot. Dick follows and persuades his father to go to the valley and square the thing with Davis. Grafton has, meanwhile, hurried to a transmission station, where he has put Summers to work, to induce Summers to leave the country. While there Dick and his father arrive at the station and the two plotters take refuge in the loft where the high power cable enters the station. Summers overhears Dick below tell how Grafton netted himself $35,000. Summers, incensed over getting but a few hundred dollars for his work, turns on Grafton. Grafton, a smaller man, tries to trip Summers and throw him against the high power cables. Summers, ignorant of the danger, seizes Grafton and drives him back into the high tension wires. Both men are killed by the contact, Summers getting the current through Grafton's body.

Dick and his father go on to the Davis farm and square things just as Davis and Phoebe are leaving. It turns out that the company wants but 50 acres of the farm and the homestead will not be touched.

HIS WIFE'S NEW LID (Nov. 20).—The cast: Billie Reeves, Carrie Reynolds, Arthur Matthews, Jessie Terry.

Jarvey is a jealous husband, who thinks his wife's every smile is meant for flirting. At his home he finds a letter he believes to be from a man. He opens it and finds a bill for $200 for "Lingeree" and "other things." He upbraids his wife and threatens to kill her credit.

Undaunted, his wife is lured by a beautiful bonnet which she buys and asks it to be charged. It is sent home C. O. D. by Melville, the messenger for the milliner, who smokes a pipe and acts otherwise like a regular man. Melville, while waiting for Mrs. Jarvey, carelessly lays his pipe on the table. Mrs. Jarvey arrives and is about to pay for the "lid" when she hears Jarvey's footsteps and realizing the kick which will be coming, she rushes to the bedroom to conceal the hat. Melville imagines it is a "get-a-way" for the bonnet and sticks close, forgetting his little pipe.

Jarvey enters, discovers the pipe and starts on a hunt for "the co-respondent," who has heard the oath of destruction and slid for safety under the bed, with Mrs. Jarvey doing her best to hide him with her skirts. Jarvey is wise, however, and with his trusty 44 begins to shoot up the room, but slippery Melville can jump around some himself and manages to disappear into the clothes closet where he arrays himself in one of Lady Jarvey's "classy garments" and steps forth to welcome the irate Jarvey, as the milliner's lady, refusing absolutely to admit that ladies in his set smoke the pipe.

In the kitchen, the ice man, suitor of her majesty, the cook, hears the noise of Jarvey's cannon and rushes to the aid of someone in distress. Jarvey meets him and immediately imagines he is the culprit, for which the husky ice man chastises him most severely and teaches him with a proper spanking to have more respect for his wife.

AN AMBASSADOR FROM THE DEAD (Nov. 22).—The cast: Melvin Mayo, L. C. Shumway, Velma Whitman, George Routh.

Amos Carter, at the age of 75 years, is still the active head of the great steel works which he owns. The general manager is his grandnephew and only living relative, Amos Carter Rand. Carter comes to the conclusion that his concern is paying too much wages and orders the general manager to reduce. Rand opposes the plan, saying that wages are low enough. Carter goes home to his library. The sight of two lovers seen through the window in the park across the street recalls to Carter his own boyhood love affair of fifty years ago when he fought a duel over his sweetheart and thereby caused her a degree of mental agony which resulted in her death. A day or two later the old man takes the wages question into his own hands and orders posted a notice of a general reduction. He and his grand-nephew quarrel over this and come to bitter words. The general manager resigns. On reaching his library he decides to disinherit the boy and leave his estate, including the business, to charity. He takes from his safe the will in young Rand's favor and begins to write a new will leaving everything to charity.

While he is writing a mysterious stranger in funereal garb comes to the front door and rings the bell. A servant opens the door and sees no one, although the stranger enters and goes to the library. There he speaks to old Carter and shows him the identical locket Carter gave his sweetheart fifty years before. He asks Carter what he would give to spend an hour in the girl's company and Carter says he would give all he owns. The stranger tells him he shall see her but only for an hour. He then vanishes, leaving Carter a youth in the dress of half a century ago. Walking out through the French doors of his library Carter finds himself in the old surroundings and the girl is waiting for him. When the hour is nearly gone she invites him to walk with her along the lovers' path. Remembering his promise to the stranger to return in an hour, he hesitates, but he breaks his promise and goes with the girl.

Rand, after a conference with the workmen at the plant ,decides that his resignation was hasty and the situation is not so bad as he thought. He decides to see his grand-uncle and have another talk with him. He reaches the house and the servant goes to announce him. Seated at the library desk, with the new will in front of him, lacking only the signature, the servant finds the old man dead.

LIMBERGER'S VICTORY (Nov. 23).—The cast: D. L. Don, George Egan, Alice Mann, John J. Delson.

General Limberger and General Bonehead are strong and hard enemies. Limberger's daughter loves Bonehead's Lieutenant despite the "Generals" opposition. A careless sentry sees them together and makes a report with the result that the Lieutenant is captured and placed in the guard house. So Bonehead captures Limberger's daughter and tying her to a tree sends notice to Limberger that his daughter must die at sunset. A dashing young Lieutenant overhears the threat and rides off to rescue the girl. He brings her back and Limberger tacks a medal on him, taking it again just as prompt when friend Lieutenant suggests her hand in marriage.

Bonehead becomes enraged when told of the rescue and sends a message to Limberger tied to a cannon ball. It is received with great concern and angers the ferocious General Limberger, who immediately begins to wage war and foolishly leaves the loving couple behind. As lovers do, they steal away and marry, returning to the camp later to find the Limberger troops "have went." In the distance they see the clash of Limbergers vs. Boneheads and heroine like the newly wed Mrs. Lieutenant tears her white petticoat off and waves it on high. Limberger sees the white rag and immediately accepts the truce. First there is anger, then Bonehead gives the parental blessing and issues an invitation to Limberger and his army to join in at the wedding feed. The war is forgotten in the whirl of congratulations and the "eats and drinks."

THE MEDDLESOME DARLING (Special—Two Parts—Nov. 24).—The cast: Francis Joyner, Lillie Leslie, Marie Sterling, Kempton Greene, Rosetta Brice, William Cohill.

Amelia Lowell conducts a newsstand. Helen, her daughter, a shop-girl, is a continual source of happiness to the old woman, but her son, Kelly, a crook, brings continual sorrow. The son and his associates engineer a big jewel robbery, and Kelly flees to the mother's tenement apartments to divide the spoils with his partners. The police raid the place, kill Kelly, and capture the others. Some of the jewelry has

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been placed in the mother's jacket by the son to divert suspicion. Amelia, under the unjust suspicion of Detective Kane, is arrested for participating in the robbery, of which she had no knowledge. While she is serving her unjust sentence in prison, Helen, her daughter, marries Henry Corliss, a young author who has not yet found success. Observing her mother's urgent wish, Helen lets Henry know nothing of her mother. Henry, now a sucessful novelist, is given so much valuable assistance by his secretary, Rose, that he unconsciously develops a growing fondness for the woman and Rose encourages Henry's affection. Helen, angered at Henry's attention to Rose, counters by accepting favors from Kane, the detective, whom she bas met on her trips to aid the poor. Helen does not know of Kane's part in landing her mother in jail, neither does she realize that the detective is a man of questionable moral intentions.

When Amelia's term is finished, she refuses to reveal her identity to Henry, believing it would interfere in the happiness of Helen and the future of the little girl, Doris. Amelia continues to conduct the news-stand, and even Helen does not hear from her now. One day Amelia is instrumental in saving little Doris from death in front of an auto. Both Doris and Amelia are injured. Henry, happening by in an auto, has the girl and the old lady hurriedly taken to his home, never realizing Amelia is his mother-in-law. He asks Helen to keep the old lady as a nurse for Doris. Amelia is prevailed upon to stay, but still fears to reveal her identity to Henry, but soon Amelia learns of the discord that threatens the happiness of the home. Henry discovers Helen opening a note from Kane, urging her to leave her husband, who is causing scandal by his intimacy with Rose. Henry has never seen Kane, but realizes Helen has given him encouragement. Furious, he leaves the house, intending to depart from the city with Rose and marry her when a divorce has been granted.

Amelia follows Henry, confronts him and Rose in his office and soon has both ashamed of themselves. Henry promises to return home. Amelia hurries home to find Helen packing up preparatory to leaving with Kane, who enters the house a few minutes later. Henry realizes that Kane must be the object of Helen's affection. He enters the house and comes face to face with Kane. Previous to this Kane has seen Amelia hide Helen's jewels, hoping in this way to delay Helen's departure until Henry will arrive. As Henry comes face to face with Kane and Amelia, Kane tries to save himself by announcing that as a detective he has called to arrest Amelia for jewel theft. He brings forth the supposedly stolen gems. Amelia, refusing to ruin her daughter's future by telling Henry that Helen had planned to go with Kane, admits that she placed the jewels where Kane found them. She cannot deny, either, that she has served a prison term. Just when it seems that Amelia will be led away by Kane, Helen has crept downstairs, unseen. Now thoroughly repentant, she will not tolerate her mother's attempted sacrifice, but tells Henry everything. Henry's rage now turns against Kane and the men fight until Kane is badly whipped. Amelia then convinces Henry that he has been as faulty as Helen in their discord and brings them happily together. But "the meddlesome darling" goes further. She transfers Henry's office to his own home and employs a male secretary instead of Rose.

AS THE TWIG IS BENT (Special—Three Parts—Nov. 23).—The cast: L. C. Shumway, Doris Baker, Louis FitzRoy, Eleanor Blevins, Jack Hoit, Helen Eddy, Melvin Mayo, Velma Whitman.

Mrs. Booth is granted a divorce and their twin children are separated, George going to the mother and Herbert to the father. Mrs. Booth lavishes on George all of a mother's care and affection. Herbert is a true son of his father—profligate. He steals money from his father, and after it is squandered, enlists in the army for duty in the Philippines; but, dissatisfied, he deserts. He meets a Filipino girl, Tatuka, who gives him shelter and supplies him with liquor. George returns from West Point, a full-fledged officer. He loves, and is loved by, Grace Thomas, a wealthy girl. George's commanding officer, Colonel Vail, accidentally hears that Grace will come into a fortune when she marries, and wooes her ardently. But Grace refuses him. George and Vail are called to the Philippines.

George takes leave of Grace, and gives her a locket which he tells her to wear for remembrance. At headquarters in Manila, Vail intercepts the mail between George and Grace, and the young people begin to doubt each other. Finally Vail receives a letter from Grace saying that she is coming to the Philippines with her father on their yacht, as she fears that something is wrong. Vail is in dismay. And then he makes an amazing discovery. He sees Herbert, the living image of George, being coaxed back by Tatuka to her hut. Vail thinks of a plan. He gives Tatuka money to buy liquor for Herbert, telling her that is the only way she can keep her white husband. Then he dispatches George on a secret mission, which will keep him away. When Grace arrives, and asks for George, Vail pretends to be greatly affected, and after much entreaty, leads Grace and her father to Tatuka's hut. There Grace sees Herbert, whom she believes to be George, intoxicated, and with the native girl fondling him.

Aroused by the revolting sight, she enters the hut and casts the locket at the drunken man's feet, telling him they have met for the last time. The Filipino girl takes up the locket and wears it. Vail secures Grace's promise of marriage, and leaves for America with her and Mr. Thomas. Herbert, tired of the native girl, finds her little hoard, which she has been saving, and steals it to get back to America. George returns from his mission, finds a scathing letter from Grace, in which she tells him never to write to her again. He is bewildered at the turn of events, and suspects Vail. Some time later the American troops are attacked and surrounded by natives. George volunteers to ride through the line for assistance. As he nears a Filipino village he is wounded, but is saved by the arrival of Tatuka, who imagines him to be her husband. In Tatuka's hut George sees the locket, and learns the whole story from Tatuka. The American troops are saved by the arrival of another regiment, and when George returns to the post, he tells how he has been made the victim of a plot. They tell him he can get back to America before the wedding, so George leaves.

It is the night of the wedding. In a lowly section of the city, Herbert is met by a crook who tells him of a rich haul to be made at the wedding. Herbert becomes the crook's accomplice. George arrives in the city at eight o'clock the same night. He rushes to Grace's home in an auto. The wedding ceremony has commenced when Herbert and the crook steal cautiously into a window of the Thomas home. George sees the men entering. He rushes after them and there is a struggle in the dark library. The ceremony is interrupted by the noise. Grace, her father, Vail and the guests rush into the library and turn on the lights. The two brothers stand facing each other. Vail looks on in horror. And then the whole truth is made known. Several days later George and Grace are seen in loving conversation, and George gives Herbert money to start life anew somewhere else.

MEG OF THE CLIFFS (Nov. 26).—The cast: Violet McMillan, L. C. Shumway, Melvin Mayo, J. B. Brice, Vivian Caples, Jay Morley, Adelaide Bronti.

Meg is loved by Jacques, a fisherman. Hugh Gaynor, of the U. S. Secret Service, receives word that smugglers are at work along the coast. His sister, Adelaide, is saved from drowning by Vinton Randolph, and falls in love with him. Randolph is known as a capitalist, but is really the hand directing the smuggling. His library is connected by a secret passage with the cave home of Tony, one of the smugglers.

Gaynor and two officers detect Tony and his confederates in the act of smuggling, and a fight ensues, in which Tony kills one of the officers and escapes. He hides the smuggled goods in Jacques' boat, as revenge on the latter for having protected Meg from Tony insults. The result is that Jacques is arrested, but in spite of Tony's taunts, Meg still has faith in her lover. She begs Gaynor and Adelaide to release him, but all to no avail. One day Meg seeks refuge from a sand storm, and is given shelter by old Sal, Tony's mother. Tony comes up a moment later, and old Sal hides Meg. The storm has increased, and a heavy limb of a tree strikes Tony before Sal can get to the door. The wind blows the door of the secret passage open, and Meg darts within. Old Sal, seeing how terribly wounded Tony is, rushes off for the priest.

Meanwhile, Randolph is preparing to elope with Adelaide. He goes to the secret hiding room of the smugglers for some valuables, and is locked in by Meg. She then goes to Adelaide, and triumphantly declares that her man is now locked up, too. All ends well when Tony's dying confession frees Jacques and indicates Randolph. Meg reveals where Randolph is prisoner, and Adelaide scorns him. Meg finds happiness in the arms of Jacques.

BLAMING THE DUCK OR DUCKING THE BLAME (Nov. 27).—The cast: Billie Reeves, Carrie Reynolds, Jessie Terry, Arthur Matthews, Patsy De Forest, Mrs. Carr, Charles Griffiths.

Husband Jack is careless in his personal appearance. Wife Lucile, provoked, reproaches him for his untidy appearance which results in a stormy quarrel between the two. Milly, the cook, overhears their quarrel and predicts trouble. Barton, a friend of Jack's, comes to take him for a hunt. Lucile objects to his going. He ignores her and accompanies Barton. Lucile's father, anxious to meet his new son-in-law, decides to make them a visit. He finds Lucile alone and in great distress. He takes her for an auto ride. Thinking to teach Jack a lesson, Lucile leaves a note telling Jack she has gone with a handsomer man. Lucile and her father have a break down, causing considerable delay.

Jack returns with a good bag of birds. Jack discovers the tablecloth terribly stained with blood from the birds. Fearing Lucile's anger, he conceals the blood-stained articles. In his search for Lucile he finds her note. He swears revenge. Mrs. Jones, a destitute old woman, appeals to Jack for aid. Anxious to rid the place of everything that reminds him of Lucile, he weights Mrs. Jones down with a bountiful supply of clothes. He tells her he has no use for the articles as his wife is dead to him.

Barton writes that he is coming to call with a young lady. Jack, at a loss to know what explanation to make for Lucile's absence, decides to make the best of things. Milly, the cook, meets Mrs. Jones with the clothes, and recognizes them as belonging to Lucile. Mrs. Jones explains the man's wife is dead who gave her the clothes. Fearing murder has been committed, Milly demands the clothes of Mrs. Jones to convict the murderer. After a tussle, Milly takes the clothes, and returns to Lucile's home. She finds the blood-stained articles and is convinced her Lucile has been murdered. Barton and Miss Simpson are being royally entertained by Jack. Milly hails a policeman, drags him into the house, shows him the blood-stained articles, and tells that Lucile has been murdered by her husband. Lucile and her father return home from her drive, to find Jack arrested for murder. All is explained. Lucile introduces her father, receives Jack's forgiveness, all are happy.

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VIM.

PRESSING BUSINESS (Nov. 26).—Plaid Jabbs is quite a fellow among the ladies. Arriving at the hotel at Pumpkinville he finds an invitation awaiting him from his friend, Billy Bean, to attend an afternoon tea given by Bean's sister. Jabbs is long on nerve but short on wardrobe, having only one suit of clothes to his name. It sadly needs pressing. He sends the suit to the tailor to get it pressed. Awful to relate, the tailor's shop burns down while his suit is there.

Jabbs has just learned his awful predicament when Loos Pokes, a modern Raffles, enters the rear window of the hotel and makes his way to the very room occupied by the unfortunate Jabbs. Jabbs hides at the approach of the stranger but when he notices the intruder has on just the clothes that he needs and being about the same size as himself, Jabbs pounces upon him, holds him up, relieves him of the dress suit and dashes off for the afternoon tea, leaving Pokes in his room rather negligee.

Pokes must get out; but how? He steathily skulks along the hallway and after entering various rooms much to his discomfort and that of the guests, he makes his get-a-way down the fire escape with the whole crowd at his heels. The police also join the chase. Jabbs returning from the tea meets Pokes at a watering trough. A struggle for possession of the suit takes place. Pokes gets back his suit. The police arrive and Jabbs is compelled to take refuge in the water trough much to the amusement of all assembled.

MINA.

A WOMAN FOR A DAY (Nov. 18).—Peggy realizes that true love doesn't run smooth when her parents forbid her becoming engaged to Puddy and unceremoniously kick him out of the house. But it isn't true that nobody loves a fat man, for Peggy's love for Puddy is as true as ever and she decides that, by hook or crook, she will become his Mrs. Puddy.

The cruel parents take her to a seminary and leave her at the mercies of a stern school marm. No men are allowed to enter this sanctum sanctorum; but Peggy, awfully lonesome for her Puddy, hits upon a plan to see him. She writes to him telling him to visit her disguised as her aunt. The disguise is perfect and Puddy decides to stay at the seminary for the night. Morning looks for Peggy and Puddy in vain at the seminary, because during the night, they had made a get-a-way to the nearest minister.

ESSANAY.

TWICE INTO THE LIGHT (Special—Three Parts—Nov. 8).—The cast: John Lorenz, Harriet Notter, Charles Racey.

Waldo Perry is born blind. He learns to play the violin and becomes an accomplished musician. At the age of 25 his sight is restored after a delicate operation. He falls in love with Laura and marries her. He then is sent to Idabo as foreman of a construction gang replacing Semple, who swears revenge. Waldo is unable to handle the men, and in order to win them over, resorts to playing his violin for them. The Chief arrives and, finding the men idle, smashes the violin. Waldo rushes out, accidentally falling over a cliff. He loses his memory, and for a year wanders about the country. By chance he wanders back to camp. Here he encounters Semple with his wife. A fight ensues in which Waldo receives a blow which restores his memory. In later years Waldo achieves fame and fortune as a violinist.

WINE, WOMEN AND SONG (Special—Two Parts—Nov. 9).—The cast: G. M. Anderson, Lee Willard, Lloyd Bacon, Harry Todd.

Jack Dobbs starts to gamble and dissipate when he inherits a fortune from his rich uncle. In a few years he has squandered the entire fortune and is heavily in debt to the proprietor of a gambling club. He appeals to all his friends who welcomed him while he had money, but finds they do not know him when he is penniless. Finally in desperation he forges a check to pay his gambling debts. He is caught and sent to prison for fifteen years. At the end of his term he leaves the prison an old and broken man. He is friendless and unable to earn a living, finally dying the death of a pauper after going for days without food.

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THE SECOND SON (Special—Three Parts—Nov. 13).—The cast: Nell Craig, Edmund F. Cobb, Cecil Yapp, Thomas Comerford.

John Trevor is the eldest and favored son of General Trevor. Ronald, his younger brother, is considered the "black sheep" of the family. In reality John is the scoundrel, and in order to obtain "hush" money for a crook whom he has hired to commit a crime John paves the way for him to rob his father's safe. Ronald enters the house as the pair are at work, and raises the alarm. The crook escapes and Ronald is accused by John. Ronald goes to prison without protest in order to shield John. Two years later finds Mrs. Trevor at the point of death as a result of grieving over Ronald, whom she thinks is in America. Ronald hears this and returns home. His mother recovers and John is revealed as the criminal by his accomplice.

KALEM.

A WOMAN'S WILES (Special—Three Parts—Nov. 22).—The cast: Paul Gilmore, Philo McCollough, Alma Ruben, Ethel Fleming.

Jack and Arthur, two art students, occupy the same room in the Latin quarter of Paris. Arthur loves Lucile, a model, but the girl seeks a wealthy suitor and repulses the artist. Shortly afterward the students attend a masque ball, both dressing as Dromios. While the affair is at its height, M. Durant, representing an American law firm, locates Arthur and the message he imparts to the boy causes the latter to return home. Later in the evening the attorney, mistaking Jack for his client, informs a friend that the latter has just inherited an immense fortune. This is overheard by Lucile, who at once sets her cap for Jack. Arthur returns to America. Jack turns his attention to a bust which he intends to place on exhibition. His model is Yvonne, a girl who secretly loves him. At Lucile's instigation, Jack dismisses Yvonne and substitutes the former in her place. The bust, when completed, is hailed as a masterpiece by the critics.

Then comes Lucile's discovery that it is Arthur and not Jack who has inherited the fortune. Wild with rage, she steals into Jack's studio one night and destroys the bust for which she and Yvonne had posed. The woman cleverly contrives to throw suspicion upon Yvonne. Beside himself at the discovery of the ruin, Jack drinks heavily. Upon Arthur's return to Paris, Lucile tries to ensnare him. Later, half-crazed, Jack endeavors to kill the siren. The latter confesses her guilt and goes on her way despised by Jack and Arthur. Faithful Yvonne finally finds happiness in the arms of the man she loves.

OH, DOCTOR! (Nov. 23).—The cast: Bud Duncan, Charles Inslee, Harry Griffith, Ethel Teare, Margaret Rand.

Summoned to stop a leak in the water pipes, Bud and Spike prove to Dr. Brown that, like all good plumbers, they work by the minute and charge by the hour. Although the bathroom is knee-deep in water, the plumbers refuse to be hurried. Dr. Brown leaves the house to visit his patients. During his absence, Pansy and her mother call. The sight of Pansy convinces Spike that he has always wanted to be a doctor. Deceived by his professional air, the girl allows herself to be conducted into the consultation room.

Bud gets a glimpse of Pansy and immediately decides that he, too, has always shown a bent for doctoring. By this time, as the result of Bud's skillful work, a leak has sprung in the pipes down in the cellar. To get his assistant out of the way, Spike throws him into the flood down below. Furious, Bud runs up to the bathroom. This is directly above the consultation room. Armed with a six-foot bit and brace, Bud bores a hole in the floor and allows the water to flood the room below. The torrent is drowning Spike and his patient when Dr. Brown, accompanied by a policeman, appears upon the scene. Spike is seized by the officer. Bud tries to make his getaway, but is captured by Pansy's irate mother. Together, the poor plumbers are hauled away to justice.

AN ENEMY OF MANKIND (Episode No. 1 of "Stingaree"—Two Parts—Nov. 24).—The cast: True Boardman, William Brunton, Janet Rambeau Marin Sais, Fran Jonasson, Ollie Kirkby, Edward Clisbee, Paul C. Hurst.

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bandit, who calls himself "Slingaree," and his partner, Howie. The next adventure of these two will be released Wednesday December 1.

A SOCIETY SCHEMER (Episode No. 5 of "The Ventures of Marguerite"—Nov. 26).—The cast: Marguerite Courtot, Richard Purdon, Otto Niemeyer, Freeman Barnes, Bradley Barker.

Carlow, a fortune hunter, who seeks to marry Marguerite, meets Morton, a pickpocket. Carlow enlists his aid and the two prey upon fashionable society, to which the fortune hunter has entre. While walking with Carlow snortly afterwards, Marguerite stops at a jeweler's to have her watch repaired. The girl admires a necklace on display and her suitor orders it sent to his hotel. Carlow intimates that he intends to present the jewel to Marguerite that evening when he will ask her to be his wife.

Morton, on watch outside the store, steals the necklace from the messenger who is carrying it to the hotel. The thief turns the necklace over to Carlow in a nearby cafe. Neither of them notice Hal Worth, who loves Marguerite, surveying them from behind his newspaper. Hal snaps the two with a tiny watch camera, just as the package is passed. He also snaps pictures of them as they arrange signals for another robbery. Just before he and Marguerite leave for a hall that night, Carlow presents the necklace to the heiress. Although it is the man's request that she do not wear the jewel that evening, Marguerite slips it on. At the ball Carlow is dismayed at the sight of the necklace. Fearing lest the theft be brought home to him, Carlow signals Morton to steal it. This is done. Marguerite gives the alarm. Her escort accuses Hal of the crime. Hal, however, turns the tables upon the two crooks by displaying the snapshots, and the men are brought to justice.

THE DYNAMITE TRAIN (Episode No. 55 of the "Hazards of Helen" Railroad Series—Nov. 27).—The cast: Helen Gibson, Robyn Adair, Thomas Means, Frank Henderson, Clarence Burton.

The shifting of the dynamite contained in a boxcar causes the latter to be cut from the freight and set out as unsafe. While this is being done, the Jones gang waylays Emerick, a cattleman who has just sold a herd of stock. Detectives are sent after the thieves. The latter make their getaway by climbing atop the dynamite car and loosening the brakes. The boxcar speeds downhill. One of the crooks discovers the contents and, as the result, he and his pals leap to the ground. Helen, who has seen the theft of the car, takes up the pursuit in an electric speeder.

As the speeder approaches, the girl leaps from it to the runaway. Half-a-mile ahead, a freight train has come to a halt because of a hot box. One of the trainmen sees Helen atop the dynamite car and gets her signal to sidetrack the runaway. Throwing the switch over, the trainman sends the car down the spur. Helen leaps from the runaway just in time to escape death when it is derailed and blown up. Hastening back to Lone Point, Helen sees the sleuths overhaul some of the crooks and give them battle. This takes place in the dry river bed under the Ewing bridge. By this time, other yeggmen see Helen and attempt to capture her.

Followed by the crooks, Helen climbs down to the river bed from the top of the bridge. Then she goes to the assistance of the detectives. Trainmen who arrive, help the girl and the sleuths. The criminals are subdued and placed under arrest.

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POWERS.

THE THINKING COCKATOOS (Nov. 4).—Thinking Cockatoos, adapted to the screen for the Universal program from a well-known vaudeville act, consists of a number of these picturesque white birds of the parrot family which have been carefully trained to perform acts which seem to require almost human intelligence. Madame has taught them to walk on a wire, turn a somersault, and to do athletic stunts on the parallel bars, tell numbers, and give signals which apparently imply the presence of grey matter.

INSECT CELEBRITIES (On Same Reel as Foregoing).—Insect Celebrities, which occupies the other part of this split reel, is an interesting excerpt from the Bronx Zoo collection of insects. First we see the illumination beetle, with his curious manner of turning over on his back and snapping backwards. They are harmless and give out a great deal of illumination. Mexican women carry them to social functions tied to their gowns. When the beetle comes in contact with any hard substance the lobes of its head shed forth wonderful radiance. The moving pictures show admirably the flash from these lobes. So much light comes from them that they illuminate the dial of a watch.

Then we see the Scarab, or sacred beetle of the ancient Egyptians. The film shows a bit of the domestic life of the scarabs, and an amusing incident is the manner in which the scarab turns a somersault. This interesting film also shows the way the crickets sing, by rubbing their brittle wings together. Also the manner in which they fight, and the destruction which one of these crickets can wreak upon another.

The Katy-did also comes in for his share with an exhibition of his manner of feeding on oak leaves and producing the sound which we call Katy-did, like the cricket, with his wings. The other insects which occupies the center of the stage of the walking stick, and very awkward long-legged insect who looks so much like a stick of wood that even the birds which prey upon them are constantly deceived.

JOKER.

CHILLS AND CHICKENS (Nov. 20).—The cast: Max Asher, Gale Henry, Lillian Peacock, Wm. Franey.

C. Chaser is a chicken chaser. While strolling by a [redacted]

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forced from the place. Wife gets home first and hides herself in a closet and when hubby comes in and throws himself on the bed, thinking he is rid of the horrid nurse, and wifie steps from the closet, he shrieks and thinks he is seeing things. Then wifie takes off her disguise. Hubby thereupon declares his cure complete and never again will he be afflicted with the dreaded disease of "chickenitis."

L-KO.

DISGUISED BUT DISCOVERED (Nov. 17).—The cast: Dick Smith, Peggy Pearce, Hank Mann.

The dangers of deception were never better illustrated than when papa got married. He told his prospective bride he was childless, whereas in reality he had a very big shoot on his family tree in the shape of a full-grown daughter.

Likewise, the bride's family tree was well supplied in Hank, a twenty-five-year-old son. She also posed as childless. Therefor when papa brought his new bride home, there was a husky girl runing around the house whom father had to account for.

He succeeded in this, but had not counted on Hank. Hank was there disguised as the butler, having done this to be near the daughter whom he loved. It might have been all right, but Hank didn't know his mother was married, and when he saw a strange old gink kissing her, he naturally made inquiries.

Also mother caught her husband kissing the maid, and she was naturally peeved, not knowing it was his daughter. Things went from bad to worse, and the climax arrived when Hank had to hide under the bed with a lady. In the ensuing excitement it was hard to tell how anyone came out alive. Anyway all hands are now living a quiet life without trying to slip anything over on the others.

READY FOR RENO (Nov. 21).—The cast: Ray Griffith, Peggy Pearce, Dan Russell.

Hubby made such a noise in his soup bowl that wifey simply couldn't stand it and she rather frankly told him that he should use a muffler. This made husband peeved and he went over and started to talk to a strange lady on a park bench.

Unfortunately this lady had a husband who had a hair-trigger temper, and was the amateur champion slapper. He put a couple of slaps on Hubby's proboscis for good measure. This physical warning to flirts was further exemplified when husband's wife and the other wife's husband found themselves in a very embarrassing position and the champion persisted in beating up the husband when he was laboring under a delusion that he was beating up a chronic flirt.

How unexpectedly events can transpire was certainly proven when the wrong husband and the wrong wife found themselves under the glare of publicity through an unfortunate accident on the telephone wires. In fact, the whole affair was one unfortunate thing after another, and about the only individual who was not ready for Reno was a policeman. This individual was burned by hot telephone wires while attempting to rescue husband and wife.

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IMP.

BILL'S PLUMBER AND PLUMBER'S BILL (Nov. 16).—The cast: Billy Mason, Victor Potel, Wan Duffy, Teddy Martin, Jane Bernoudy, George Barrell.

Willie Pepper and his wife have a quarrel over Willie's insistence on taking a bath after breakfast is served. Willie, in a tantrum, breaks the key in the bath room door, locking himself in, and smashes a water connection. When the water starts to flood the room, Willie finds himself locked in. He forgets his domestic rumpus and appeals to his wife for aid. Mrs. Willie sends for Slim Hoover, the plumber, who with his assistant, Casey, arrives after many delays.

As Slim and Casey are about to rescue Willie from the water, which is now over Willie's head, the noon whistle blows, and Slim and his man quit work. Mrs. Willie and Sallie Sloppus, her slavey, finally fish Willie out through the transom with a pair of ice tongs. Slim presents a bill of real plumber proportions, and then things happen to him and his assistant.

BLOOD HERITAGE (Three Parts—Nov. 19).—The cast: Lionel Adams, Gladden James, Betty Gray.

Dr. Bruce Kane, a young blood expert and scientist, is trying to prove the theory of Professor Reichert that relationship can be established through the microscopical examination of the blood. Bruce has a younger brother, Richard, of whom he is very fond. Both young men are fond of Ethel Radford, a young social debutante, and we find both of them paying her attention. On a later day Richard receives a telegram calling him to another city to accept a position there. Bruce reminds him when he comes in that he should accept the place, for he is slowly becoming an idler. Richard takes exception to his brother's remarks, accuses him of jealousy because of Ethel's display of a preference for him.

Next day Richard arrives in New Haven in quest of the position. Here he is attacked by thugs and his skull is fractured, and he lies for weeks unknown and unconscious in a hospital. No word is heard and Bruce and Ethel mourn him for dead. They believe the man committed suicide after the quarrel. Bruce pays Ethel ardent court, and later their wedding day is announced. In the meantime Richard in the hospital has slowly been recovering his strength and reason. As soon as Richard is able to leave the institution he seeks the firm who made him the offer, finds that the proprietor is out of town and is expected home that night. Richard locates the house of the proprietor of the firm and decides to go there to seek him. When he reaches the house he is admitted by a man who has just committed a murder, The two have a struggle and Richard is stabbed, and, sinking to the floor, he is found by a servant who points him out to the police as the murderer.

Richard is arrested, and he hides his identity. The District Attorney knows that he has only a slight chance of convicting Richard unless he can secure something that will actually incrimi-

FLORENCE TURNER
AS BILLY ANDERSON
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nate him. The murderer has left stains of his own blood upon a cover of the chair, and this is part of the evidence against Richard. The District Attorney, having heard of Dr. Bruce Kane's blood work, decides to have a specimen of the prisoner's blood and the chair cover sent to Bruce to see if he can find out if they are the blood of the same man.

When Bruce examines the blood of the suspected murderer he sees the blood crystals are identical with those which he has seen before in his own blood. He finds, too, that the blood on the cover is not the same as on the slide sent to him for examination. The trial is in progress and is being given against Richard. Bruce enters the District Attorney's office and asks to see the prisoner, and then identifies him as the brother he thought was dead. The news is made known to the Court. Bruce tells his story, the Court has Richard testify, and the jury acquits him of the murder under instructions from the bench. Realizing that since Richard is not dead, he has no right to the love of Ethel, Bruce calls upon her, slips the engagement ring from her finger, and releases her so that she may be free to wed his brother, Richard. As the picture ends we see Ethel reunited with her childhood sweetheart.

THE CRATERS OF FIRE (Three parts—Oct. 29).—Prof. Albert Green, working on an alloy of metals for the Italian government, is injured in an experiment. The explosion scars him on the forehead for life. Green has a brother, George, who is his exact counterpart in all but the scar. George is in love with the widowed Countess Leonie Semlis. Inasmuch as it is reported that George is ruining himself trying to give her the luxuries of her station in life, Leonie tells George that they had better break off their relations. George does not relish the idea of a break, but the Countess tells him that she is accustomed to moving only in the best society. Leonie has a brother, Charles Dewert, who is a chemist. Dewert learns of the new alloy which Prof. Green has discovered, which, when made into armor plates, will be impervious to the largest guns. Dewert realizes the great financial value of the discovery, and when he learns from Leonie that George is short of money he plans to use George as a tool to learn Prof. Green's secret.

George appeals in vain to his brother for more money but Prof. Green denies further assistance. In his anger against his brother George easily falls in with the plans of Dewert and Leonie to steal the secret of his brother's alloy. While George is tampering with the safe, Prof. Green hears the clinking of the safe tumblers, and enters the room. He is astonished to find his brother at the safe and gives chase as George flees. They rush into the laboratory, where a pool of molten metal is bubbling at white-hot heat. The brothers fight on the edge of the cauldron, but finally Prof. Green slips and he plunges to his death in the vat of molten steel. George, horror-stricken, faints on the spot. Workmen come in a few minutes later and resuscitate him. Owing to his resemblance to his brother, they do not recognize him, and ask him for further instructions regarding the handling of the metal. They find, however, that he is completely overcome and a physician, who is summoned, advises the supposed Prof. Green to take a rest.

Even the Countess and Dewert are deceived when "Prof. Green" comes to the British embassy ball. Leonie thinks that she can win "Prof. Green," as she did his brother, and invites him to a Venetian feast on a float in the Grand Canal. At the feast Leonie makes love to "Prof. Green," and finally George admits that he has killed his brother and that he is really George. Dewert threatens George that if he does not give him the metal formula he will charge him with the murder of his brother. George is angered at Dewert's threat and strikes him. In their hand-to-hand struggle Charles is thrown overboard and in his plunge seizes the decorations, which catch fire from the Japanese lanterns.

The entire float is soon ablaze and the guests take to the water in rowboats. There are not enough boats, however, and dozens are drowned in the murky waters of the canal before help arrives. George's mental state now borders on insanity. His brother's little daughter, Elsa, who so far has not suspected that he is not her father, tries to comfort him. While she is patting him on the head she suddenly discovers that he has no scar. She instantly cries out that he is not her father, and George, heartbroken at having robbed his little niece of her father, is tempted to commit suicide. In addition the adventuress Leonie threatens to expose him. Realizing his debt to the little girl, George decides to leave Rome forever, and sets out with the child for America, there to forget the past and try to make amends for a misspent life and to atone for having taken Elsa's father from her. With the fortune obtained from the invention George educates Elsa. Before his death he gives her the fortune as a marriage dowry.

BROADWAY STAR FEATURES.

COLORADO (Five Parts—Nov. 15).—The cast: Hobart Bosworth, Carl von Schiller, Mr. Bradbury, Albert MacQuarrie, Edward Brown, Anna Lehr, Louise Baxter.

Frank Austin, a soldier, one day sees Colonel Kinkaid, his superior officer, abusing a little lame newsboy, and in a passion knocks the coward down. He is court-martialed for this and given a sentence of five years. That night the newsboy aids him to escape from the guardhouse, and Austin sets out for Colorado. Thomas Doyle is a professor of languages in a college and lives happily with his wife, Mary, and Kitty, his sister. His wife's health has been failing for some time, and at last the doctor tells them the only hope for her is that she seek a drier climate. On the way Doyle, his wife and Kitty make the acquaintance of Colonel Kinkaid, who is going to Denver on business, and makes himself useful to the party. Kinkaid wires a henchman of his, Staples, a gambler and crook. By acting as Kinkaid's agent, Staples gets Doyle to invest in worthless land, leaving Doyle with a balance of only five hundred dollars.

Austin has been working a claim just above the tract bought by Doyle, and one day while he is working he is accosted by one of the natives, Old Morgan, tells him that he will never find anything there, whereupon Austin shows him some samples taken out of the claim which prove to be rich in gold. With the dry season Doyle finds everything on his land is dead and Old Morgan tells him that his land would be rich if it was irrigated, but that it is worthless as it is. Doyle is discouraged over his finances, but finds consolation in the fact that his wife is very much improved. Staples had noticed Austin working, and stealing some of the ore, takes it to Kinkaid and the two have it assayed. It proves to be very rich and they plan to work the young man out of his claim.

Kitty and her brother are out hunting one day and discover Austin wounded by a blast. They pick him up and take him to Doyle's house. They find that Kinkaid has arrived at Doyle's, and made himself very much at home. Kitty is sent for water, and after she has been gone a long time, her brother goes in search of her. He finds her in the grasp of Staples. They fight and Staples confesses that Kinkaid was back of the land deal. Kinkaid recognizes Austin and makes the ex-soldier give him a partnership in his mine.

The mine is developed, and Doyle accepts a position as foreman. Kinkaid has given Mrs. Doyle a revolver, and one day takes her for a hunt. Staples accosts Doyle at the mine. Doyle thrashes him and Staples swears revenge. Later, when Doyle and Kitty have gone down in the mine, Staples manages to stop the lift and prevent their escape during a blast. The blast goes off and a flood of water is released in the mine. They are rescued just in time by Austin. The water proves the key to wealth for Doyle as it irrigates his arid land. Staples is drowned. Doyle tells Kinkaid of the flooding of the mine and finds him in intimate conversation with his wife. He throws him out and demands an explanation from his wife. Mrs. Doyle, unable to explain, leaves home and goes to Denver.

Austin goes to work for Doyle, his mine being flooded. He and Kitty are in love with each other, but every time he goes to take her in his arms he thinks of the sentence hanging over him and stops. Both Kitty and her brother suspect that something is wrong and finally get him to explain the cause. In the city, Kinkaid seeks every opportunity to put himself in Mary's way and finally one day she draws a gun on him and forces him out of the room. Kitty, her brother, and Austin arrive at the hotel and, while the men are seeking Kinkaid, Kitty finds her sister-in-law. The women return in time to see a fight between Doyle and Kinkaid, and Mary saves her husband's life by shooting Kinkaid in the arm. Kinkaid is forced to write a letter clearing Austin and all return to the tract. Doyle and his wife are reconciled. Some time later Austin gets his pardon and there is now nothing to hinder his marriage with Kitty.

NESTOR.

A LOONEY LOVE AFFAIR (Nov. 15).—The cast: Ray Gallagher, Billie Rhodes, Harry Rattenberry, Stella Adams, Neal Burns.

Father and mother have very high aspirations for their only daughter, and father has succeeded in securing a duke as a suitor for his daughter's hand. This arrangement does not suit Billie at all. She absolutely refuses to accept the Duke when he calls, and father locks her in her room until she changes her mind.

Ray, a typical son of the idle rich, bets a friend that he will spend a week at a certain asylum. He leaves in the company of two friends. Billie has been taken to an asylum by her father, as he thinks she has lost her mind. Ray's friends bring him to the same asylum. The next day Ray runs across Billie seated on a beach. He thinks it is a pity that such a beautiful girl should be a "nut," and she thinks what a shame it is that such a nice man should be there. Finally they learn the real identity of each and why they are there.

The next day the Duke calls upon the girl and she, wishing to be rid of him forever, tells her troubles to Ray. Ray immediately plans to rid himself of his father's choice and succeeds in acting so "luney" that the Duke flees in fear of his life. Ray and Billie then determine to leave the place and get married, but the superintendent has gone on his vacation and his assistant, not knowing Ray's history, refuses to let him go. Billie has made all arrangements to leave. When Ray returns with the bad news it is almost more than she can stand at first, but they finally determine to elude the guards and sneak out. Hardly have they gotten over the wall at the back before they are discovered by the guards, and a chase takes place. Just as they are about to be captured, Ray sees the auto of his two friends and signals to them. They turn back and pick up the fleeing couple, just as the guards come up. The guards, realizing that they can never catch the auto, return in disgust, and when Ray's friend tells him that he has lost the bet he acknowledges it, but tells them that he has won something a whole lot beter, and then introduces them to Billie, telling them that she has promised to be his wife.

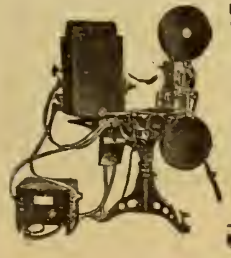
WANTED—A LEADING LADY (Nov. 19).—The cast: Eddie Lyons, Lee Moran, Betty Compson, Geo. French.

The Nestor company is about to be disrupted because of the lack of a leading lady. That night the director attends an opera performance. You can imagine his joy when he notices one of the performers is a very pretty girl and the ideal type for a leading lady. He quickly makes her acquaintance and she is engaged on the spot by him.

When the new leading woman arrives, Eddie and Lee at once fall in love with her, and rush to show her around the place. But the director, wishing to make up for lost time, orders all to make up for a new picture. Eddie, however, gains the lady's promise to allow him to bring her out each morning in his "real" car. Next morning Eddie takes the new leading lady into his car and they set out. But it is quite a distance to Universal City, and on the way his "real" car has a mishap. Lee, coming along, sees his predicament and persuades the girl to get in with him, lest she be late for the first morning. She does so, and Eddie is left bewailing his bad luck.

Lee's exuberance receives a setback when he is selected to play the villain in the new play. Eddie is given the hero part—much to his delight. They rehearse the scene which is laid about a girl's college in a fictitious town. Eddie and Lee are at outs on every occasion, and each complains about the other's methods. Lee finally gets a pistol and breaks up the set. That evening, while they are arguing as to who shall take the girl home, Gus, the smallest actor of the lot, calmly walks off with the girl, and Eddie and Lee pledge their long friendship anew, vowing that a woman will never come between them again.

(*Stories continued on page* 1368.)



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"Weber and Fields" in "The Best of Enemies" are seen in a clever plot of the chap who disappears and manages to have his rival accused of his death. Even if it were not generally an excellent comedy, two scenes would make it worth while to see. To see Lew Fields as a prisoner try to ingratiate himself with a murderous-looking juror is to be tickled clear down in the midrib.—*New York Evening Sun.*

Bessie Barriscale is seen in a well knit drama entitled "The Golden Claw." Love and frenzied finance, a combination offering unlimited opportunities, are skillfully blended into a thrilling story in which a ruined banker is saved from suicide by his wife.— *Philadelphia Public Ledger.*

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GOLD SEAL.

MANNA (Two Parts—Nov. 16).—The cast: Edna Maison, Ollie Golden, Louella Maxim, Harry D. Southard, Earl Page.

Nell, a young working girl, and her crippled younger sister, Dora, live in a tenement house room. Nell works at a factory nearby, leaving the little sister to her own amusement while she is away. A young tenement doctor lives in the building next door and already a romance has started between Nell and himself. The little girl, Dora, while reading the Bible, comes across the passage, "And the Lord, God, rained Manna down upon them and they did eat." The passage impresses her, and, realizing that she is a cripple and unable to do anything in the world, she originates the idea of writing little verses from the Bible and dropping them out of her window. A rich settlement worker, who plays at charity work for the glory she obtains from it, is softened by the little note and the promise of heavenly cheer and reward softens her heart. The young doctor, becoming discouraged at the hardness of the world, finds a little note. His heart is cheered by the promise of heavenly reward that he reads therein.

In a district nearby, a poor young laboring man is suddenly thrown out of employment. He becomes desperate and is about to steal when the little note falls at his feet from the tenement window above. The message reads, "The Lord is my Shepherd, I shall not want." He ponders over the message and determines to do the right thing. Upon returning home, he discovers that his hasty employer has repented his dismissal and requests his return. In the vicinity of the factory, a syndicate of procurers are at work. Nell goes daily to the little park to eat her lunch. One of the syndicate, a gaily dressed, painted woman, plans a trap for Nell. The result is, while in the park at lunch one day, she is accosted and insulted by a strange man. While defending herself, she is saved from further embarrassment by a finely dressed stranger. Nell admires the gentlemanly manner with which he treats her, and the rest of the trap is easy. They meet often in the park. One day he asks her to do some sewing for a woman acquaintance of his. Nell accepts the new position. They arrive at the elegant house and Nell is ushered upstairs to the boudoir of the woman. Nell is entrapped.

The woman, however, has passed the tenement district. She did not know that while passing under a certain tenement window that a little white piece of paper had fluttered down and nestled in the flowers of her hat. While she is removing her hat she discovers the note and reads it. The messages send a flood of emotion through her heart. She gazes at the innocent girl before her and realizes the terrible thing she is about to commit. She hears men approaching in the hallway, and realizes that unless she acts quickly, Nell will be lost. In a flash she has Nell behind her, and when the men enter the room, they face the point of a revolver. Nell returns home to little Dora, where she sobs out the whole miserable story, but Dora secretly thanks God for directing the little note to the right person. In time, the rich settlement worker learns of little Dora's condition, and her heart is touched. Through her efforts and financial help, little Dora is cured of her deformity, and is made well and happy, while the young doctor and Nell realize their love for each other.

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AMERICAN.

THE SUBSTITUTED MINISTER (Two parts—Nov. 15).—The cast: Vivian Rich, Alfred Vosburgh, Roy Stewart.

John Drummond, a member of a band of thieves, escapes a police raid. He conceals himself in Bishop Gould's house. Donning the clergyman's coat and hat, he escapes his pursuers. On leaving the grounds, a messenger arrives with a telegram addressed to Bishop Gould from Rev. Drysdale, pastor of the Cedarville church, asking for a substitute preacher, Drysdale, being ill in a hospital, Drummond, a policeman at his side, signs for the telegram and determines to act as the substitute minister. He goes to Cedarville, where he impersonates a preacher, falls in love with Muriel Drysdale and she becomes interested in him. He delays his flight from week to week. In the meantime he experiences a change of heart and tries to lead a righteous life.

Rev. Drysdale leaves the hospital, meets Bishop Gould, and thanks him for sending a substitute. The Bishop is amazed. They ask the sheriff to solve the mystery and he quickly sizes up the situation. They hurry to Cedarville and arrive there during the church services. They take a back seat. Drummond sees them enter and realizes that all is up. He tells the story of his life, pointing to himself as the sermon. The Bishop recognizes Drummond as his long lost son and publicly acknowledges it, greeting him affectionately, turns to the sheriff, but he has disappeared. Drummond publicly gives Muriel the credit for his reformation and everything ends happily.

DRIFTING (Nov. 19).—The cast: Winifred Greenwood, Edward Coxen, George Field.

Gladys Manners, a society belle, and daughter of John Manners, a millionaire, becomes restless in the bonds of society. Her father plans a camping trip. The idea of going into the mountains appeals strongly to Gladys. In the mountains, Gladys meets with "Bill" Long. "Bill" is a guide. Long saves her from a terrible fall. Frank, Gladys' sweetheart, pays an unexpected visit to the camp just in time to see "Bill" Long holding Gladys in his arms. Enter the green monster—jealousy. Then comes a quarrel. Gladys is provoked and returns her engagement ring to Frank. Long and Spaulding glare at each other. Gladys leaves to walk through the woods. The girl is attacked by bandits, who seek to kidnap her. Spaulding sees and rushes to rescue his erstwhile sweetheart. In the thickest of the fight, John Manners and "Bill" Long rescue Spaulding, who has become hard pressed.

Frank has shown the courage of a real man and a lover. "Bill" Long commends Spaulding for his grit and bravery, while Gladys stands admiringly at his side. The lovers are reconciled and all ends happily.

BEAUTY.

JOHNNY THE BARBER (Nov. 16).—The cast: John Sheehan, Carol Halloway, Rar Berger.

John and Doris are college students and lovers. She agrees to marry him, provided he makes good in business. Johnny starts immediately. He finds a want ad in the paper on safety razors. He purchases razors and goes in business in a small town. Business comes in rushes. Doris' father has a barber shop in the town. Bruce, Doris' father, goes to Johnny's place to investigate. Upon entering the door Johnny grabs him and starts demonstrating his razors. Bruce indignant makes his escape. Johnny discovers he is Doris' father and apologizes, but to no avail.

Doris writes her father that she has learned

(*Continued on page* 1372.)

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(*Continued from page* 1368.)

manicuring. Bruce conceives an idea and invites Doris to do the manicuring in his barber shop. Doris arrives and starts work. Bruce gets his old patrons back. Johnny persuades Doris to transfer her manicuring business to his shop. He wants to marry her. Bruce's business is ruined. The sheriff is forced to sell out Bruce's barber shop. Johnny comes to the rescue of Bruce. The lovers are forgiven, Johnny and Doris' father form a tonsorial alliance. Johnny and Doris are happy ever after.

ANITA'S BUTTERFLY (Nov. 20).—The cast: Neva Gerber, Frank Borzage.

Jack is surprised by a visit from his uncle. His kinsman insists that Jack marry a girl he has picked out for him. Jack informs his uncle that when he is ready to marry he will select his own wife-to-be. Jack meets Anita while motoring and the latter entangles him in her butterfly net. Jack is so fascinated with Anita, that, with malice aforethought, he seeks employment as her father's gardener. Anita's hobby is hunting butterflies and this results in the second meeting of Jack and Anita.

They become friends quickly. Anita's father suffers heavy financial loss. The house has to be sold to meet his debts. Jack buys the home unknown to Anita or her father. In the meantime, Jack asks Anita to marry him. Anita's father regains his wealth and attempts to buy the house back. Jack shows the deed to the house and asks permission to marry Anita. The father consents. Jack's uncle pays a visit to Anita's father and introduces Jack as his nephew. All are happily surprised when uncle announces, "Jack, you rascal, she's the very girl I had picked out for you!"

MUSTANG.

THIS IS THE LIFE (Three parts—Nov. 13).—The cast: Charles Newton, Adele Farrington, John Gough, Mother Ashton, Lawrence Peyton, Chas. James, Ashton Dearhold, Dixie Stratton, Art Acord, Hardy Gibson, Joe Massey.

Addie Gibble, wife of Elmer Gibble, a prosperous business man, tires of domestic life and longs to shine as a moving picture star. Mr. Gibble, of different disposition, is quite content to have her remain the star of his home. She announces her intention of joining the movies. He forbids her, but she insists, stating her intention of applying to James Montague, director of the Titan Moving Picture Company for a place. Gibble beats her to it; sees Montague first and makes certain arrangements with that gentleman. Mrs. Gibble appears and is promptly engaged by Montague to play the star part in his mining camp story. Mrs. Gibble tells her husband of her success in securing a place, he pretends to object, then gives in.

Mrs. Gibble appears at the studio with Martha, her colored maid. They are shown into a small dressing room, wbere both women become frightened at a cockroach, scream for belp and Buck Parvin comes to their rescue. Mrs. Gibble is instructed to dress for the part of a cook in a mining camp. She appears in fluffs and ruffles and is promptly "bawled out" by Montague, who compels her to put on a dirty gingham dress. She then learns to bake pancakes over a red hot stove, much to her disgust. In the next scene, Buck Parvin spurns and hurls the ambitious Mrs. Gibble to the floor repeatedly in all her fine clothes. Mrs. Gibble does all kinds of hard kitchen work.

Mrs. Gibble is then compelled to appear in a "chase," fleeing from a band of angry miners. She runs until sbe drops from exhaustion to the great delight of all the onlookers. After a day's work, Buck remarks to her, "Well, ma'am, this is the life." That night in ber boudoir, tired, sore and bruised, when Mr. Gibble inquires about her work, she gamely responds, "Oh, this is the life!"

THE WARNING (Two Parts—Nov. 19).—The cast: Helene Rosson, E. Forrest Taylor, Chas. Newton.

John Graham and his daughter, Bessie, take a homestead in the cattle country of Arizona. The cattlemen of this country resent the appearance of homesteaders, and send them a note ordering them at once to leave the country. A similar note is sent to Fred Merrill and his parents, also homesteaders. Fred and Bessie are lovers. Burnham, the Cattle King, seeks the hand of Bessie. He tells her that her father's safcty will be assured if she will consent to marry him. Bessie refuses, and draws a pistol on Burnham.

John Graham's health fails, due to worry over the trouble with the cattlemen, who have decided to force him from the country. The cattlemen raid the Graham home. The shock kills John Graham. Next, the cattlemen raid the Merrill home. Fred kills one of the bandits. He then dashes to see if Bessie is safe. He finds Burnham forcibly embracing Bessie. Fred, at the point of his gun, drives Burnham away.

Bessie, disguised as a cattleman, learns of their plans to attack the Merrill homestead. Burnham recognizes her and employs three Mexicans to kidnap the girl. Bessie is taken over the border to a Mexican's hut, where Burnham attempts to force her to marry him. Fred discovers Bessie's whereabouts and persuades the cattlemen to aid him in a rescue. They swoop down on the Mexican's hut. Burnham is taken by surprise, but cleverly feigns innocence. A piercing shriek from an adjoining room, however, belies his words. Besssie is rescued by Merrill, while Burnham is roughly handled by his crstwhile friends.

RELIANCE.

A ROMANCE OF THE ALPS (Two Parts—Nov. 21).—The cast: Marguerite Marsh, William Hinckley, Carl Formes, Jr., Kate Toncray, Charles Gill, Alfred Paget.

Wally and Andreas, Tyrolean lovers, meet at their trysting place on a mountain peak. Andreas procures for Wally a singularly beautiful spray of edelweiss. Some days later, Captain Vollenberg, an Austrian officer, arrives at the cottage of the girl's father and is instantly smitten with Wally's beauty. He forces his attentions upon her, and insists upon climbing a dangerous precipice to get for her some of the much-sought edelweiss. She, however, on comparing the captain's gift with that of Andreas, decides that her lover's token is far finer. At the time, the captain and the Swiss maiden are standing on the mountain top at the trysting place. He becomes insistent in his love-making, and Wally is frightened. She is rescued by her lover. In the struggle which ensues, the captain falls over the cliff. Andreas, however, saves his life.

Later, General Volenberg, father of the captain orders tbat yearly military conscription be made in the Tyrol. Andreas is sent to headquarters. Receiving a telephatic message that Wally is in distress, he deserts his post and returns to the trysting place. Here he is dragged from his sweetheart's arms, and sentenced to dig his own grave. Wally goes to intercede with the general for her lover's life. He refuses to hear her. On the young captain entering, however, she tells how Andreas has formerly saved the general's son from death in the Alps. The captain is forced to admit that this is so, and the general issues a pardon for gratitude's sake. Wally rides to the scene of execution. She is barely in time to arrest the firing.

FALSTAFF.

FREDDIE, THE FAKE FISHERMAN (Nov. 1).—The cast: William Al. Howell, Winifred Lane, George Welch.

Freddie met "The Girl" at a summer resort and they were engaged in record time. Then they had to consider the problem, "What will father say?" Freddie was of a good family, and had plenty of money, but he knew nothing about fishing, and—father—well, father was one of those men who fished all the time, and had a poor opinion of men who did not. The suitor called after the girl had returned home, and made himself solid at once by announcing that he was the president of the Alaska Salmon Club. He knew that father had never been in Alaska, and it is easy to talk about salmon fishing to a man who knows nothing about it. At the outset, however, the suitor struck a snag. Father invited him to go fishing, and he could not refuse.

The girl watched them off in fear and trembling, and when fatber returned with her loved one, who was wringing wet, she was appalled. Father, however, soon reassured her.

"He is a wonderful young man," said father. "I must go to Alaska some day and learn to fish as he does. When we struck the stream, his first cast landed in a tree. There was a cat in the tree and he brought the animal down. Anybody knows that cats are the deadly enemies of fish; and in Alaska, if a fisherman sights a cat they always cast for him first to get him out of the way.

"Then the next thing he did was even more remarkable. Our butler stole the silverware, and was getting away with it. He was rowing down the stream when the Alaskan saw him, cast and got him and dragged him to shore. Except for that we would have lost our silverware. Next an automobilist tried to run me down. That brave chap punched a hole through the tire with his hook, and I had a chance to show that cheeky autoist that I know something about boxing.

"But the strangest thing of all was the way he caugbt a monster bluefish. It dragged him to the edge of the water, he jumped in and landed the fish by catching it in his hands. Says they often do that in Alaska."

Father looked at "The Girl" fondly.

"My dear," he said slowly, "I hope that you may learn to love this remarkable young man. It would make me very happy." And the girl, lifting her innocent eyes to his face, murmured: "Father I will try to love him, for your sake."

LULU'S LOST LOTHARIOS (Nov. 8).—The cast: Barbara Gilroy, Claude Cooper, Arthur Cunningham.

"It was my good fortune to find Suburban Homes, the celebrated detective, in a talkative mood that day. He had just dined heartily on pickeled pigs' feet and cream puffs, and was very genial," said Dr. Wopson.

"My dear Wopson," he said with a smile, "I was wondering if you would drop in. I have just completed a little case in which you might be interested. You will find the notes in my rubber boots. I call it 'Lulu's Lost Lotharios,' and although simple, it has some interestingn points.

"Lulu Leopold is the young woman's name. She lives in the country, and appealed to me because it was beginning to look as though she could never get married. She is extremely attractive, and had had many suitors, but every time a man proposed he vanished within twenty-four hours.

"I went down there, of course, and induced the young lady to conceal a small looking-glass in her front curls. That, my dear Wopson, as you undoubtedly perceive, was to make it possible for me to see her charming face and also what was going on behind me."

I murmured "marvelous!" Suburban Homes smiled, and replied "Merely elementary." Then he went on:

"To solve the matter, I naturally proposed to the young lady, and, as I expected, was kidnapped. My captor took me to an old abandoned jail, where, as I had expected, I found all the suitors. We were guarded by a giant negro, armed with an equally giant razor. Of course, I overpowered him. How do you think I did it, my dear Wopson? I started a game of 'craps.' No darkey can ever resist it. I gave him loaded dice that always threw sevens, and while he was blissfully enjoying himself, we all went away. Elementary, my dear Wopson."

Suburban looked at me kindly and resumed. "We found our enemy at Miss Lulu's house, gloating over the fact that he had disposed of me. Well, we tossed him in a blanket and sent him on his way. Then the girl had all her other suitors back. She could only marry one—a most distressing condition.

"She finally picked out me. You see my picture was in the frame marked 'My Beloved,' while all the others were in one big frame marked 'Gone, but not forgotten.' Whenever a suitor vanished she always cbanged the picture. I was the last one, so now she is going to marry me. By the way who do you deduce the villain was?"

I spoke up heartily and said I didn't know. Suburban beamed at me, and replied: "I thought you would be unable to solve the mystery. It was the Town Constable, of course."

THANHOUSER.

THE COMMUTED SENTENCE (Two Parts—Nov. 2).—The cast: Thomas A. Curran, Ethyle Cooke, Dorothy Benham, Samuel Niblack, Lindsay Morrison.

A famous ex-convict, freed by the Governor, called and thanked the head of the state for his clemency. The convict was a rough appearing man, but he seemed very thankful for his release and promised to lead an honest life. Well-meaning police officers, however, believing that they were acting in the best interests of the public, watched the paroled prisoner closely, and by telling of his prison record rendered it difficult for him to obtain employment. At last, starving and desperate, he crept through the open window of a handsome house and was seized by the servants as he was about to commit theft. The master of the house chanced to be the Governor's father-in-law, a kindly old man, whose heart was touched by the prisoner's plight. He saw that the convict had been forced into wrong-doing, talked to him gently gave him food and a place to sleep for the night.

Early the next morning the paroled prisoner stole away, his heart full of gratitude. Several hours later he was overtaken by a police officer and arrested, charged with murder of his elderly benefactor. He was searched and jewelry belonging to the wealthy old man was found in his possession. He was brought back to the scene of the tragedy, and the officers tried to force a confession.

"He gave me food and money," the prisoner declared. "I would have died rather than harm him."

The evidence against the man, however, was so conclusive that the detective in charge of the case, although strongly believing that the prisoner told the truth, had no option except to order the ex-convict's arrest. The Governor's wife was grief-stricken by her father's death. She firmly believed the ex-convict's guilt, and felt that her husband himself was indirectly responsible, for he had paroled the man. The prisoner was placed on trial. A verdict of guilty was soon reached and the convict sentenced to death. Only the detective and the Governor believed that there might be some doubt of his guilt. The Governor had been tempted to commute the ex-convict's sen-

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tence to life imprisonment, but he was deterred by his wife's words: "If you stop the execution of my father's slayer," she declared, "my child and I will leave you forever."

And so he deferred taking action until the night before the execution, when, spurred on by the consciousness that he was in danger of allowing a terrible wrong to be committed, he ordered the execution stopped and changed the prisoner's sentence to life imprisonment. The following morning his wife and child came to the executive mansion. The Governor pleaded with her but to no effect. Just as the woman and child turned to leave the room the door opened and the detective entered. In a few words he told how he had just succeeded in trapping the butler of the murdered man, and that the servant had confessed to killing and robbing his employer. He had cast suspicion upon the ex-convict by hiding some of the jewelry in his clothes. The woman listened in silence. She realized that she had tried to send an innocent man to death, while her husband, with keener vision had protected the prisoner. At last she lifted her eyes to his, and the Governor took his wife in his arms.

THE MISTAKE OF MAMMY LOU (Nov. 7).—The cast: Nellie Gilmore, Morgan Jones, Grace De Carlton, Wayne Arey.

On his way to visit his fiance, the young man saw her on the front steps in earnest conversation with a stranger. The stranger took the girl's hand, mounted his horse and rode away. Instead of waiting for an explanation, the girl's sweetheart angrily demanded one. Hurt by his attitude, she refused to give it. There was a lover's quarrel and the man strode angrily away. Had he remained he would have seen the young woman weeping in the arms of her old colored "mammy." The visitor was a man who had come to see her father, a lawyer, and had left a large sum of money in their safe over night.

Old Mammy Lou watched her mistress that evening. With horror, she saw her take a revolver from her desk and load it. Mammy did not know that the girl feared for the money that had been entrusted in her care—Mammy believed that her young mistress planned something rash. So the old negress took precautions, and then went to tell the fiance what she imagined was going to happen. The young man ran to the girl's house and Mammy followed as fast as she could. The suitor arrived soon after a tramp had entered, and found the girl trying to cow the intruder. But, like most women, she was as much afraid of the weapon as she was of the tramp.

The fiance was held up by the tramp. The girl pleaded with him not to risk his life for her sake. He raised his hands submissively, and she started to open the safe. The next moment Mammy Lou came in.

"Yo' fool man!" she cried, "dere ain't no catridges in dat gun! I done removed 'em so's young Missy couldn't hurt herself!" The girl's sweetheart leaped upon the intruder, and she ran to summon the police.

THE LITTLE CAPTAIN OF THE SCOUTS (Two Parts—Nov. 9).—The cast: Grace De Carlton, Charles Compton, Leland Benham, Ethel Jewett.

There could be nothing in the world finer than being a soldier, thought the small boy. But 'way off there in Rosedale where no one ever heard of wars scarcely, what was a fellow to do? Anyway, he could play with his toy soldiers, and wear a soldier cap, and try every day of his life to be just as much as possible like a soldier. Big sister told him, too, that fighting wasn't everything. A soldier should be polite and kind and always a gentleman. Then there came to the town a big chap who had graduated from West Point. He was on what he called a "furlough." He organized the Boy Scouts in Rosedale, and what fun it was.

Some of the people said that the soldier did this because he was in love with the boy's Big Sister and wanted to please her! Oh, well, he pleased all the fellows, too. But just as things were going along the best, he got up and went away suddenly. The boy's Big Sister cried, and they all said there'd been a quarrel. The day after that, the boy decided he was big enough to go to war. He went hiking out after that real soldier, and there's no telling what might have happened to him if the Boy Scouts hadn't gone hunting him.

But it was a lady in an automobile with her own two little boys who found the Soldier Boy asleep by the road. And just then along came the real soldier and saw them. He knew the lady, and wasn't he glad to see the Soldier Boy. All this time the fellows were looking for the Soldier Boy and so was his Big Sister. She happened to come along just as the real soldier was taking the Soldier Boy away from the lady. And the Boy Scout fellows saw them all and came running up. They got there just in time to hear the soldier introducing the lady to Big Sister. He said:

"This is the other woman I proposed to once, but she wouldn't have me, because I was only twelve years old."

When he said that, how they all laughed, and then the real soldier kissed Big Sister, and put her in his automobile.

NOVELTY.

THE FORTUNE HUNTER (Nov. 3).—Mrs. Moneyhag, a widow, young, beautiful and wealthy, goes to Palm Beach with her niece, Edith. The press publishes her whereabouts, and the gentlemen flock thither to offer homage. The widow and her niece decide to exchange names. Joe falls in love with Edith, believing her to be her aunt and Max and Will, suddenly discovering, as they believe, that the object of Joe's attentions is the woman of whom they are in quest, transfer their flatteries to Edith. Joe, Max and Will refuse to let Charlie, whose personal charms exceed their own, go anywhere near the supposed widow. Meanwhile, Mrs. Moneybag, solitary and neglected, wanders off toward her hotel. She meets Charlie in the wood and they walk together. There develops a case of love at first sight, and the pair steal off to be married. Edith, a few hours later, tells her admirers that she is not Mrs. Moneybag. They promptly desert her, starting off full-pelt toward the inn. They are barely in time to intercept Mrs. Moneyhag-that-was, to whom they offer in a single breath their hearts and hands. She coolly announces that already she has shed her widowhood and has become the bride of the man who loves her for herself alone.

SOMETHING IN HER EYE (Nov. 8).—Trixie Gale, passing a house where bricklayers are at work, gets some of the dry mortar dust in her eye. Stopping to do a little marketing, she winks spasmodically, but without any feminine designs, at the plump and susceptible groceryman who "falls for" Miss Trixie instantly. Still winking and blinkin~ the irritated eye, she continues homeward, quite innocently making conquests all the way. A certain count, lying in wait for American millions, forgets to inquire whether Trixie is an heiress, but, after receiving a single- ravishing wink, rushes after her, and then darts into a jeweler's shop, intending to make his declaration irresistible. Even the studious Horatio drops his hooks as Miss Gale flits past and starts on a run to the confectioner's.

The grocer, meanwhile, has loaded down with florist's boxes, and is staggering along the street in the direction of the Gale mansion. Trixie is expecting momentarily the arrival of her father, "Dead Line of Texas," a celebrated marksman. Each time the doorbell rings she thinks it is Papa. Presently the house is filled with suitors, all hiding from the crack-shot parent. At last Papa arrives. He removes the irritating particle from daughter's eye, dinner is partaken of, and then Trixie insists that they go out. As they are leaving the house, Papa discovers the supposed "burglars." There is a grand shooting up, and Trixie's panic-stricken admirers flee. Miss Gale explains to her parent that said young men only came to propose. Papa rallies the suitors and bids them go to—the man who wins the bout gets Trixie. But Trixie already has made up her mind. She tips off the delighted groceryman—and while the count and Horatio are sparring heroically, refereed by Papa, the sweethearts make a clean getaway.

LOVE AND BITTERS (Nov. 10).—Brown's butler, Joe, formerly subject to indigestion, can now enjoy the finest feast, since he takes regularly "long life bitters." The dyspeptic Brown's meals are set before him by Joe—they are also eaten for him by his faithful servant. Brown calls on Edith, his sweetheart, but is seized with a terrible pain. He hurries home. Edith's brother Charlie, arrives. Brown never has met

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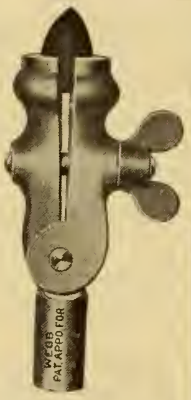

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Charlie, and when he sees him pass the house with Edith he becomes insanely jealous. Determining to end all his miseries, he writes Edith a note, saying that by the time it reaches her, he will be dead. Brown sends Joe, the butler, with the missive. But the latter, becoming inquisitive, reads the letter and rushes back to his master. In the excitement Joe loses the letter.

Meanwhile, Brown has found a bottle of carbolic acid. Joe pretends to have a fit, and while Brown runs for the doctor, the faithful serving man empties the poison and replaces it with "long-life bitters." Later, Brown drains the bitters. Almost immediately he develops an astonishing appetite, and orders a sumptuous dinner. A small boy finds the suicidal note and delivers it to Edith. Brown gives Joe one of his calling cards and commissions him to win back his girl. Joe contrives to get hit by Edith's automobile. Brown's card is found in Joe's pocket, and Edith,' supposing the wounded victim is Brown, throws her arms about his neck, pleading forgiveness—when she discovers that she is embracing Brown's butler. Anger wrestles with relief and delight. But through Joe's diplomacy, a reconciliation is effected between the lovers.

MUTUAL.

MUTUAL WEEKLY NO. 45 (Nov. 11).

Latest War Pictures.—Subtitles: Native Indian troops are being trained for service in Flanders and the Dardanelles. Major Eggleton, R. H. G., is an expert swordsman. Grand Duke Nicholas of Russia (in center) is leading a briliant campaign against Austria and Germany. Block houses are built at important highway crossings.

Cambridge, Mass.—Harvard and Penn battle on gridiron. 50,000 football fans see Harvard score twice.

San Francisco, Cal.—American builders honored at Exposition. Men who rebuilt this city after the earthquake have their day. Subtitles: Bricklaying contest. Senator W. S. Scott, the winner.

New York City.—Judge Edward Swann, this city's newly elected District Attorney.

Petrograd, Russia.—The Czar takes chief command of the Russian armies.

Peabody, Mass.—Children die in school fire. Ruins of building where 21 pupils perished.

Cincinnati, O.—Latonia cup classic attracts thousands to famous Kentucky track. Subtitle: "Star Jasmine," the winner. Time—3:50:3-5.

Naval Milita Gets Flying Boat.—Gov. Whitman and many noted men present. Subtitle: Miss Olive Whitman, the Governor's daughter, christened the boat "N-1."

San Francisco, Cal.—"Harbor Day" makes gay marine pageant. Every type of water craft joins in maritime parade. Subtitle: Crews from the gray warships held spirited rowing contests.

New York City.—Dario Resta and mechanician, Fred McCarthy, wins Harkness trophy in wild hundred mile race. Subtitle: Average speed 106 miles per hour.

Middlesboro, Mass.—Mrs. Tom Thumb unveils tablet to her ancestors. Famous Lilliputian on 74th birthday is leading figure at ceremony here.

Paris, France.—Blessing new auto ambulances. President Poincare attends ceremony before shipping Russian ambulances to the front.

New York City.—Bazaar de Charite for the benefit of the French wounded is held at the Ritz-Carlton Hotel. Subtitle: Beautiful costumes donated by J. M. Gidding & Co., Fifth avenue, New York, bring fabulous sums to succor the needy in France.

Leytonstone, England.—Lady Jellicol opens a rifle range here for the Boys Naval Brigade.

Huntsville, Ala.—Enthusiastic Jackson Highway Pathfinders arrive here. They receive hearty greetings as leading car crosses Tennessee-Alabama State line.

CASINO.

A TANGLE IN HEARTS (Nov. 14).—The cast: John Daly Murphy, Lucille Taft, Mathilde Baring, Virginia Perry, Joe Lasher.

When the pocketbook is empty, the easiest way to keep out of trouble is to stay at home nights. Harry Jones knows it now, but only at the expense of a tangle in hearts. Broke! Poor Harry loved company, but he didn't dare join the boys at billiards. His pocketbook looked as if an elephant had stepped on it. Not wishing to spend the evening alone, he decided to be a "fireside companion" and call on Rose. Since it cost nothing extra, Harry togged himself out in evening colthes. He looked so prosperous and presentable that Rose's managing mamma determined he was the happy man on whom she would wish her daughter. Harry never knew how it happened, but at the end of the evening Rose was in his arms softly whispering "Yes." Behind the portieres Mamma had directed the entire campaign.

"Well, I'm in for it," sighed Harry on his way home. He wondered how he was going to go through with it, but he was too gentlemanly to go back to Rose and say he had made a mistake. So the next day he bought an engagement ring, getting it for "nothing down and fifty cents a week for the rest of your life." Troubles never some singly. With the engagement ring in his pocket Harry reached the office to find a beautiful stenographer had just been employed. It was a case of love at first sight; and the young lady was equally interested. Then, when Harry felt the box in his pocket containing the engagement ring for Rose, his blood ran cold.

Rose was having her own troubles. She had only accepted Harry because her mother had willed it. She she was still heart free when she met Joe in his gasoline buggy. There was a twinkle in her eye that made Joe turn his roadster into the curb. She smiled. He bowed. She spoke. He answered. And so it started. Who wouldn't and couldn't love a man with an automobile? So Rose had her mother write Harry that she loved another. In the letter the mother asked Harry to investigate Joe Bangs, since she knew nothing of the man Rose had chosen, much against her mother's wishes. Harry was glad Rose's mother liked him, and he was delighted to find himself free. Immediately he proposed to Bess, the new stenographer, and was accepted. They decide to marry at three o'clock. At that hour, Joe and Rose plan to elope.

Harry mistakes another man for Joe Bangs when he goes to investigate. As the man is spooning with Joe's stenographer, Harry has a pretty story to tell Rose's mother. The mother promptly faints, which makes Harry late for his appointment. Bess is angrily leaving the church when Joe and Rose break down in the automobile nearby. Harry is hurrying to the church and sees the couple tinkering with the machine. He tells Rose that Joe is a base deceiver, not knowing that the real Joe is under the machine. Having her doubts of Joe and thinking Harry a sure thing, Rose falls on Harry's neck.

Now Harry is in for it. Bess is marching down the street like a fury because he left her "waiting at the church," and Rose is telling him she loves him when he doesn't in the least care for her. Fortunately, at this moment, Joe crawls out from under the car. When Rose gives him a tongue lashing, Harry is puzzled. This is not the man he saw in Joe Bangs' office spooning with the stenographer. Bess arrives and thinks them all crazy. When it is explained that Harry was mistaken in the man he thought was Joe, the hearts are untangled. Joe turns to Rose and Harry turns to Bess. Wedding bells—as soon as they can get the automobile started.

BEAUTY IN DISTRESS (Nov. 14).—The cast: Harry Vokes, Dorothy Rogers, "Budd" Ross, Edwin Middleton.

Freckles were the bane of Mrs. Devere's life. She tried every conceivable remedy, even covered her face with paste, which annoyed her loving, excitable husband even more than the freckles had. When Mr. Devere was suddenly called out of town on business his little mustache fairly quivered with excitement. He showered farewell kises all over his wife's sticky face. He had hardly gotten out of the door when Mrs. Devere 'phoned the beauty doctor.

The beauty doctor was busy with a particularly ugly and talkative patient. He subdued the patient with a plaster-of-paris mask and started on his way. The beauty doctor was grimacing as he worked over Mrs. Devere with odd tools and plenty of sticking plaster when a knock was heard at the door. Devere had missed his train and returned home. Mr. Devere's suspicions were aroused when he shoved the maid aside and peeked through the key-hole. The doctor was telling her an inimitable story but the doctor mistook it for a personal conversation. So he hastily sent a bell boy out for a large revolver and thus armed he broke in the door.

Terrified, Mrs. Devere hid the beauty doctor in a trunk but a sneeze gave him away. Then followed a fencing duel, for the revolver would not explode. Both Mr. and Mrs. Devere chased the beauty doctor till he took refuge in the grounds of an insane asylum. There he was promptly seized by the guards, for the beauty doctor was an escaped patient. This paved the way for a quick reconciliation between husband and wife.

CUB.

THE DOUBLE CROSS (Nov. 12).—The cast: George Ovey, George George, Miss St. Aubour, Janet Sully.

Jack receives a letter saying his aunt is to visit him. As they have never met, he conjures up a vision of a sour visaged old maid with a battle-axe on her shoulder. He decides to escape the ordeal of her entertainment, plans a trip and also to select some one to impersonate him. The first man he encounters is Jerry, whom he finds sitting on the curb and out of a job. Jack explains to Jerry that he is going away for a time, that he shall take charge of his home, and gives him a big bunch of money to start with. Once in possession of the magnificently furnished bachelor home and Jack off Jerry supplants the half-dozen servants with three of his cronies, who make a sorry sight even in the spic and span livery. The aunt proves a comely woman of middle age; her companion is a severe looking old maid. Jerry swoons away when he sees her, believing her to be the aunt, but when identities are explained he becomes extremely interested and very attentive to the aunt.

While Jerry is gallantly escorting her over the grounds he spies Jack coming up the street, so he cuts short his hospitality in that direction and takes his guest into the house. Jack has forgotten his bank vault keys and has returned for them. He persistently rings for admission. Finally Jerry goes to the door and kicks him off the porch.

A plain clothesman and a uniformed cop come along and prepare to arrest Jack for disturbance. He explains he is trying to get into his own house and they agree to help him in order to prove his statement. Failing to get an answer to their ring, Jack and the detective climb into the house through a window and enter a room where Jerry is found making violent love to the aunt. Jack demands recognition, instead Jerry calls his new servants and on his orders Jack is thrown out. This for a time satisfies the detective that Jerry is the master of the house.

Jack returns to find Jerry playing host to the detective. Again the servants are called on to eject the intruder. As they proceed to carry out the order the cop enters. The servants recognize an old enemy and rush away. Jerry, also seeing the cop, ceases his braggadocia and flees, knocking down the others. Jerry runs blindly, evidently, for he finally tears into the police station, into an empty cell and has locked himself in before the officers arrive, when he hands them the key. At the house Jack explains away all the questionable and astonishing happenings to his good-looking aunt and they become friends.

THE FIGHTING FOUR (Nov. 19).—The cast: George Ovey, Louis Fitzroy, Arthur Mund, Bob Kenyon, Harry Jackson, George George, Janet Sully, Belle Bennett, Gordon McGregor, Jefferson Osborne.

Jerry got himself in bad with the authorities, and with three cronies landed in jail. To explain his absence he writes his sweetheart that he is holding down a government position. Disliking the job of cracking stones to which he was assigned, Jerry plans his escape. His opportunity comes when the attention of the guard is distracted. Picking up a stone he whirls it at the guard who falls with a thud into unconsciousness. Changing clothes with the senseless man he goes forward and meets his cronies, whom he liberates. Upon returning to his senses the guard raises a cry and pursuit is immediately started after the escaped convicts. Jerry spies on the wayside an automobile belonging to a motion pictuer company out on a "location" and bidding his comrades enter he takes the wheel and makes off at full speed. In the car the four discover four elaborate sets of military costumes intended for use in the picture people's scene. Donning these Jerry with his friends starts for his sweetheart's home, wiring ahead the news of their coming.

The receipt of Jerry's message causes great rejoicing and plans are immediately made for an elaborate reception. Jerry and his cronies drive up to sweetheart's home. The grounds are lavishly decorated and the interior of the house is a triumphal arch for the returning hero. Jerry is asked to tell of his experiences. This he does, sorely taxing his imagination. In the meantime the motion picture director has discovered the loss of his car. Meeting the guards, who are on a hunt for Jerry, he enters a complaint. Given the car number they have little difficulty in tracing the active Jerry.

When the reception is at its height the guards enter. The three cronies, having imbibed freely from the punch bowl, have fallen into the accustomed prison lockstep. Whatever doubt may have existed in the guard's mind as to the identity of the group is immediately dispelled by this action and they collar the three and handcuff them. Jerry, having had no time to escape, is treated in the same fashion. All prisoners, again in lockstep, are then marched off to the police auto and driven away, while the guests show great indignation towards the members of the family and leave. Jerry and his cronies are returned to the prison, put in stripes and again set to work, this time, however, with ball and chain attachments.

CENTAUR.

STANLEY AT STARVATION CAMP (Fourth of the "Stanley's Adventures in Africa" series—Two Parts—Nov. 11).—The cast: Roy Watson, Princess Mona Darkfeather, Marie Manley, Ed. Roberts, Anna DeLyle, Court Tietze, Chas. Gay, A. VanAntwerp, Charles Wheelock, Capt. Jack Bonavita.

H. M. Stanley exploring Darkest Africa, struggles on through the jungle with his dissatisfied native followers. With the assistance of Bonavita, who has joined him, and the exercise of the strictest discipline, he manages to keep his load bearers on the move. But when his alert eye relaxes for a moment there are

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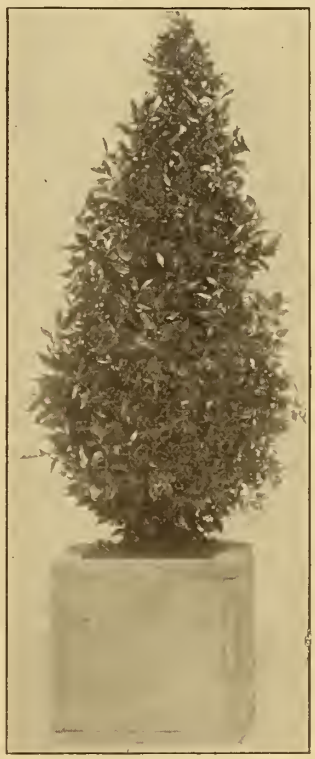

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desertions. Food is scarce and complaints are so numerous that Stanley, coming upon a small village, decides to pitch his camp. Subsequently, when death from lack of provisions is imminent, Stanley names this resting place "Starvation Camp." The fast disappearing rations are measured out in small quantities and close guard is kept over the scant supplies. Ada, Nina and Jack, with the Old Hag as a guide, decide to keep near Stanley. The White King, being more determined than ever to regain possession of Ada and force her to become his wife, formulates a plot to lead the little party astray. He sends a trusted lieutenant to intercept them. The lieutenant declares that he has forsaken allegiance to the White King and wishes to help Ada. Promising to lead them to a place where great quantities of food is hidden, they unsuspectingly follow.

As night falls they prepare their camp and light a fire to keep the animals away. This serves as a beacon for the White King. In the middle of the night a powerful hand is placed over Ada's mouth, her cries are stifled and she is abducted without abducting Jack, Nina or any of the others. Ada is conveyed to the edge of a remote village. The White King arranges that a missionary perform the marriage ceremony. While the White King is gloating over Ada's helplessness a hue and cry arises from the village. The Raiding King has entered the village to sack it and make slaves of its inhabitants.

Being rivals in the practice of cruelty, the White King dashes away to gather his shattered forces and to offer battle. While they are away Ada escapes and rides into the jungle, where she meets Bonavita, Jack and Nina with their followers who have organized a searching party for her. They witness the fight between the two kings. The Raiding King wins the battle and the White King's escaping natives. Ada, with her companions, is captured and brought back to camp. The guiding party from Stanley's camp being too small to effect a rescue, hurries back to Stanley for enforcements.

Stanley and his entire party start on a rescue trip. Meanwhile Ada is obliged to undergo the torments of the White King and the Raiding King, both of whom curry her friendship. The Old Hermit is impatient and hurries ahead of Stanley's party. Through a ruse he effects the release of his friends and they have started to escape when an alarm is sounded. In the blackest of the night another battle follows. Stanley's party arrives on the scene and, pitching into the natives, conquer them. The slaves are released and a search instituted for Ada, Jack, Nina and their party. They have disappeared, however, as if swallowed up by the earth. Disconsolately, Stanley retraces his steps. His next move is to locate the missing party.

A POLAR ROMANCE (Two Parts—Nov. 18).—The cast: Irving Cummings, Josephine West, Mrs. Jay Hunt, Charles Witman, Fred Gamble, Clarence Baker.

Andrea Jennessen, an explorer, is in love with Nadina Rolph. Pride prevents him from asking her hand, however, until he has won fame and fortune. Bannington Wells also covets the girl and just prior to the departure of Jennessen's expedition to find the North Pole he makes a pact with Mike Kerrigan, a sailor aboard the exploration ship, to prevent Jennessen's return alive. Jennessen sets sail. Weeks pass and the ship reaches the Arctic circle. Kerrigan, to carry out his compact with Wells, stirs the sailors to mutiny, and Jennessen is thrown overboard. Instinctively he begins to swim as he strikes water and just as he is about exhausted he manages to reach an iceberg floating in the sea on which four polar bears make their home.

The following morning Capt. Stephassen discovers the loss of the explorer and after a vain attempt to find him turns his ship homeward. Meanwhile the ice on which Jennessen has taken refuge floats with the current to an island, where the explorer builds an igloo of moss and stone, and by catching fish is able to subsist. Kerrigan reports the loss of Jennessen to Wells, who breaks the news to Nadina. She refuses to believe it, however, having a premonition that her lover is alive. Wells attempts to dissuade her in this belief, but having little success he acquiesces to her request that a rescue expedition be organized on condition that if Jennessen is not found she will become his wife. To this condition she consents and the ship sails.

After a tempestuous voyage the ship arrives at the barren island upon which Jennessen is living. Wells and Kerrigan see the igloo in the distance and hurriedly call a council in which Wells plausibly suggests that the Captain and Nadina search the island in one direction while he and Kerrigan and the rest of the crew search it in the other direction. Nadina and the Captain fall into the trap and set forth in the wrong direction while Wells and Kerrigan hurry toward the hut. They find Andrea almost exhausted. They pounce upon him and a fight follows, the bears coming to the aid of the explorer just as Nadina and the Captain arrive. The bears are beaten off, Jennessen cared for and the two conspirators made prisoners. The return trip marks a happy reunion.

CENTAUR STAR FEATURES.

COULD A MAN DO MORE? (Three Parts—Nov. 24).—The cast: Jean Wolfe, Paul Willis, Roland Sharp, Allen Williams, Crane Wilbur, Carl Von Schiller, Victor Rottman, Celia Santon, C. A. Scheafnocker, Georgia Seheart, Margaret Gibson, B. M. Rice.

Upon her deathbed Mrs. Sherwood entrusts her son, Richard, to the care of the boy's older brother, Darrell. Years pass and Darrell becomes the village preacher and Richard a lawyer. Darrell is a favorite of the community; Richard is a would-be daredevil and a modern swashbuckler. Clandestinely Richard has been meeting Molly Foster. One night while at his club gambling and drinking heavily, he receives a note from Molly asking him to see her at once. At the gate of her home, Molly tells him her dread secret. Warning her to keep silence and making promises he leaves. The following Sunday, when the services at Darrell's church is over, Richard greets Faith Richardson. Faith shows an interest in Darrell, which Richard notes with disfavor. The brothers accompany Faith and her father, Colonel Richardson, to their home.

At the Foster home, Molly lies in bed with the newborn babe. Her father demands to know the name of the father of the child, but Molly refuses to answer. He gives her the option of telling her secret or leaving the home. She accepts the latter course and goes to live in a cottage on the edge of the town provided by Darrell through Faith. Later at a meeting of the "Ladies' Aid Society" the cat element decides that Molly and her baby must leave town. Just as the Society, which has gone to Molly's abode with two constables, is denouncing the girl, Darrell, who has been apprised of their decision, arrives and in a fury of indignation he berates the committee soundly and they leave the room.

Molly is taken very ill and realizing that her end is near, takes her child and makes her way to the home of Darrell and Richard. She begs Richard to give a name to her child but he throws her off as Darrell enters, to whom Molly confesses her secret. Darrell insists that Richard marry Molly at once and the ceremony is begun. But before it is finished Molly dies. Richard steals from the room. Making his way to the Richardson home he leads Faith back to the window giving a view of Darrell's study. He is seen carrying Molly in his arms to the sofa. Richard points to the scene and swears to the truth of the situation the action implies. With Molly gone Darrell adopts the baby. Later Richard and Faith are married.

Time passes. Richard grows tired of Faith and gambles heavily. He takes all of his brother's money, and heavily masked holds up Col. Richardson. He commits a number of robberies in the vicinity, and a vigilance committee is formed, headed by Col. Richardson. Hounded, Richard makes his way to the cottage wherein Molly lived. As he rushes into the darkened room he becomes conscious of the fact that he is not alone. He draws his pistol but before he can use it the figure jumps upon him and unmasks him. Richard faces his brother, whose sorrows had driven him from his study that night. Richard pleads with Darrell to save him, and remembering his oath to his mother the latter assumes the guilt when the committee arrives. An impromptu court is held and Darrell is ordered to leave town the following morning.

By morning Richard has not returned and fearing for his safety, Faith starts in search of him. Intuition leads her to Molly's cottage. In the center of the room she finds Richard—dead. A scrap of paper beside him tells the story. In the meantime Darrell has started his weary way. Realizing the great wrong done him Faith hurries to her father with Richard's dying confession. Mounting his horse Col. Richardson starts after Darrell. At a fork in the road he overtakes him and there gently breaks the news of Richard's death and shows him the message. The Colonel grasps Darrell's hand and starts to lead him home.

MUTUAL MASTERPICTURE.

INSPIRATION (Thanhouser—5 Parts—Nov. 18).—The cast: Audrey Munson, Thomas A. Curran, George Marlo, Bert Delaney.

A young sculptor had given up finding the model he wanted as an inspiration for his work, when some of his friends accidentally run into a girl on Washington Square. They learn, after making sure that she is not hurt, that she is in search of work, and they take her to the young sculptor's studio. Disgusted with the other models which his wealthy friends have sent him, in hopes of helping him find his ideal, the artist unwillingly consents to give the girl an opportunity. When she takes the model stand, she falls into the pose which is that of the model of his dreams.

Her fame spreads through the colony and she has many opportunities to pose. At first she does so unwillingly, for she cares only to pose for the young artist. He urges her to, however, and she does. She is the model for Daniel Chester French's statue "Evangeline," now in front of Longfellow's home in Cambridge. Next she poses for "History" for Allan Newman, which tops the state Capitol of Florida. When competitions and contracts for art work for the Panama-Pacific Exposition are announced, and work is begun by New York's artists, she again is sought after eagerly, and is the model for Adolph Weinman's "Descending Night," Mrs. Harry Payne Whitney's "Fountain of Eldorado," Daniel Chester French's "Genius of Creation" and many others.

When the statue for which she poses for the young artist is finished, she realizes that she loves him. But she thinks that he cares for some of the wealthy girls who have frequently visited his studio, so she goes away, leaving him a note. For the first time, the artist knows that he loves the model. He searches for her, but cannot find her. Then he gives up, and goes out into the city to look at her in the works of art, in which her face and figure have been used as a model—to the "Firemen's Monument," the Pulitzer Memorial, the Williamsburg bridge, the Municipal Building—finally to the Maine monument at Columbus Circle.

There he really finds her, crumpled and exhausted at the base, just out of the hospital, where she has been alone and ill since she left him. And now the story ends, the two will leave together to visit the Exposition at San Francisco, before they return to settle down for life in Bohemia.

RIALTO STAR FEATURE

THE NEW ADAM AND EVE (Three Parts—Nov. 17).—The cast: Grace Valentine, Charles Richmond, Mathilde Baring, Edward Craske, Elaine Ivans, Frank Goldsmith, William Cahill, Charles W. Travis, Lucille Taft, James Levering.

Colonel Seldon loved Belle, his adopted daughter, much more than he loved his worldly sister, Mrs. Preston. Belle was the ray of sunshine who was brightening his declining years. Mrs. Preston made much of him, but the old gentleman was far too wise to be unaware that her interest was more in the wealth he would leave than in his own comfort and happiness. He had a genuine affection, however, for his nephew, Montague Preston, and his greatest wish was to see Belle and Montague man and wife. Preston had more ambitious plans for her son. Yet with all his love for Belle, Col. Seldon did not make his will in her favor. It was always something he planned to do the next day. When death found him, Belle had not been protected. Reared in a life of luxury, Belle found herself in a single day swept from her proud position as mistress of Col. Seldon's household, and made to feel the humiliation that only the pride and arrogance of such a woman as Mrs. Preston could heap upon her.

Col. Seldon's sister became head of the house. She knew her son's fondness for Belle, and manifested her displeasure. She wished him to marry money. Her own daughter, Anna, she was willing to sacrifice by marrying her to Ashley Callum, a social waster. Social position could be gained thereby, but her daughter loved Phillip Morris. In seeking to thwart her son's love for Belle, Mrs. Preston found an unexpected ally in Belle herself. Both Belle and Montague had been reared in luxury. Belle saw that a union which brought only poverty, since Montague was entirely dependent upon his mother, could bring no happiness. So she decided upon revenge. Learning of Anna's love, Belle aided the girl to elope with Phillip Morris.

The news of Anna's elopement rendered Mrs. Preston seriously ill. Urged by Callum, Belle agrees to steal the box of stocks and securities Mrs. Preston has locked in her bedroom. Callum has promised to marry her as soon as they are safe from pursuit. He tells the distraught girl that the fortune is really hers by rights, since her foster father had planned to leave his wealth to her. Belle obtains the box, takes it to her room, and prepares to escape with Callum. Wishing to take something as a remembrance of Col. Seldon she goes to the library for a book he had given her. "The New Adam and Eve," by Nathaniel Hawthorne. While waiting in her room Belle falls asleep.

And then begin her experiences as the new Eve. Her astral body deserts its human envelope and wanders through the world with the astral body of Montague. They have loved in the flesh, but the conventions and limitations of civilization have prevented their union. Now as hindered spirits they see the true relations of life. Hand in hand they wander in happy companionship through a deserted city and comment on the uselessness of many things which civilization has taught us are essential. What holds Belle-Eve longest is the statute of a little child. Without knowing what influences her, her awakening maternal instinct makes her exclaim, "I wonder if we are alone in the

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world! This lovely little form—did it ever breathe? Or is it a shadow of something real?" Not as Eve is Belle destined to know the answer. Her time in spiritland is up. Her lesson has been learned.

At dawn the first thing Belle sees is the box of securities. Transformed by her journey into the world where values have their true appraisal, Belle sees the enormity of the offense she has been saved from committing. Quickly she restores the valuable papers to their proper place. Montague also has learned his lesson. In the astral body he has found that happiness does not depend upon wealth, position or power. Waking, he determines that Belle must be his wife, no matter how much she fears poverty. To his great joy he finds her ready to listen to bis suit. Yet poverty is not their lot, for Mrs. Preston never recovers from the shock occasioned by Anna's elopement. At her death they receive the fortune Col. Seldon had meant should be theirs.

Pathe Exchange, Inc.

PATHE NEWS NO. 88, 1915 (Nov. 3).

Washington, D. C.—Secretary of Labor Wilson turns over the first spadeful of earth on the site of the new beadquarters of the American Federation of Labor. Subtitle: 1: Samuel Gompers, president of the organization, also takes a hand in tbe proceedings.

Chicago, Ill.—As a test of "nerve," Edmond von Kaenel climbs along ¾-inch steel cable 250 feet above ground witbout any tackle or support other than his hands. Subtitle: 1—When he reaches the smokestack he fastens the coil of rope he is carrying to the cable and slides down.

Netley, England.—Convalescent Indian Sepous re-enact in tbe hospital grounds the battle of Sarigarhi, wben for seven hours twenty-one men kept at bay 8,000 tribesmen.

Montreal, Canada.—Americans enlisted in the Canadian Scottish Highlanders have their final parade before departing for the front.

Nashville, Tenn.—Intoxicating liquors wortb $5,000 are seized from a violator of the Anti-Saloon Law and emptied into the gutter.

Behind the Scenes of the Fight for World Power.—What the inside of a large munition factory looks like. Subtitles: 1—Just a few buge cannon and shell cases. 2—Whole carloads of coal are tipped over to feed the enormous furnaces where the steel castings are heated.

Charleston, S. C.—After burning at sea for five days the steam freighter Colorado is towed into port with her $250,000 cargo of cotton completely destroyed.

New York City—A new terror has been added to the favorite pastime of playing truant. Boys in the streets during school hours now have to show their "passports."

Troy, N. Y.—In tbe annual flag rush at Rensselaer Polytechnic, Freshmen guarding an island are captured by Sophomores, tied up, and taken away on a raft. Subtitle: 1—Sophmores tben assault the citadel and finally capture the coveted flag.

Seattle, Wash.—The Pacific Northwest Model Aero Club holds its waterplane contest at Green Lake. The motive power for the tiny planes is furnished by winding long strips of rubber.

HUMAN MOVEMENTS ANALYZED (Globe—Nov. 6).—The educational subject shows the action of athletes many times slower than in actual life and pictures the muscles brought into play in several of the most popular athletic competitions — running, jumping, and throwing the weights. The pictures were taken with tbe Pathe extra fast camera at the rate of one hundred pictures a second, and the resulting slowness of action enables one to follow easily every move made by the men. The action of running, jumping and throwing the weights is shown in actual speed and then with the over-speed camera, bringing on the screen in close foreground every move made in these sports.

Children of the Netherlands (Photocolor—On same reel as foregoing).—The children who live on this part of the earth dress differently from the children of our part of the world, and their garb seems strange to our eyes. They are shown here with their queer head-dresses and frocks. They are shown at their fun and "on parade," all dressed up in their Sunday best.

GIVING THEM FITS (Phunphilms—Nov. 1).—Luke de Fluke, a clerk in a shoe store, has a hard time to wait on any men customers when there are female buyers in the place. Tbis, of course, hurts the business and the manager of the place remonstrates with Luke, but to no avail.

Finally, however, he runs afoul of Joe, the shoe repairer in the store. Entering his domain in the rear of the place, Luke insults him and rouses his ire. Joe, a swarthy son of Italy, runs to a neighboring explosive factory, returning with one of their latest model and choicest high powered bombs. This he hurls in the general direction of Luke, and makes a wreck of the place. Hundreds of boxes filled with the latest in vici kids, patent leathers and "trick" shoes come tumbling down from the shelves and the last thing we see of Luke are his number tens sticking out of the pile of debris.

WHIFFLES' FUTILE FLIVVER (Pathecolor—Nov. 3).—Whiffles' fingers are in a bad way and a manicure is sent to him. But his attentions are other than business-like and she leaves him in a huff, leaving her tools and engagement book in her hurry. These he takes up and "covers" her first appointment for her. The patient is a stout man who has no favor in his eyes. Announcing himself as the husband of the manicure, he attends tbe man's hands, and by the time he is finished said hands are swathed in bandages. He then goes to return the tools to the home of the pretty manicure and there finds that she is married and has three children.

THE MENACE OF THE MUTE (No. 2 of the "Ashton-Kirk, Investigator" series—Five parts—Nov. 5).—The story deals with tbe murder of one David Hume, a mysterious individual, who has stolen the plans of a new submarine belonging to the father of Allen Morris. Edith Vale, sweetheart of Morris, notes that her fiance is the victim of some obsession and through Pendleton, his close friend, enlists the aid of the great detective. Ashton-Kirk takes up the case with a vim, matching his wits against the craft and cunning of the criminal being his hobby.

Through a simple little piece of paper made by a conductor's punch, the detective is able to get on the proper scent. This enables him to find his man, who proves to be a mute, and through a note dropped by the latter while in conversation in writing with a friend he learns the perpetrator of the crime. Then, back in the home of Hume, he is secreted when the mute and Sagon enter to recover the plans which Hume had in his possession, and for which the murder was committed. They are returned to Morris, and he and Edith are able to enjoy the bliss for which they had longed.

Miscellaneous Feature Films

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY ,Chapter 27, "Mine Own People" (Two Parts—Nov. 1).—Hagar, the gypsy queen, endeavors to convince Esther that she, Esther, must take her place as the rightful heir of Stanley Hall. Sick of sacrifices and deception, Hagar demands that the dark secrets of years shall be opened to the light! She demands that the whole truth be known, that the supposed Arthur Stanley, a fugitive from justice in Virginia, and known as John Powell, a millionaire in the far West, be acknowledged for who he is—her own son, a gypsy changeling, bought at birth and made the false heir to the Stanley Earldom in England and the diamond from the sky. Hagar declares a humble gypsy woman, such as she, cannot share a home with Esther Stanley of Stanley Hall, when the rightful position of the latter is acknowledged. Esther refuses her birthright and the two women decide to make one last effort to save Arthur Stanley from the sinful influences that surround him. Again as gypsy queen and gypsy princess, the two start with their gypsy caravan on the long journey across the continent from Virginia to California.

Arthur, as John Powell, sickens of his sins and longs to shake off tbe shackles that bind him to his evil ways. Tbe diamond, taken by Luke to Quabba and by Quabba brought to Hagar, is returned to Arthur with his mother's prayer. In this hour of humiliation Arthur learns that Blair, whom he trusted, has robbed him treacherously. He also learns at last that Vivian, who has woven her spells around him, is a wanton, wicked woman. He determines to destroy himself. As Arthur is about to drink a toast to death, his hand is strangely stayed as the chapter ends.

THE DIAMOND FROM THE SKY (Chapter 28—"On the Wings of the Morning"—Two Parts—Nov. 8).—Hagar's van has been struck by lightning and she is dying, not many miles from the mansion of her son, the supposed John Powell, millionaire. Luke Lovell lies dead with his face crushed beyond recognition and clad in John Powell clothes wearing the mad millionaire's jewelry with the latter's wallet and private papers. Also on the dead man's breast is the diamond from the sky! Escaping unseen from his mansion, as the dead man, supposed to he him, is brought into the house, Arthur Stanley—John Powell no more—flies to his hangar at dawn and taking out his aeroplane, resolves to mount the wings of the morning and destroy himself by plunging into the sea. But on the wings of the morning, hope and a high desire to live and be clean and whole again, comes over Arthur. He turns and flies inland and sees the caravan of the gypsy people, and then the great machine, tampered with by Blair, snaps, falls from the giddy height, and lands crushed, battered and broken. In the wreckage, seemingly dead, lies the son of Hagar, who was Arthur Stanley, false heir to the Stanley earldom and the diamond from the sky and who was later, John Powell, the mad millionaire. And thus Esther heholds him, coid and white and still, come back to her!

TRIANGLE FILM CORP.

SAVED BY WIRELESS (Keystone).—The cast: Mack Swain, Chester Conklin, Andrew Anderson, Nick Cogley, Ora Carew, Harry McCoy and Walter Klintberg.

Swain and Conklin, two international secret service men of questionable reputation, bave taken up headquarters in an underground refuge from which they direct their operations. They are engaged in an effort to steal a valuable code book from Prime Minister Cogley. The butler in Cogley's home is also in league with Swain and Conklin and he keeps headquarters in constant touch with developments. Swain forges a letter which Conklin presents to the Prime Minister who believes him to be a representative from a friendly country. In the home of the Prime Minister, Conklin becomes smitten with the Prime Minister's daughter and immediately forgets his mission, devoting his time to paying attention to the girl. The butler notifies Swain and he forces Conklin to leave her and return to the den while the butler, who has stolen the code book, gives it to Swain and is sent to plant an infernal machine aboard a yacht which brings the girl's sweetheart, Harry, to port.

Harry goes to Cogley to ask him for the girl's hand and is ejected from the room by the cranky father. Conklin, in trying to make good with Swain, sneaks back into the house and steals what he believes to be the code book and triumphantly brings it to Swain who, upon examining it, finds tbe Prime Minister's diary. Swain, who has received the real code book from the butler, wrecks his vengeance on Conklin and tells him that the girl on the yacht will be blown up at a certain hour. Conklin proceeds to get into communication with the boat by wireless in order to warn them of his discovery, but is discovered by Swain and bound and gagged.

Swain then gets into a racing automobile and makes a dash to the lighthouse to darken the light and let the yacht run on the rocks. A traffic officer pursues them and many thrilling incidents occur before the lighthouse is reached. Conklin is discovered and freed by the secretary, and immediately charters an aeroplane and hastens to the lighthouse. Cogley returns to his his desk, misses the code book and seeing Harry's hat on the table infers that he is the one who took it. Cogley warns the police of the theft and all start toward the boat. Conklin lets a rope down from the aeroplane and drops into the lighthouse where Swain has extinguished the light. Swain discovers him and a chase ensues which winds up witb Conklin grabbing a rope on the aeroplane, but as he leaves the top of the lighthouse Swain also catches on the rope, and the two battle in midair. Conklin finally knocks Swain off the rope and he drops into the boat which has been deserted by all on board when the bomb is discovered.

The boat is blown up while Swain is on board. Conklin, seeing the girl marooned on the rocks, orders the aeroplane to the rescue. Conklin drops from the rope into the water and rescues the girl, bringing her up to shore where he finds her father and her sweetheart, Harry. Expected to be rewarded for saving her life, he asks Cogley for her hand. The girl refuses to have him and returns to her sweetheart while Conklin weeps out his troubles on the sboulder of the forgiving Prime Minister.

MATRIMONY.—The cast: Julia Dean, Howard Hickman, Thelma Salter, Louise Giaum, Elizabeth Burbridge.

Diana Rossmore, a young society woman, finds that her husband, Weston, is growing indifferent to her. Tbe realization that she may soon lose her husband comes to her at a reception taking place about four years after their marriage. Diana sees Weston in the company of a divorcee of the vampire type. After a night of worry following the reception, Diana comes to a resolution. Sbe determines to make herself like the other woman in outward seeming at least but not in wickedness. The next reception she dresses daringly and charmingly and finds herself the cynosure of male attention. Rossmore, who has hitherto ignored his wife, is now inclined to be jealous. He notes what a beauty she has become and how his men friends all court her.

From that time on Diana is a changed woman. Instead of the dutiful little wife running to kiss her husband good-bye, it is the husband who is compelled to do the pursuing. When he invites her to dinner or the theatre she always pleads another engagement, which makes him begin to think that he is losing his wife. He upbraids her for openly flirting with

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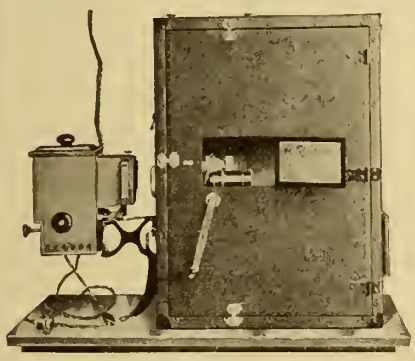

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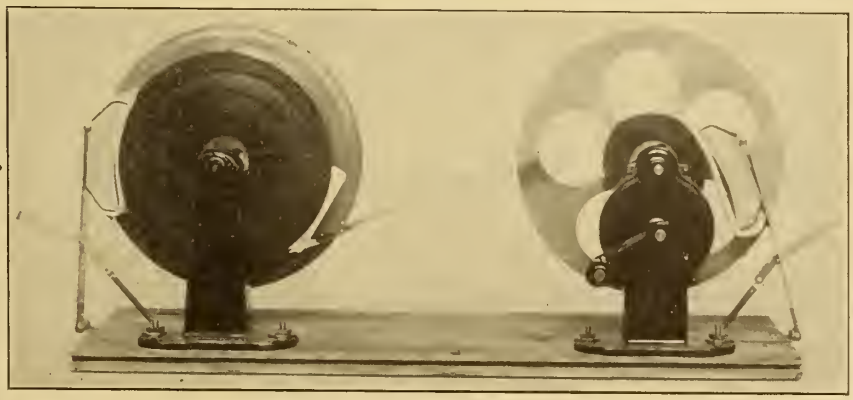

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other men. Her answer invariably is: "I have made no objections to your friends or manner of living. Why shouldn't you be as reasonable?" Their little girl, Viola, is now four years old. The child must have a party to celebrate her birthday. Rossmore suggests to Diana that they make it just a little home party by themselves, but Diana alleges that she must go out to an engagement. The little girl is disappointed. Antoinette, Diana's younger sister, tries to console the child. She fails utterly. Then Rossmore makes another appeal. Still Diana is relentless.

The young wife dresses for the dinner and then goes to bid the baby good night. Then she realizes that her husband has been re-won. and is now hers for the asking. She returns to her room, takes off her dinner-dance costume, attires herself in a pretty little becoming dress, and joins the birthday party where Weston and the child are at once clasped in her arms.

PARAMOUNT.

STILL WATERS (Famous Players—Nov. 4). —The cast: Marguerite Clark, Robert Broderick Robert Vaughn, Arthur Evers, Ottola Nesmith, Phillip Tonge, Robert Conville, Harry La Pearl.

When old man Martin's only daughter eloped with a circus performer, it was a bitter blow to him. When she returned a year later, after being deserted, he refused to forgive her, but he did take away from her her baby. Fearing that the child would meet the same fate as her mother, he seeks seclusion on a canal boat and gives her every educational advantage.

A vivacious and ambitious girl, Nesta frets at the restraint and finally slips away to a neighboring orchard where she meets Dr. Ramsay, the young owner. They fall in love. But Mrs. Ramsay has other ambitions for her son.

The circus, the first that Nesta has ever seen, comes to the neighboring town. She attracts the attention of the circus folks and substitutes for Pierrette when the woman taking that character falls ill. A fainting scene arranged by another girl makes her unjustly suspicious of the loyalty of Ramsay. Angered by her grandfather's strictness and her lover's apparent defection, she runs away with the circus.

She finds, however, that the only person she can trust in the troupe is the sick woman for whom she substituted. The ringmaster marks her for his own and only by flight does she escape his vicious designs. Fleeing down the towpath to the canal boat with the ringmaster in pursuit. Nesta arrives at the cabin safely, but finds it empty.

The old man, shocked at the girl's flight has become critically ill and has been removed to Dr. Ramsay's place. The doctor, learning the reason for the illness, has gone searching for Nesta. Missing her at the circus he finds her at the canal boat just in time to rescue her from the ringmaster. The sick woman proves to be her mother and the doctor her true lover.

MADAME BUTTERFLY (Famous Players—Nov. 8).—The cast: Mary Pickford Marshal Neilan, Olive West, Jane Hall, Lawrence Wood, Caroline Harris, M. W. Rale, N. T. Carleton, David Burton, Frank Bekum, Caesere Gravina.

Cho-Cho-San, a maiden of the Flowery Kingdom, has been wed to Lieut. Pinkerton, an American naval officer. Two months after the wedding Pinkerton sails away, promising his wife—"Madame Butterfly," as he calls her—to return when "the robins nest again." To the officer the marriage has been but a love affair of the moment to be forgotten with his departure. But to Madame Butterfly it was a real and lasting compact. In her loving, trusting heart she had no doubt that he would return. So in the little house at the foot of the hill where their joyous honeymoon had been spent, she waited for him to come back to her.

A baby was born and the mother thought with happy anticipation of the time when her husband would see his child. Two years pass and still the little wife is waiting, waiting for "the robins to nest again." She is deaf to the proposals of the wealthy Yamadori, an Americanized Japanese, who would marry her though the people about her—even her own parents—look upon her as an outcast. So when the American consul comes to her to tell her that Lieut. Pinkerton, whose ship is due to arrive soon, has taken an American wife—the sweetheart of his youth—the ingenuous faith of Madame Butterfly so touches him that he cannot perform his task. But Cho-Cho-San learns that the ship is due and joyfully makes the home ready for its lord and master. Night comes and the lamps are lit. The servant and the baby fall asleep, but Madame Butterfly continues her vigil, while the lights, like her hopes, die out and only one remains when morning comes.

Then she goes to her bedroom and Pinkerton and the consul enter. As Madame Butterfly returns to the room with the baby, the lieutenant is overcome with pity and withdraws unobserved. The consul then tells her the sad truth and gives her money given to him for her by her husband. The girl sinks grief-stricken to the floor. Pinkerton's American wife enters and tries to comfort her, but Madame Butterfly gives her the lieutenant's money, bidding her return later. Then, drawing the curtains, she prepares for suicide. She has taken the sword of her father from the wall and is about to plunge it into her breast when her baby toddles over to her. Lest the child should see, she blindfolds its eyes and returns behind the curtain. Then Madame Butterfly staggers forth, a cloth about her bleeding throat. She has clasped the child to her breast as Pinkerton enters and embraces the dying girl whose face is illuminated with infinite happiness.

V-L-S-E, INC.

THE RAVEN (Essanay—Six Parts—Nov. 8). —The cast: Henry B. Walthall, Warda Howard, Ernest Maupain, Eleanor Thompson, Marion Skinner, Harry Dunkinson, Grant Foreman, Hugh E. Thompson, Peggy Meredith, Frank Hamilton.

Edgar Allan Poe, while at college, incurs many debts and is sent home in disgrace. He is ordered from the house by his father. Shortly after, he marries, and tries to make a living by writing, but is a failure financially. His wife dies because he is unable to furnish her with even the bare necessities of life. He is plunged into great grief and despair. All night he sits brooding over his loss. Through his distorted imagination he sees the ominous raven enter his chamber and croak gloomy forebodings. The spirit of his wife also appears and finally he himself dies, and is wafted to heights supernal, where he is united with his, "Lenore."

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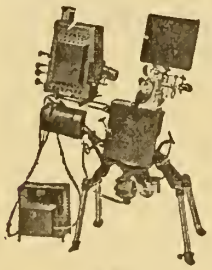

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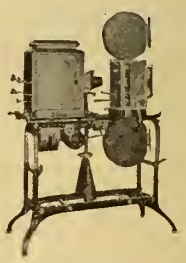

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USED EQUIPMENT at bargain prices. Simplex, Power's 6-A, Power's No. 6, transformers, booths, etc., S. B. Leland, Montpelier, Vt.

FOR SALE—Electric sign, beautiful, large intermittent flashing. Complete outfit, $250. Also movable ticket office, $75. Photos, particulars mailed. Grand Theater, Bellows Falls, Vt.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition. $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H North Fifth Ave., Chicago, Ill.

OPERA AND FOLDING CHAIRS—New and second hand, absolute bargains. Special offers: 250 upholstered, $1. 400, $1.25. 450 portable folding, 65c. Southern exhibitors save your money by getting lowest freight rates to all points South. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

CARBON ECONOMIZER—Practical. In use in Washington, D. C., theaters over three months, 35c apiece. Two for half a dollar. Stamps accepted. Fred C. Mattern, Mt. Rainier, Md.

MACHINERY for manufacturing 4¼" condensers; also a lot of blanks, 6¼ and 7¼" focus, for sale. Address H. A. B., 5607 Wyalusing Ave., Phila., Pa.

FOR SALE—Edison machine. Write for description and price. Auditorium, Lewis, Ia.

CAMERAS WANTED.

CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest cash price considered. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

WANTED—Professional motion picture camera and tripod in perfect condition. Send particulars to Buyer, care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic takeup, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardenopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

CAMERAS—Vista $27, Jure $37, Pittman, Jr., $90; F. 3.5 lens Pittman-Prestwich $150. Pittman Professional, 400-foot automatic dissolve, $200. Small printer $25. Home projector $50. Film measurer, $6.50. Ray, 326 Fifth Ave., N. Y. City.

CAMERA—6½ x 8½ Seneca, improved view with Wollensak anastigmat lens, speed F. 6.3, and regular shutter. Six plate holders, tripod, carrying case, etc. Good as new. Cost, $110. Will sell cheap for cash. Or will trade for motion picture machine. Apply to Lock Box 4, Herndon, W. Va.

FILMS WANTED.

MULTIPLE REEL FEATURES wanted; send list and prices, also single reel comedies. Address P. J. Hall, Gloyd Bldg., Kansas City, Mo.

FILMS FOR SALE OR RENT.

CHOICE WAR SCENES—Fine action, new prints 8c foot. "Fiercely Contesting German Advance," 160 ft. "Bulgaria Drawn Into the Whirlpool of War," 210 ft. "Heartbreaking Difficulties in Austro-Italian Mountain Warfare," 210 ft. "A Hard Fight by Russians and Cossacks," 135 ft. Successful raid by bomb dropping aeroplanes, which burn enemies' balloons. Can furnish sufficient for a new three-reel war picture or will make up fine 1,000 ft. reel. Beautifully assembled and full titled for $75. Send for list. A. Stone, 145 West 45th St., N. Y. City.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

WHILE IT LASTS—New film (Black Leader), never run, $5.00 per 1,000 ft. Evans Film Mfg. Co., 416 to 422 West 216th St., N. Y. City.

SNAP!—250 reels of film for $400, selected from our stock, as they run. Shipped to first person remitting. Feature Film Company, 27 East 7th St., St. Paul, Minn.

FOR SALE—1,000 reels, comedy, drama, western, one, two and three reel subjects. Also four, five and six reel features. Paper for all. From $2.50 per reel up. Traveling exhibitors write. Many big bargains. Address S. Soiheim, 119 East Sixth St., Duluth, Minn.

THREE AND FOUR-REEL features at $8 and $10 per reel, including mounted posters. Condition like new. C. F. Smith, 183 North La Salle St., Chicago, Ill.

FEATURES—We have a great many two to six-reel subjects for quick sale at bargain prices. Each one has plenty of original lithographs and every film is guaranteed to be in perfect running shape. Prices average about $25 per reel with all paper. Also have hundreds of commercials at $3 up and single comedies and dramas never shown in any regular program at $10. Write quick for big bargain list. These are biggest snap in America. Union Film & Supply Co., 124 Golden Gate Ave., San Francisco, Cal.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

"THRU THE MIGHTY EVERGLADES"—16 colored slides, with lecture, $10. Interesting. Instructive. Tropical Company, 63 "Bayshore," Tampa, Fla.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Ky.

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"A THING OR TWO IN MOVIES"

Fourth in the Selig rural comedy series, "The Chronicles of Bloom Center," "A Thing or Two in Movies," continues the fun at an unproarious clip, having to do with the adventures of Selina Tubbs and Chubby Green, who aspire to become movie actors. All the other rural types made famous in "Landing the Hose Reel," also disport. Released in two reels, Monday, November 22nd. "The Impersonation of Tom," a Selig one-reel Western drama, with Tom Mix, released Tuesday, November 23rd. "Young Love," a Selig drama in one reel of true heart appeal, released Saturday, November 27th. Hearst-Selig News Pictorial released every Monday and Thursday.

SELIG POLYSCOPE CO., CHICAGO

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A THRILLING STORY IN 4 PARTS, IN WHICH AMERICA'S GREATEST NATURAL WONDER IS A PROMINENT FACTOR.

"RICHARD III"

AN HISTORICAL SHAKESPEARIAN COSTUME PLAY. IN WHICH MR. FREDERICK WARDE, THE WORLD-FAMED ACTOR, IS FEATURED. 2000 PEOPLE AND 1000 HORSES USED IN THIS PRODUCTION.

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The Sterling Camera and Film Co.

145 West 45th St., New York, N. Y.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1350, 1352.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).

BIG U.

Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).
Nov. 4—The Markswoman (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—Subject not yet announced.

BISON.

Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).

BROADWAY UNIVERSAL FEATURES.

Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).

GOLD SEAL.

Oct. 26—No release this day.
Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).

IMP.

Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).

JOKER.

Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—A Day at Midland Beach (Comedy).
Nov. 6—20th Century Susie (Comedy).
Nov 13—Subject not yet announced
Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Crime (Comedy).

LAEMMLE.

Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov 7—No release this day
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).

L-KO.

Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.

NESTOR.

Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).

POWERS.

Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).
Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).

REX.

Oct. 26—The Millionaire Paupers (Three parts Society—Drama).
Nov. 2—No release this day.
Nov. 7—Such a Princess (Three parts—Fairy Story).
Nov. 9—The Parson of Pine Mountain (Dr.),
Nov. 13—The Circus (Comedy).
Nov. 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).

VICTOR.

Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.

UNIVERSAL SPECIAL FEATURE.

Oct. 25—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).
Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).

Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Reliance or Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 1—The Wasp (Two parts—Drama).
Nov. 5—On Secret Service (Drama).
Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).
Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).
Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).

BEAUTY.

Nov. 5—Billie Ban Densen's Campaign (Comedy).
Nov. 9—Her Adopted Father (Comedy).
Nov. 13—Almost a Widow (Comedy).
Nov. 16—Johnny the Barber (Comedy).
Nov. 20—Anita's Butterfly (Comedy).
Nov. 23—The Drummer's Trunk (Comedy).
Nov. 27—Cupid Beats Father (Comedy).

CASINO.

Nov. 7—Does Advertising Win? (Comedy).
Nov. 14—Beauty in Distress (Comedy).
Nov. 21—The House Party (Comedy).
Nov. 28—Nearly Famous (Comedy).

CENTAUR.

Nov. 11—Stanley at Starvation Camp (Two parts—Drama).
Nov. 18—A Polar Romance (Two parts—Dr.).
Nov. 24—Could a Man Do More (Three parts—Drama).
Nov. 25—Stanley and the Slave Traders (Two parts—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)
Nov. 20—The Winning Hand (Three parts—Drama).

CUB.

Nov. 5—Twin Brides (Comedy).
Nov. 12—The Double Cross (Comedy).
Nov. 19—The Fighting Four (Comedy).
Nov. 26—A Deal in Indians (Comedy).

FALSTAFF.

Oct. 28—The Soap Suds Star (Comedy).
Nov. 1—Freddie the Fake Fisherman (Com.).
edy).
Nov. 4—"Clarissa's" Charming Calf (Com.).
Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).
Nov. 15—Hannah's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).
Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—Clarence Cheats at Croquet (Comedy).

GAUMONT.

Nov. 2—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 9—See America First (No. 9—Scenic).
—Keeping Up With the Joneses (Car.).
Nov. 16—See America First (No. 10—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 23—See America First (No. 11—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1388.)

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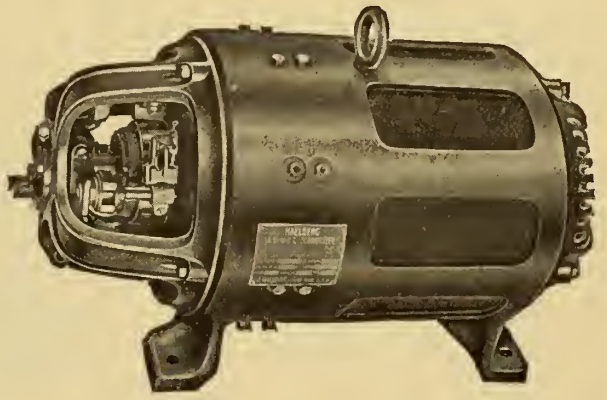

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1350, 1352.)

(*Mutual Releases continued from page* 1386.)

MUSTANG.

Nov. 12—Man to Man (Two parts—Drama).
Nov. 13—This Is the Life (Three parts—Dr.).
Nov. 19—The Warning (Two parts—Drama).
Nov. 26—The Valley Feud (Two parts—Dr.).

MUTUAL WEEKLY.

Nov. 4—Number 44, 1915 (News).
Nov. 11—Number 45, 1915 (News).
Nov. 18—Number 46, 1915 (Topical).

NOVELTY.

Nov. 8—Something in Her Eye (Comedy).
Nov. 10—Love and Bitters (Comedy).
Nov. 15—The World's Championship Baseball Series (Two parts—Topical).
Nov. 22—Spring Onions (Comedy).
Nov. 24—Taming a Grouch (Comedy).

RELIANCE.

Nov. 10—Father and Son (Three parts—Dr.).
Nov. 14—The Crest on Von Endheim (Two parts—Drama).
Nov. 21—A Romance of the Alps (Two parts—Drama).
Nov. 28—The Friends of the Sea (Two parts—Drama).

RIALTO.

Nov. 3—The Devil's Darling (Three parts—Drama).
Nov. 17—The New Adam and Eve (Three parts—Drama).

THANHOUSER.

Nov. 7—Mistake of Mammy Lou (Drama).
Nov. 9—The Little Captain of the Scouts (Two parts—Drama).
Nov. 14—In Baby's Garden (Drama).
Nov. 16—In the Hands of the Enemy (Two parts—Drama).
Nov. 21—Beneath the Coat of a Butler (Dr.).
Nov. 23—The Baby and the Boss (Two parts—Comedy-Drama).
Nov. 28—All Aboard (Comedy).

THAN-O-PLAY.

Nov. 6—Mr. Meeson's Will (Three parts—Dr.).
Nov. 27—The Valkyrie (Three parts—Drama).

MUTUAL MASTERPICTURES.

Nov. 4—The Seventh Noon (Four parts—Dr.) (No. 45).
Nov. 11—The End of the Road (Five parts—Drama—No. 46).
Nov. 18—Inspiration (Thanhouser—Five parts—Drama—No. 47).
Nov. 25—The Strife Eternal (Five parts—Drama) (No. 48).

NORTH AMERICAN FILM CORPORATION.

Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).
Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).
Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).

Associated Film Sales Corp.

Releases for Week of Nov. 1.
Hilary of the Hills (Two parts—Drama).
Duel of Hearts (Ramona—Two parts—Dr.).
Out for a Million (Empire—Two parts—Drama).
And he Came Straight Home (Atla—Com.).
In and Out (Banner—Two parts—Com.).
Unexpected Reward (Liberty—Comedy).
Life in the West (Alhambra—Comedy).
Rosie's Many Thorns (Federal Comedy).
Releases for week of November 8:
Navajo Joe (Santa Barbara—Two parts—Drama).
He Never Knew (Ramona—Two parts—Dr.).
Duel of Hearts (Alhambra—Two parts—Drama).
His Word (Empire—Two parts—Drama).
Battle of Not Yet (Atla-Comedy).
The Axeman (Banner—Comedy).
School Boy's Memories; or, Kids at School (Liberty—Comedy).
Love, Luck and a Donkey (Federal—Com.).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Balboa, Globe Phunphilms.
Wednesday—Pathe News.
Thursday—Panama Films.
Friday—Gold Rooster Plays.
Saturday—Pathe News, Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 1—Human Movements Analyzed (Educational).
Nov. 15—Our Feathered Friends at Dinner (Educational).

GOLD ROOSTER PLAYS.

Nov. 5—The Menace of the Mute (Five parts—Drama).
Nov. 12—Nedra (Five parts—Drama).
Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).

PANAMA FILMS.

Nov. 4—Neal of the Navy (No. 10—"The Rolling Terror"—Two parts—Drama).
Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12 (Two parts Drama).
Nov 25—Neal of the Navy, No. 13 (Two parts—Drama).

PATHE.

Nov. 1—New Adventures of Wallingford (No. 5—"The Lilac Splash"—Two parts—Comedy).
Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7 (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders")(Two parts—Comedy).
Nov. 22—Nannie Laurie (Cartoon).
—An Intimate Study of Birds, No. 11 (Educational).

PATHE NEWS.

Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).

PATHECOLOR.

Nov. 2—The Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While it Lasted (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

Miscellaneous Feature Releases.

BROADWAY FILM CO.

November—Official War Films (Topical).

CORT FILM CORPORATION.

October—The Whirl of Life (Six parts—Dr.).

EQUITABLE FILM CORPORATION.

Oct. 25—Divorced (Triumph—Drama).
Nov. 1—The Better Woman (Triumph—Dr.).
Nov. 8—Should a Wife Forgive (Drama).
Nov. 15—The Cowardly Way (Drama).

GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr.).

IDEAL FILM SERVICE.

October—The Bottle (Four parts—Drama).
October—Alone in London (Five parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

KULEE FEATURES, INC.

October—How Molly Made Good (Photo Drama—Six parts—Drama).

METRO PICTURES CORPORATION.

Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).
Nov. 1—Tables Turned (Rolfe—Five parts—Drama).
Nov. 8—Pennington's Choice (Quality—Five parts—Drama).
Nov. 15—The Woman Pays (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Oct. 28—The Masqueraders (Famous Players—Five parts—Comedy-Drama).
Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).
Nov. 18—Armstrong's Wife (Lasky—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

MAX M. PULLMAN.

Nov.—Pendelton Oregon Round-Up (Top.).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

THE PICTURE PLAYHOUSE FILM COMPANY.

October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 7:
My Valet (Keystone—Comedy).
The Iron Strain (Kay-Bee—Drama).
Releases for week of Nov. 14:
The Coward (Fine Arts—Drama).
Old Heidelberg (Fine Arts—Drama).
Stolen Magic (Drama).
A Favorite Fool (Keystone—Comedy).

VICTORY FILM CORPORATION.

October—The Fall of Warsaw (Three parts—Topical).

WORLD FILM CORPORATION.

Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).

WORLD SERIES FILM CO.

October—1915 World's Championship Series (Topical).

V-L-S-E, INC.

Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

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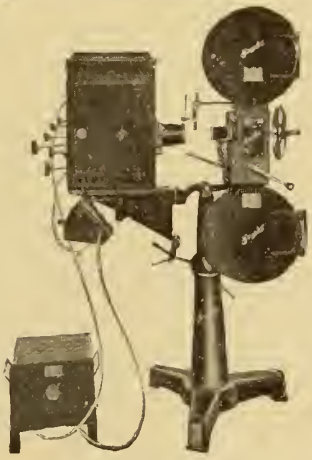

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1350, 1352.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).
Nov. 2—Between Father and Son (Special—Two parts—Drama).
Nov. 3—Dora Thorne (Special—Four parts—Drama).
Nov. 4—The Passing Storm (Drama).
Nov. 5—The Musketeers of Pig Alley (Drama) (Biograph Reissue No. 22).
Nov. 9—Weaver of Clayhank (Special—Two parts—Drama).
Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).
Nov. 16—The Chief Inspector (Special—Two parts—Drama).
Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).

EDISON.

Nov. 6—Waifs of the Sea (Drama).
Nov. 10—Cartoons on a Yscht (Cartoon—Comedy).
Nov. 12—The Truth About Helen (Special—Four parts—Drama).
Nov. 13—A Broth of a Boy (Drama).
Nov. 17—His Wife's Sweetheart (Comedy).
Nov. 19—A Child in Judgment (Special—Three parts—Drama).
Nov. 20—Black Eagle (Drama).
Nov. 24—Cartoons in a Sanitarium (Cartoon-Comedy).
Nov. 26—The Ring of the Borgias (Special—Four parts—Drama).
Nov. 27—Roses of Memory (Drama).

ESSANAY.

Nov. 3—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
Nov. 4—The Night Sophia Graduated (Com.).
Nov. 5—Broncho Billy's Mexican Wife (Western—Drama).
Nov. 6—On the Little Mill Trace (Special—Two parts—Drama).
Nov. 8—Twice Into the Light (Special—Three parts—Drama).
Nov. 9—Wine, Women and Song (Special—Two parts—Drama).
Nov. 10—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Comedy).
Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Special—Three parts—Drama).
Nov. 15—The Undertow (Special—Three parts—Drama).
Nov. 16—A Bit of Lace (Special—Three parts—Drama).
Nov. 17—Canimated Nooz Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).

GEORGE KLEINE.

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Nov. 3—The Sign of the Broken Shackles (Special—Two parts—Drama).
Nov. 5—The Ventures of Marguerite, No. 2, "The Rogue Syndicate" (Drama).
Nov. 6—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—A Woman's Wiles (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts—Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night in Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).
Nov. 15—The Wall Between (Drama).
Nov. 16—An Accident Policy (Comedy).
Nov. 17—In Love's Own Way (Special—Three parts—Drama).
Nov. 18—Margie of the Underworld (Special—Two parts—Drama).
Nov. 19—The Death Web (Drama).
Nov. 20—His Wife's New Lid (Comedy).
Nov. 22—An Ambassador from the Dead (Dr.).
Nov. 23—Limberger's Victory (Comedy).
Nov. 24—The Meddlesome Darling (Special—Two parts—Drama).
Nov. 25—As the Twig is Bent (Special—Three parts—Drama).
Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).

MINA.

Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Rooming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy).
Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).

SELIG.

Nov. 8—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center" —Special—Two parts—Comedy).
Nov. 8—Hearst-Selig News Pictorial, No. 89, 1915 (News).
Nov. 9—The Chef at Circle G (Western—Comedy).
Nov. 11—Hearst-Selig News Pictorial. No. 90, 1915 (News).
Nov. 13—The White Light of Publicity (Dr.).
Nov. 15—The Vengeance of Rannah (Special—Two parts—Drama).
Nov. 15—Hearst-Selig News Pictorial, No. 91, 1915 (News).
Nov. 16—The Tenderfoot's Triumph (Western—Drama).
Nov. 18—The Print of the Nails (Special—Three parts—Drama).
Nov. 18—Hearst-Selig News Pictorial, No. 92, 1915 (News).
Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).
Nov. 22—Chronicles of Bloom Center, No. 4, "A Thing or Two in Movies" (Special—Two parts—Comedy).
Nov. 22—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
Nov. 23—The Impersonation of Tom (Western-Drama).
Nov. 25—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
Nov. 27—Young Love (Drama).

VIM.

Nov. 12—The Midnight Prowlers (Comedy).
Nov. 19—A Pair of Birds (Comedy).

VITAGRAPH.

Nov. 8—No Tickee—No Washee (Comedy).
—California Scrap Book (Edu.).
Nov. 9—For the Honor of the Crew (Broadway Star Feature—Special—Three Parts—Drama).
Nov. 10—Hats Is Hats (Comedy).
Nov. 11—Sis (Comedy—Drama).
Nov. 12—Romantic Reggie (Comedy).
Nov. 13—The Woman's Share (Special—Two Parts—Drama).
Nov. 15—Sonny Jim and the Great American Game (Comedy).
Nov. 16—Gone to the Dogs (Special—Two Parts—Drama).
Nov. 17—The Counts (Comedy).
Nov. 18—A Motorcycle Elopement (Com.).
Nov. 19—Diplomatic Henry (Comedy).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 22—Love and Law (Comedy).
Nov. 23—Saints and Sinners (Broadway Star Features) (Special—Three parts—Drama).
Nov. 24—Sonny Jim and the Family Party (Comedy).
Nov. 25—Ghosts and Flypaper (Comedy).
Nov. 26—All for the Love of a Girl (Comedy).
Nov. 27—A "Model" Wife (Special—Two parts—Comedy-Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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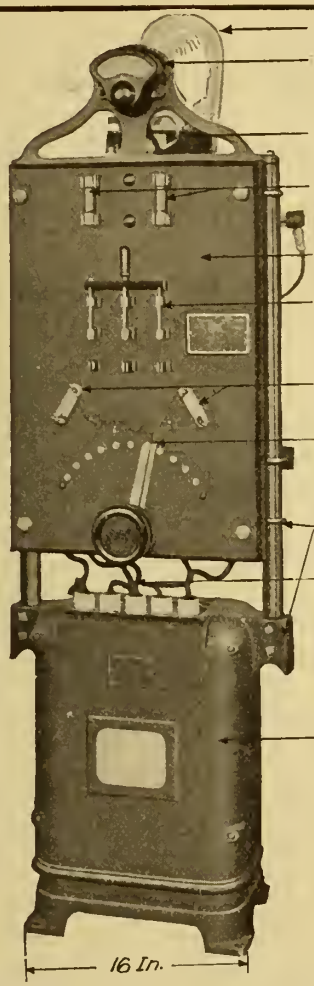
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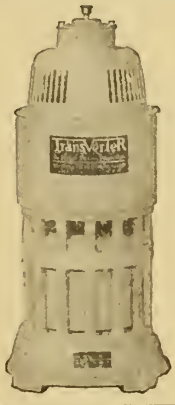

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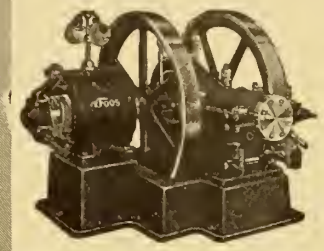

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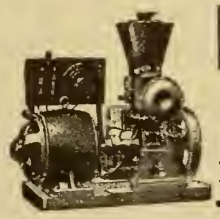

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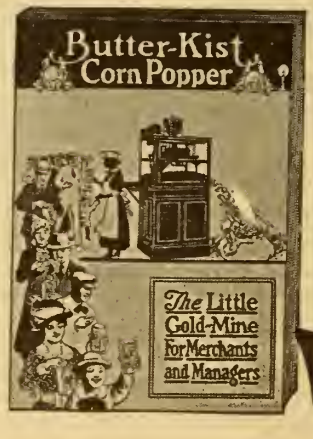

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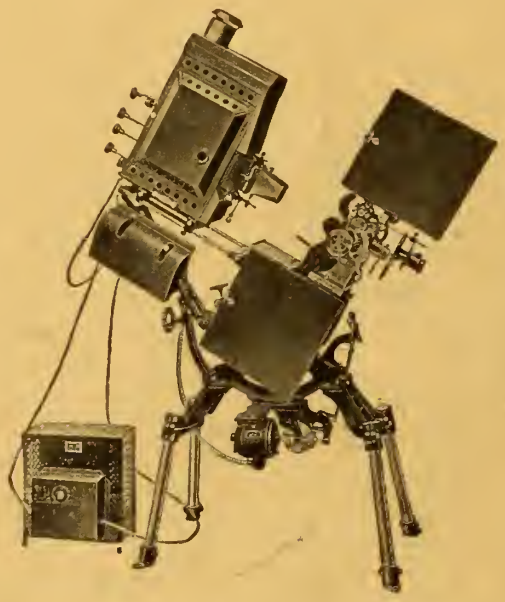

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NOTE: This issue corresponds with one dated November 27th under old plan.

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MOVING PICTURE WORLD

THE FILM INDEX

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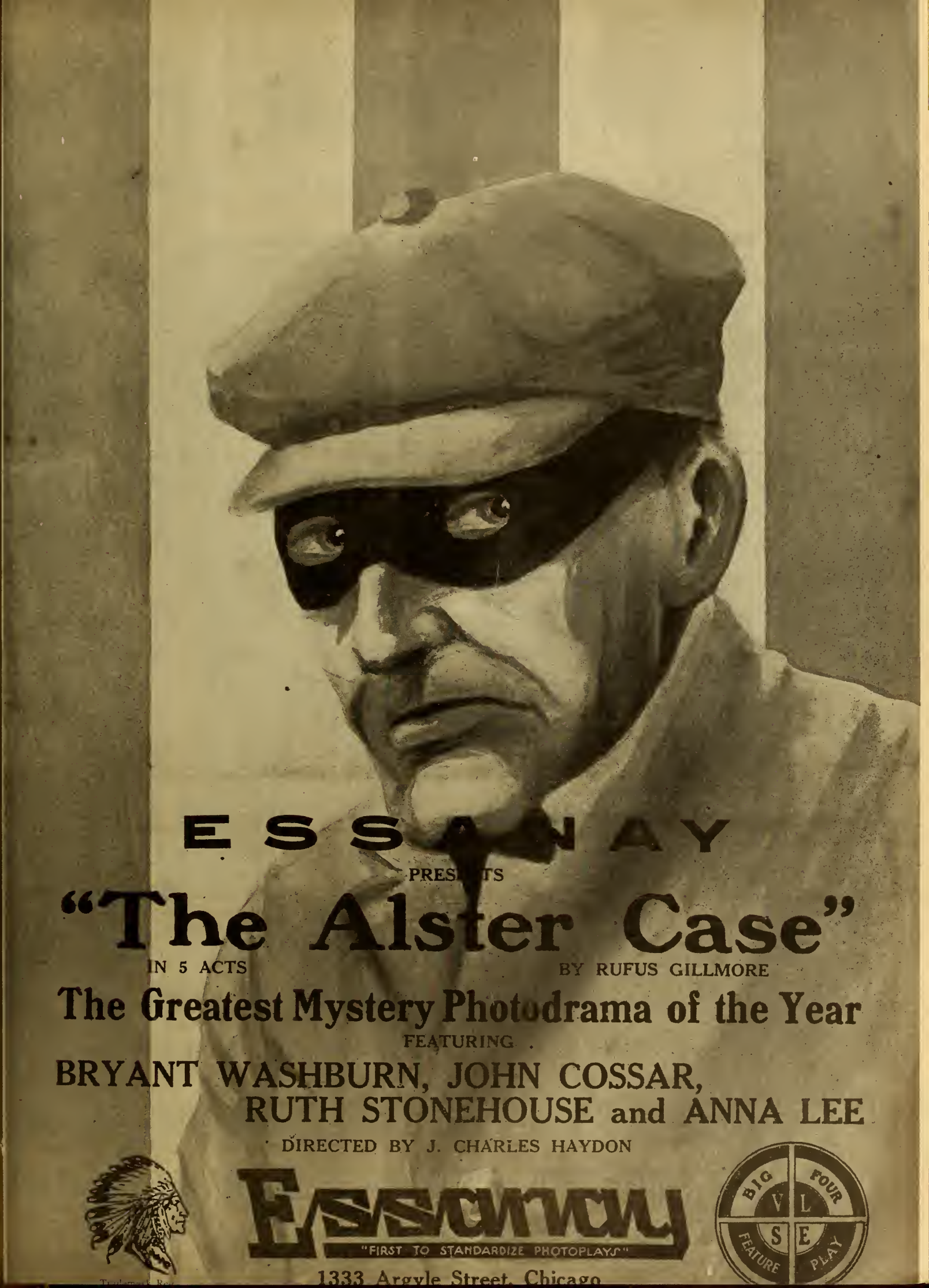

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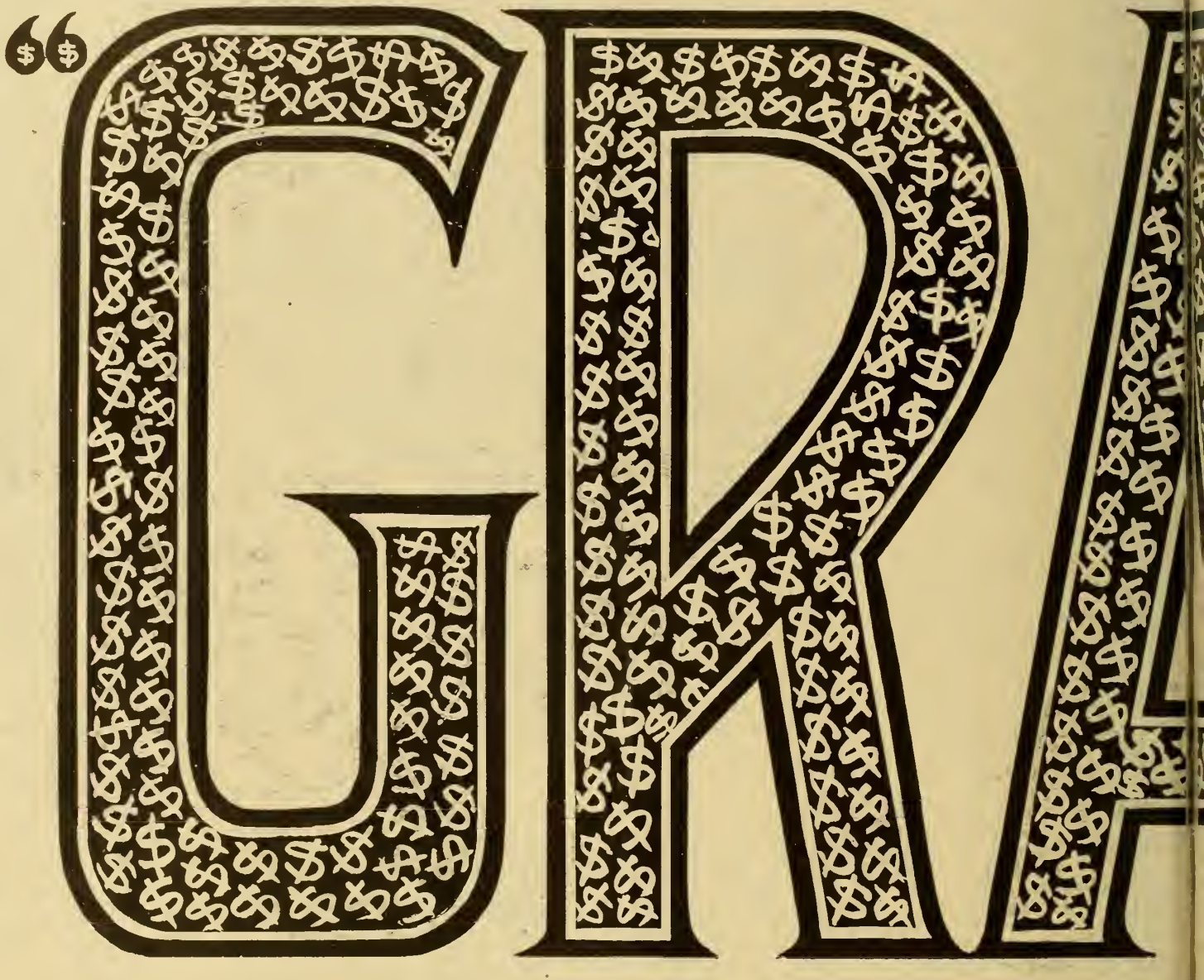

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NO more important serial announcement has ever been made to Exhibitors than this great achievement of the Universal in presenting a live, red blooded series-serial of modern American life.

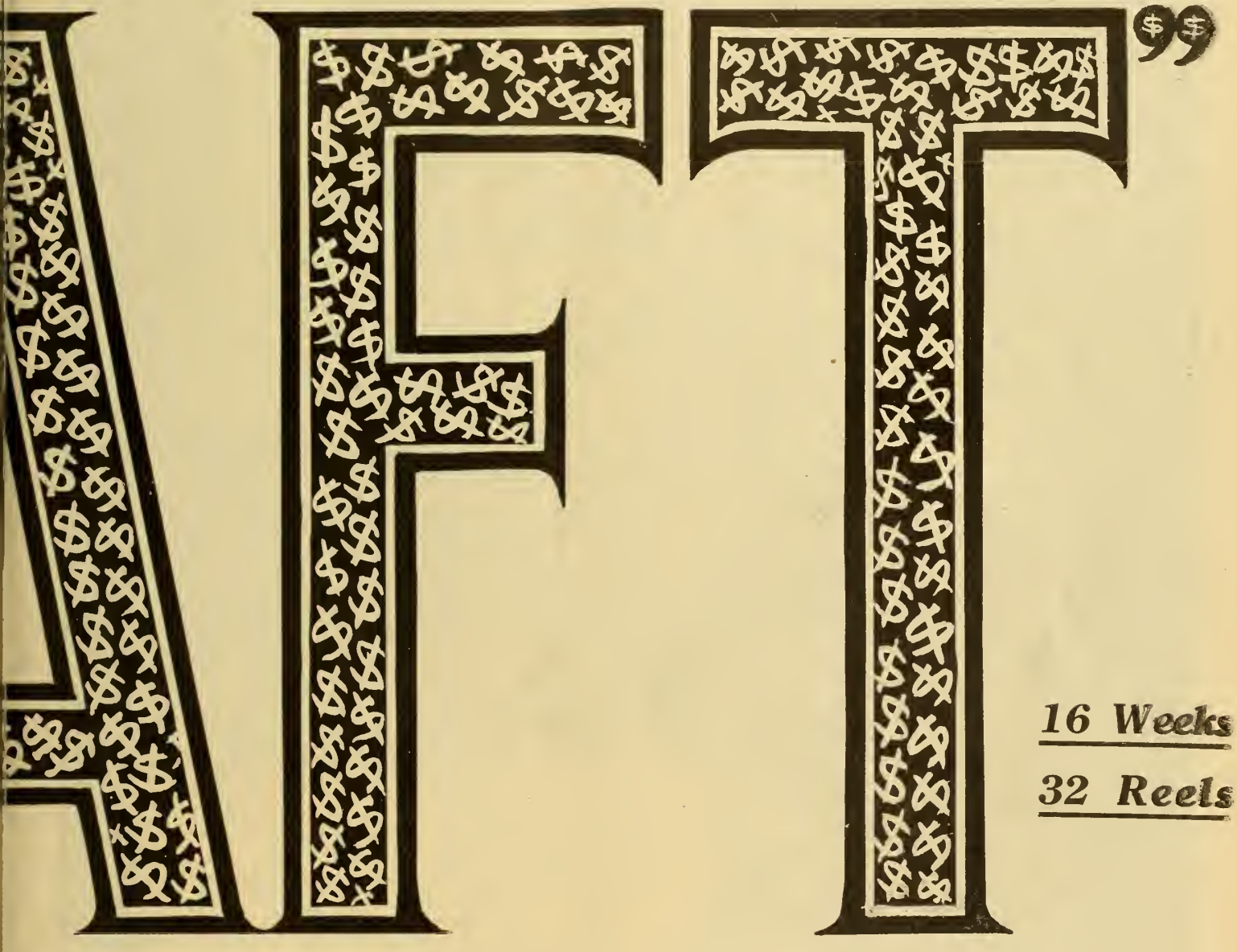
Another huge scoop is scored by the Universal in securing the collaboration of EIGHTEEN of the most popular writers of the day. Heretofore it has been considered well worth a pot of money to secure the services of one well-known writer, or two at the most, because exhibitors and producers alike know the tremendous drawing power of a popular author's name.

Think, then, what it means to you to be able to show a serial by EIGHTEEN writers whose names are known to every fan in the land. Each and every one of them has a tremendous following as authors of "best selling" books and as contributors to our greatest and best liked magazines. "GRAFT" is a great serial of 18 author power.

Write, or better still---WIRE your nearestUniversal Exch

MANUFACTURING CO.

remarkable serial photoplay ever conceived



16 Weeks

32 Reels

Famous Authors in all America

Hugh Weir
George Bronson Howard
Wallace Irwin

Rupert Hughes
Mrs. Wilson Woodrow
C. N. Williamson

Reginald Wright Kauffman
James Francis Dwyer
Anna Katharine Green

"GRAFT" deals with modern conditions which exist in every community, large and small; the episodes are suggested by the eighteen writers who are best informed of these conditions and who know how best to present and bring out the dramatic possibilities of the various situations. "Graft" not only has the greatest advertising possibilities of any serial ever presented, but this fact is based on the most attractive element that ever entered into a serial production—the drawing power of EIGHTEEN authors known to every fan in the country.

Prepare now for a big clean-up. Write or wire your Exchange for booking and release dates. Ask for the elaborate Advertising Campaign Book, specially prepared to help Exhibitors get the money.

nge or The Universal Film Mfg. Co.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

UNIVERSAL PICTURES announce

The
Forthcoming Appearance
of the
Distinguished Dramatic Artiste

GLADYS HANSON

IN "The Primrose Path"

By BAYARD VEILLER
Author of "WITHIN THE LAW"

GLADYS HANSON, talented and beautiful; late leading lady with the eminent actor, E. H. Sothern, star in notable Broadway successes, makes her initial screen appearance in a lavish Universal production of one of the greatest plays of recent years. "The Primrose Path" deals with a unique situation. A wife sacrifices herself to a man whom she abhors to provide food and medicine for the invalid husband whom she passionately loves. Among the many artistic sets, there is the most elaborate cafe and cabaret scene ever filmed—one so startling in its beauty, so elaborate in detail as to make the entire production notable.

Exhibitors: This is the type and class of feature for which other producers would charge a rental so exorbitant as to be PROHIBITIVE. So outrageous that even capacity houses would not enable you to make a profit. Released on the Universal Program you get all the wonderful Broadway Universal Features at a price you can afford to pay. A PRICE THAT ENABLES YOU TO MAKE A PROFIT. You are in business for profit. Make sure of your profit by writing or wiring your nearest Universal Exchange for bookings and release dates.

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway
New York

BROADWAY UNIVERSAL FEATURES

The UNIVERSAL Presents

The Distinguished American Actor

DIGBY BELL

IN THE POPULAR BROADWAY COMEDY SUCCESS

"Father and the Boys"

By America's Foremost Humorist

GEORGE ADE

An unbeatable combination of a great actor in a great play, by a great writer, produced by the largest film concern in the world. A production so important that if released by any feature concern the rental would be probibitive. Released on the Universal program at a REASONABLE rental this big attraction will not only draw the crowds, but will enable you to make a good profit. Write or wire your Exchange for release Date and Booking.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe."

1600 Broadway, New York

BROADWAY UNIVERSAL FEATURES

These Feet are Worth a Million Dollars

Royalty, society, wealth, have gazed at them in admiration; newspapers and magazines have printed pages and volumes about them; keen, far-visioned business men have put a picture of them on their products and gained for them immediate popularity.

They are the feet of the most famous dancers in the world—the originators of the One-Step, Tango, Maxixe; owners of the Castle House; the stars of New York's greatest musical comedies—the most discussed couple in all America.

Mr. & Mrs. Vernon Castle

Since they became famous bids have gone high to bring them into motion pictures. **We have paid their price.** And these million dollar feet can wend their steps into your box office and put over for you as big a show as you have yet known.

Although the outstanding memory of "The Whirl of Life" is in those wonderful dancing scenes in ballroom, on stage and in richly lighted royal cabarets—this feature is as powerful a drama as has come before you this year. It is written around the almost unbelievable lives of these two young people.

The WHIRL of LIFE

Story by Vernon Castle. Adapted for Screen by Catharine Carr. Produced by Oliver D. Bailey.

Buyers of territories, base your choice on the judgment of these hard-headed buyers:—

A. Caille & Co., Majestic Theatre, Detroit, Mich., bought the States of Michigan and Ohio; Authors Film Co., Inc., Empire Theatre Building, New York, bought Greater New York State, Pennsylvania, New Jersey, while the Celebrated Film Corporation of Chicago purchased Illinois and Wisconsin. Warren Short, Equitable Building, New York, has just purchased Virginia, Georgia, Alabama, North and South Carolina. It is worth a telegram, a telephone call or a personal call.

Wire to Cort To-Day

Cort Film Corporation John Cort President 1476 Broadway N.Y.

Photos Copyright
Ira Hill

The charming Mrs. Castle is seen in a myriad of costumes made for her by the most celebrated modistes of Paris and New York. Mrs. Castle has been known as the fashion leader for the last several years and in this production she brings forth many fashion surprises.

Mr. and Mrs. VERNON CASTLE

have torn the veil from their private life and have given to you what newspaper and magazine publishers have been begging them to tell without success for years.

This great picture abounds in surprise, villainy, pathos, humor, excitement, such as would rouse the envy of a Jules Verne.

Now, while Mr. and Mrs. Castle themselves are playing to $2 houses, bring them in this great six-reel motion picture, that never lags a moment, into your house. If this picture is not a go, nothing ever will be; for it has all the qualities that make for a motion picture success—big stars, a powerful play, perfect direction, good photography and the right sort of advertising.

The WHIRL *of* LIFE

At the Globe Theatre, N. Y., it went over like a whirlwind with $2 paid for every seat. The critics on the N. Y. papers went wild declaring the story and the picture one of the sensations of the year.

Foreign rights and a few state rights still open. Wire your request for details and contract.

THE CORT FILM CORPORATION, 1476 Broadway, New York City

JOHN CORT, President

PARAMOUNT

DANIEL FROHMAN
Presents

MARGUERITE CLARK

As the dual-title characters in an elaborate and impressive picturization of Mark Twain's master-work,

"THE PRINCE *and* THE PAUPER"

THE PRINCE, RESTORED TO HIS THRONE, APPOINTS THE PAUPER ROYAL PAGE.

In Five Delightful Parts, Released Nov. 29th

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Treasurer and General Manager
Canadian Distributors—Famous Players

48 FAMOUS FEATURES A YEAR

PROGRAM

THE PRINCE EJECTED FROM THE PALACE GROUNDS
THE PRINCE IS TAUNTED BY THE THIEVES
THE PAUPER LEARNS THAT HE IS TO BE CROWNED KING

In the dual and contrasting impersonations of the "Prince and the Pauper," the foremost work of the greatest American humorist, Mark Twain, Marguerite Clark renders a double characterization that will rank with the few greatest histrionic feats of the screen. The photo-production is a faithful version of the universally beloved romance, a story for young people of all ages.

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

48 FAMOUS FEATURES A YEAR

Quoth the Raven:

"NEVER has there been such a fascinating and artistic screen interpretation as that given by

HENRY B. WALTHALL

IN

"THE RAVEN"

This 6-act drama carries out the spirit of Edgar Allan Poe's poem and is a romance of the life of Poe based on George C. Hazelton's widely known novel and play. Mr. Walthall is ably supported in interpreting the intense emotional parts of this drama by Warda Howard. Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring Richard C. Travers, E. J. Ratcliffe, Nell Craig, Ernest Maupain, Arleen Hackett, Lillian Drew, Lewis Edgard, Sydney Ainsworth and Thomas Commerford.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring Richard C. Travers and June Keith.

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring June Keith, John Slavin and William Burress.

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring Edna Mayo and Bryant Washburn.

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring Viola Allen and Richard C. Travers.

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring Ruth Stonehouse.

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

ESSANAY

presents the year's greatest

WAR ROMANCE

"The Crimson Wing"

in 6 acts. By H. C. Chatfield-Taylor

This is a powerful drama of romance in the field of action. It depicts the stirring scenes of warfare, but carries throughout a deep sentiment of love that thrills every heart. While the scenes take place on the present war grounds of Europe, the play is strictly neutral in sentiment. It is thrilling, fascinating, intense.

Featuring

E. H. CALVERT and RUTH STONEHOUSE

Directed by E. H. Calvert

Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

The Story of a Little Girl With a Heartache

"Go away, little Ragamuffin!"

With hands thrust deep in ragged pockets, his face blazing resentment, the boy turned from the hard-faced woman.

But a pair of blue eyes followed him wistfully.

Day after day a golden haired girl looked longingly after the boy she might not play with.

Years passed and her heart ached with a great yearning.

One day the Golden Path her mother had sought for her opened. For a rich man had noticed her beauty.

The little girl faced the glaring lights of the city and they blinded her eyes. She was pitifully alone and her footsteps wavered when the man offered her all the beautiful things that wealth could buy.

But the "little Ragamuffin" had watched and waited. He knew the perils of the Golden Path and he placed his arm about her protectingly. Then he whispered that he loved her, and she was happy at last.

This fascinating story is portrayed in Essanay's five-act photodrama, "A Daughter of the City," written by H. S. Sheldon and directed by E. H. Calvert. It is a powerful drama, pointing out a great present day evil.

Marguerite Clayton is the little "Daughter of the City" and E. H. Calvert represents the vampire of society.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

That is because Essanay photoplays are all standardized. Essanay permits of no release that is not up to a high standard of excellence. It guarantees every drama and comedy.

HENRY B. WALTHALL

the world's greatest photoplay actor, and master of emotional drama, soon will appear in another great photoplay to be released through the General Film Co.

G. M. ANDERSON

is thrilling millions by his great western dramas. The latest are:

"BRONCHO BILLY'S LOVE AFFAIR"
Released November 26
and
"THE BURGLAR'S GODFATHER"
Released December 3

ESSANAY

The Latest

ESSANAY-CHAPLIN

picturing the great comedian, Charles Chaplin, in a new and funnier-than-ever role is

"A NIGHT IN THE SHOW"
in 2 acts

Released November 15, through the General Film Co.

DARWIN KARR

is presented in

"THE LOSING GAME"
3 act drama—Released November 30

★★★

Other Releases

"THE EDGE OF THINGS"
3 act drama
Released, November 27

"THE NIGHT OF SOULS"
3 act drama
Released, November 29

"THE FABLE OF THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES" By George Ade.
Released December 1

"JACK SPRAT AND THE SCALES OF LOVE"
Comedy—Released December 2, through the General Film Co.

1333 ARGYLE ST., CHICAGO **George K. Spoor, President**

AN APPEAL FOR FAIR PLAY

Because of letters of protest received from numerous exhibitors who secured from so-called film exchanges the conglomerations entitled Charles Chaplin in "The Mix-Up," "Ambition" and "The Review," Mr. Chaplin again wishes to warn the public in general, and the exhibitors in particular, that neither he nor the Essanay company is responsible for these patched-up films.

The films in question are not complete Chaplin pictures. They are merely a rehash of some of the earlier efforts in which Mr. Chaplin did appear. Fragmentary bits have been strung together—without regard to sequence or story.

Mr. Chaplin asks for fair play.

A great injustice is done to Mr. Chaplin, who undoubtedly is the central figure about which these films revolve. Charles Chaplin—as the reputable exchanges know—is producing exclusively for ESSANAY complete pictures that merit the keen popularity they receive everywhere.

ESSANAY asks fair play. Not alone for Mr. Chaplin—who undoubtedly is greatly injured—but for the great public which is anxiously awaiting every new ESSANAY-CHAPLIN release.

If you are an exhibitor, certainly you do not want to delude your patrons. Only in fair play can you derive profits. Just remember that you can only fool the people once.

Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

Great Public Interest

in How New York is Solving the High Cost of Living
Repetition of "Titanic Disaster" now impossible
Pittsburg's "Safety First" Dance a modern "Castle" version
Farewell to more Canadian troops

All this and much more seen in this week's

Paramount Newspictures

Paramount Pictures

Meet with instantaneous public approval
Coming releases alive with up-to-the-minute news

Big sporting event of the week

Harvard-Princeton Football Game

Every man, woman and child in the country will wish to see this game

Lose no time in arranging for bookings with your exchange

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount

The November releases excel any group of motion pictures ever released for the exhibitor's use, either by any one concern or by all concerns together, in the same period, in the history of the motion picture industry.

The group defies all comparison. Read it and you will agree with us.

Date	Manufacturer	Play	Star	No. Reels
				*
Nov. 1	LASKY By Arrangement MORRIS GEST	*CARMEN*	*Geraldine Farrar*	D. 5
4	FAMOUS PLAYERS	*STILL WATERS*	*Marguerite Clark*	C.D. 5
8	FAMOUS PLAYERS	*MADAME BUTTERFLY*	*Mary Pickford*	D. 5
11	FAMOUS PLAYERS	*THE MUMMY and the Humming Bird*	*Charles Cherry*	D. 5
15	FAMOUS PLAYERS	*BELLA DONNA*	*Pauline Frederick*	D. 5
18	LASKY	*ARMSTRONG'S WIFE*	*Edna Goodrich*	D. 5
22	LASKY	*CHIMMIE FADDEN OUT WEST*	*Victor Moore*	C. 4
25	PALLAS	*A GENTLEMAN FROM INDIANA*	*Dustin Farnum*	D. 5
29	FAMOUS PLAYERS	*THE PRINCE AND THE PAUPER*	*Marguerite Clark*	Idyll 5

* D—Drama. C-D—Comedy-Drama. C—Comedy.

These pictures are proving daily every statement we have made concerning them.

See next page for December releases.

Paramount Pictures

Paramount Pict

ONE HUNDRED *and* TEN WEST

NEW YORK,

Paramount Pictures

Pictures

December Releases present a series of photodramatic attractions which assure exhibitors they will continue to have the same strong program of superior pictures, featuring artists who have gained the highest place in public esteem and popular approval.

Date	Manufacturer	Play	Star	No. Reels
				*
Dec. 2	LASKY	*MR. GREX OF MONTE CARLO*	*Theodore Roberts*	D. 5
6	MOROSCO	*"JANE"*	*Greenwood & Grant*	C. 5
9	LASKY	*THE UNKNOWN*	*Lou-Tellegen*	D. 5
13	LASKY	*THE CHEAT*	*Fannie Ward*	D. 5
16	PALLAS	*REFORM CANDIDATE*	*Maclyn Arbuckle*	D. 5
20	FAMOUS PLAYERS	*THE FOUNDLING*	*Mary Pickford*	D. 5
23	FAMOUS PLAYERS	*THE RED WIDOW*	*John Barrymore*	C. 5
27	LASKY	*THE IMMIGRANT*	*Valeska Suratt*	D. 5
30	FAMOUS PLAYERS	*DENMAN THOMPSON'S "THE OLD HOMESTEAD"*		D. 5

* D—Drama. C—Comedy.

This program is giving the best service at reasonable prices to exhibitors everywhere in towns of whatever size.

The *Paramount franchise* is the exhibitor's most valuable asset.

YOU can have this same service with the same pictures.

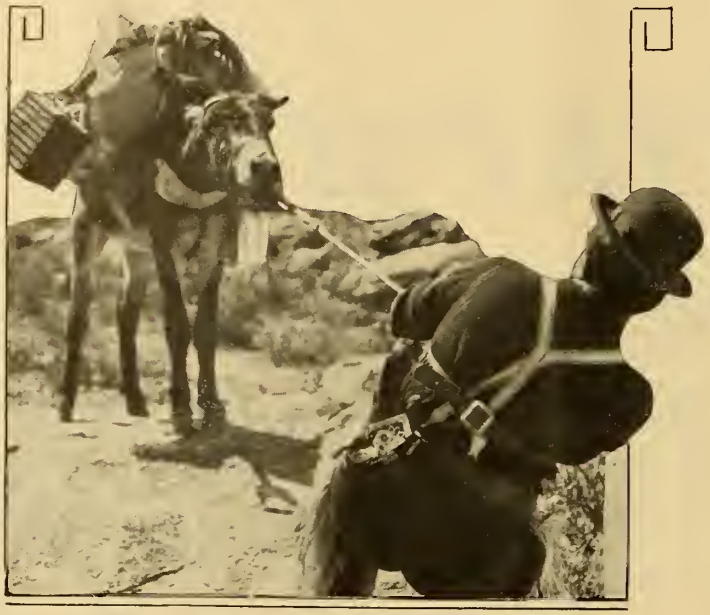
Write your nearest *Paramount* Exchange today.

ures Corporation
ORTIETH STREET
CITY, N.Y.

Paramount Pictures

Paramount Pictures

PARAMOUNT



Jesse
VICTOR
"CHIMME

Released
exclusively
through
Paramount
Pictures
Corporation
NOVEMBER 22nd

Canadian Distributors:
Famous Players Film Service,
Montreal — Toronto — Calgary.

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

L. Lasky
presents
MOORE in

E FADDEN
OUT WEST"

By Cecil B. DeMille and
Jeame MacPherson

Produced by
Cecil B. DeMille

FEATURE PLAY CO.

NEW YORK CITY

Treas. CECIL B. DE MILLE Dir. Gen.

LASKY

I Have Challenged the Almighty and am Paying the Penalty!

SAYS

VICTOR FRAWLEY

IN

"LIFE WITHOUT SOUL"

ADAPTED BY JESSE J. GOLDBURG
FROM THE LITERARY MASTERPIECE

"FRANKENSTEIN"

By MRS. SHELLY, and

Directed by the Preceptor of Directors
JOSEPH W. SMILEY

Transcending anything heretofore attempted in motion pictures, it will live in the minds of the public for years to come.

An extraordinary, five-part feature of intense dramatics, deep pathos, pulsating heart-interest, and a love theme that brings you back to youthful years.

The scenes taken in Florida, Georgia, Arizona, New York, and on the broad Atlantic.

It required four weeks to select the cast—Percy Darrall Standing, William W. Cohill, Jack Hopkins, Lucy Cotton, Pauline Curley, and Master David McCauley—names that need no introduction to the theatrical or photoplay public.

The advertising matter of the same standard as the production, befits a dollar show.

Trade Showing

On Sunday, November 21, 1915, at quarter to four in the afternoon, at the Candler Theatre, New York, a private showing for the benefit of exchange men, state right buyers, exhibitors and the trade generally will be given. Your card will admit you.

OCEAN FILM CORPORATION

220 W. 42d Street
NEW YORK CITY
TELEPHONE, BRYANT 3770

JOHN L. DUDLEY, President
JESSE J. GOLDBURG, Vice-Pres. and General Manager

EQUITABLE

Presents
The Charming, Versatile
Screen Personality

MURIEL OSTRICHE

Supported by
WILLIAM H. TOOKER
CLARA WHIPPLE
and all dramatic cast
in
a rugged romantic picturesque story
of the stormy coast country

"A DAUGHTER OF THE SEA"

Released November 22nd

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

EQUITABLE

When a new concern enters a field already overcrowded with established firms living on a reputation made when the industry was young and in a crude state

THAT NEW CONCERN MUST LIVE OR DIE ON THE MERITS OF ITS PRODUCTS.

EQUITABLE

CAME INTO THE FIELD PREPARED TO COURT COMPARISON

Nine releases are now being offered by particular exhibitors in the majority of better theatres throughout the country, and each day brings an increase in the number of yearly contracts.

Each EQUITABLE contract secured to date is the result of the products already seen.

NEW YORK, CHICAGO, BOSTON, PHILADELPHIA, WASHINGTON, CINCINNATI, SAN FRANCISCO, LOS ANGELES, BALTIMORE, ATLANTA, DENVER,

The metropolitan centres of the country, denote the popularity of EQUITABLE pictures, and the proportion is equally great in the obscure towns and villiages.

DONT BUY REPUTATIONS, BUY ASSURED PRODUCTS.

Forthcoming Releases

FLORENCE REED IN "THE COWARDLY WAY" -- HENRY KOLKER IN "THE WARNING"
MURIEL OSTRICHE IN "A DAUGHTER OF THE SEA" -- CHARLES J. ROSS IN "THE SENATOR"
WILLIAM COURTENAY IN "SEALED LIPS" -- KATHARINE KAELRED IN "IDOLS"
ALEXANDRA CARLISLE IN "CREEPING TIDES" -- CYRIL SCOTT IN "NOT GUILTY"
MARGUERITA FISCHER IN "THE DRAGON" -- GAIL KANE IN "THE LABYRINTH"

ONE REAL FILM SUCCESS EVERY WEEK-NOT DEPENDING ON PAST REPUTATION, BUT CONSTRUCTED WITH A VIEW TO MAINTAINING A STANDARD.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J SELZNICK, VICE PRES AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

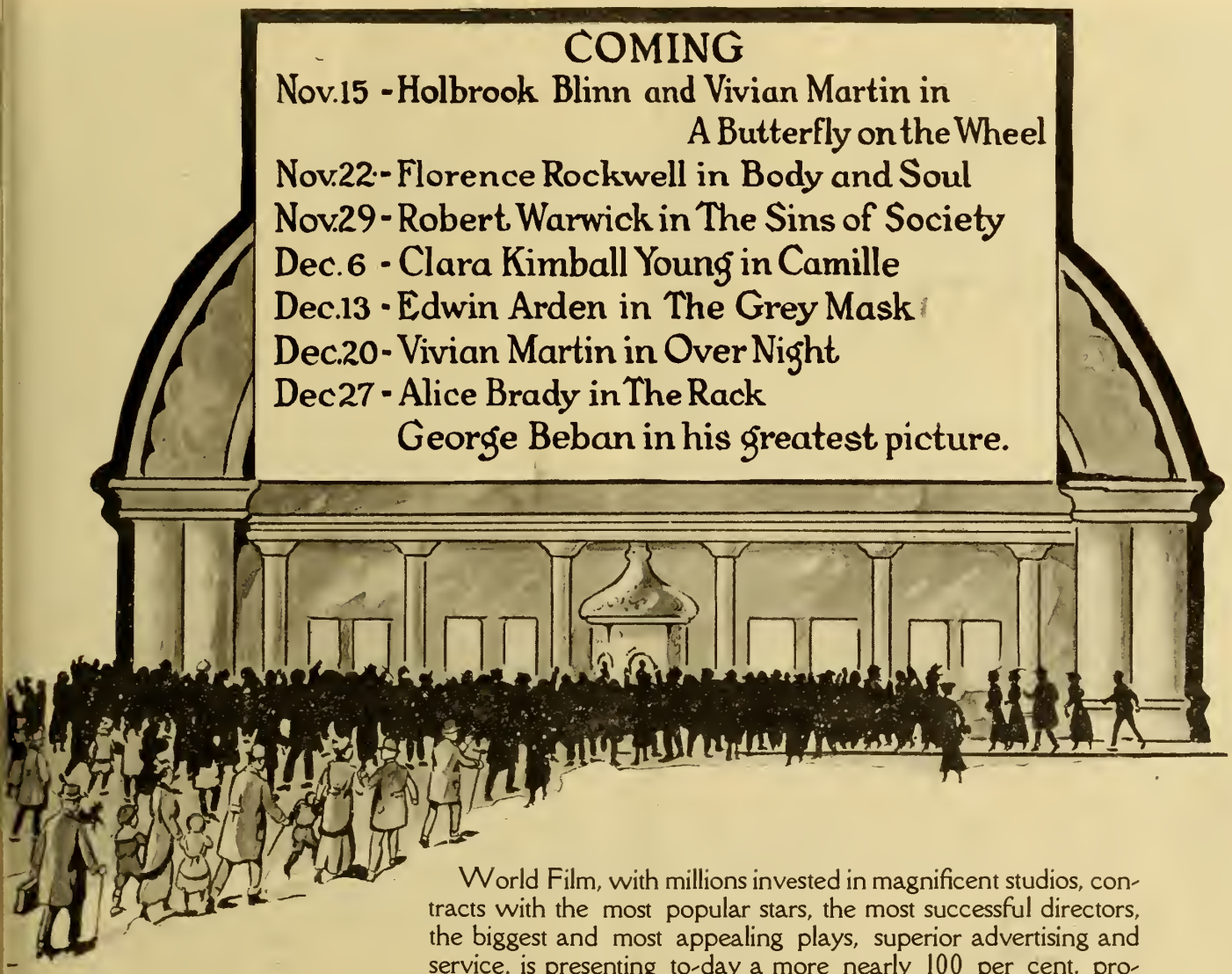
This Secured Contract Will Pack Your House Too

San Francisco, Calif., October 15th. 1915
WORLD FILM CORPORATION.
130 West 46th Street.
New York City
Dear Sirs
Kindly enter my order for your weekly service of feature motion pictures
for a period of 52 weeks, beginning November 1st. 1915 for use only in
Hamilton Theatre, situated in San Francisco (City) California (State)
on the following days of the week
Monday, Wednesday, Thursday, Saturday, Sunday.
One thousand & 00/100
shall have First
binding upon both parties as soon as accepted
cation, such contract to include and to be subject
World Film Corporation in connection with its
tion by either party of said contract upon thirty
terms and conditions to be specified in your
One thousand & 00/100 Dollars
performance of this agreement, to be applied to the payment
weekly service
Very truly yours,
Hamilton Amusement Company,
John Boone, Pres.

WORLD FILM

LEWIS J. SELZNICK

130 WEST 46TH ST.


COMING
Nov.15 - Holbrook Blinn and Vivian Martin in
A Butterfly on the Wheel
Nov.22 - Florence Rockwell in Body and Soul
Nov.29 - Robert Warwick in The Sins of Society
Dec. 6 - Clara Kimball Young in Camille
Dec.13 - Edwin Arden in The Grey Mask
Dec.20 - Vivian Martin in Over Night
Dec27 - Alice Brady in The Rack
George Beban in his greatest picture.

World Film, with millions invested in magnificent studios, contracts with the most popular stars, the most successful directors, the biggest and most appealing plays, superior advertising and service, is presenting to-day a more nearly 100 per cent. program than can be selected from the exaggerated statements of irresponsible film salesmen.

Investing millions to give reliable exhibitors the greatest program ever offered, it will, beginning with the most wonderful feature ever presented on any program — "The Butterfly on the Wheel"—book its features to responsible exhibitors only on secured contract.

Those marvelous features following—Robert Warwick in "Sins of Society," Clara Kimball Young in "Camille," Alice Brady in "The Rack," George Beban in his greatest work and the host of other knockouts can be obtained only through such regular secured contract.

This policy but marks the inauguration of a more important step which will be announced shortly.

CORPORATION

VICE-PRES. & GEN'L MGR.

NEW YORK CITY *BRANCHES EVERYWHERE*

MUTUAL PROGRAM
Mutual Film Corporation Announces
A SENSATIONAL THAN-O-PLAY FEATURE IN THREE REELS
THE VALKYRIE
A Fairyland Legend
featuring
The International Star
BARONESS VON DEWITZ
Released Nov. 27th
IN THE REGULAR MUTUAL PROGRAM
(All Stars – All Features)
– NO EXTRA CHARGE
Produced by Thanhouser

MUTUAL PROGRAM
Another Startling Mutual Announcement!
A RIALTO STAR FEATURE
LESSONS IN LOVE
featuring the Noted Broadway Star
HAL FORDE
THREE REELS
RELEASED DEC. 1ST
PRODUCED BY GAUMONT
IN THE REGULAR
EIGHT MILLION DOLLAR
MUTUAL PROGRAM
-NO EXTRA CHARGE

MUTUAL PROGRAM

Without Extra Charge!!

The Great Multiple Reel
Rialto Star Feature with

GRACE VALENTINE

IN

"THE NEW ADAM and EVE"

Director Richard Garrick

Released Nov. 17

Extra Prints Already Ordered

Our Old Friend

HARRY VOKES

of

WARD & VOKES

in Two Screamingly Funny Casino Star Comedies

"Beauty in Distress"

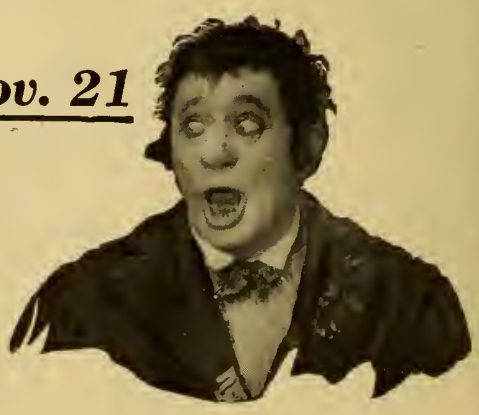
With DOROTHY ROGERS

Released Nov. 14

"The House Party"

With ELEANORE FAIRBANKS

Released Nov. 21



The Gaumont Co.

Flushing, New York
Jacksonville, Florida

MADE IN AMERICA

MUTUAL PROGRAM

For lively comedies with an exceptional punch and attraction book the

CUB COMEDIES

featuring the funniest man in America

GEORGE OVEY

A new release every Friday. Distributed throughout the United States and Canada by the Mutual Film Corporation.

DAVID HORSLEY CUB COMEDY PRODUCTIONS

MUTUAL SPECIAL

"THE GIRL AND

Coming:
At Full Speed!

Helen Holme
the fearless fil
star, in a new,
gantic production—*A Ra
road Film Novel* in fifte
highly thrilling chapte

The World's Greates
Film Feature!

This new railroa
feature is without exce
tion, the greatest film ever offer
to exhibitors. Each chapter is
itself a terrific two-reel relea
bound into the story by a stro
connecting link
splendid romance.
P. McGowan, the gre
est of spectacular
rectors, is produci
this astounding fil

The story, fro
the pen of Fra
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gifted railroad writer
the world, is a power
presentation of a yo
girl's supreme efforts in
face of tremendous od

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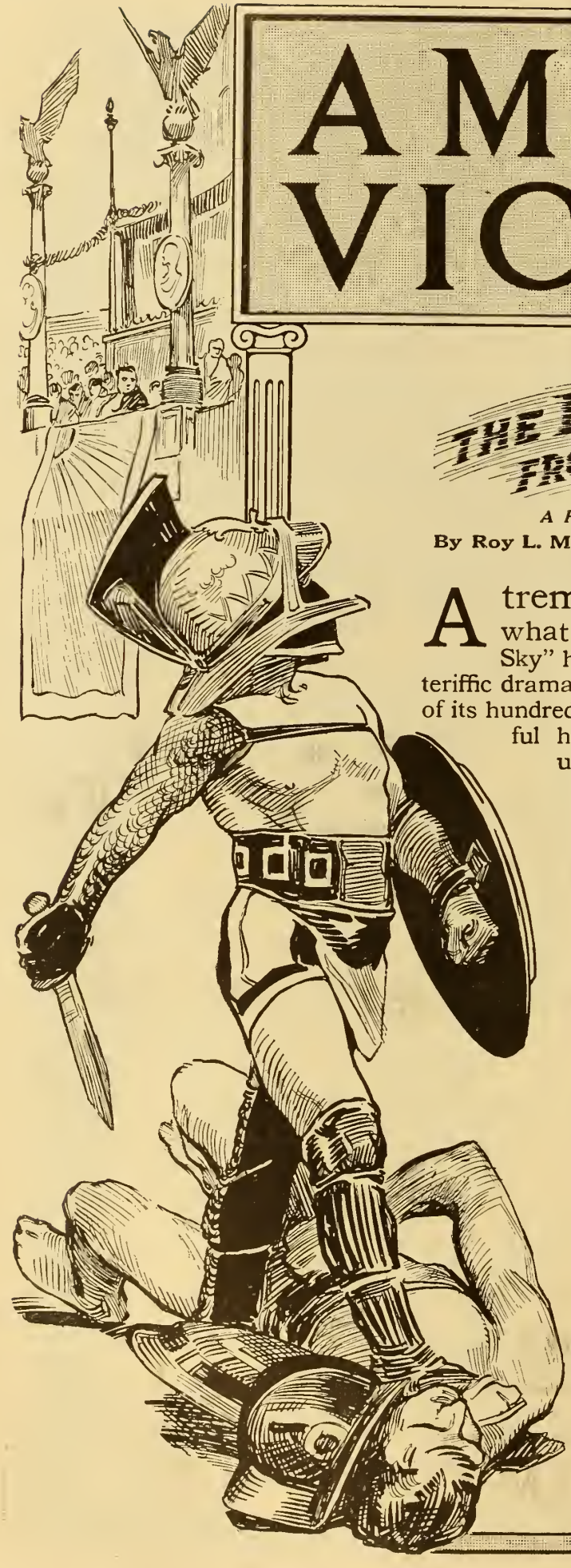

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THE POSTMASTER OF PINEAPPLE PLAINS

ONE REEL
MONDAY
NOVEMBER 22

THE VILLAINOUS VEGETABLE VENDER

ONE REEL
THURSDAY
NOVEMBER 25

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1 Reel Comedy,	Atla	"The Parson Slips a Cog"
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The list is an amazing one, and embraces many of the most famous dramatic successes of the time, which now will be placed upon the GOLD ROOSTER program

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A striking production,
full of laughs and original
situations.

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Presents

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J·RUFUS WALLINGFORD

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GEORGE RANDOLPH CHESTER'S delightful stories are as popular on the screen as they are with the reading public, and that means a lot!

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Filmland's
Funniest
Fellows—

Pokes & Jabbs

Putting Their Stuff Over in a Natural, Clean and High Class Way, Without Sacrificing a Bit of the Fun.

A Sweet Scene in "Love, Pepper and Sweets"

Nov. 12th
"Midnight Prowlers"

Nov. 19th
"A Pair of Birds"

Nov. 26th
"Pressing Business"

Dec. 3rd
"Love, Pepper and Sweets"

A Vim Comedy Every Friday
Book them on the

General Film Program

KLEINE-EDISON FEATURE SERVICE

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December 1st

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The Danger Signal

A Five Part Drama *with*

Arthur Hoops *and* Ruby Hoffman

Founded on the Saturday Evening Post story by Rupert Hughes, "Canavan, the Man Who Had His Way."

A story of love and politics---of the rise of one Danny Canavan, flagman, to the political dictatorship of New York!

Coming

December 8th!

Edison's

The Destroying Angel

with Mabel Trunnelle
and Marc MacDermott

Founded on the novel by Louis Joseph Vance

December 15th!

George Kleine's

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with Maude Fealy

George Kleine

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LUBIN

MONDAY NOV. 22ND

L. C. SHUMWAY

IN

"An Ambassador from the Dead"

ONE ACT DRAMA

TUESDAY NOV. 23RD

D. L. DON

IN

"Limberger's Victory"

ONE ACT COMEDY

WEDNESDAY NOV. 24TH

FRANCIS JOYNER

IN

"The Medolesome Darling"

TWO ACT DRAMA

THURSDAY NOV. 25TH

L. C. SHUMWAY

IN

"As the Twig is Bent"

THREE ACT DRAMA

FRIDAY NOV. 26TH

L. C. SHUMWAY

IN

"Meg of the Cliffs"

ONE ACT DRAMA

SATURDAY NOV. 27TH

BILLIE REEVES

IN "Blaming the Duck"

OR "Ducking the Blame"

ONE ACT COMEDY

GENERAL FILM

LUBIN

RELEASES

"Love and Law"

Comedy .....MONDAY, NOV. 22

The deacon owns a "Flivver"; Jimmy a classy little racer, and both are rivals for the widow's hand. The deacon puts one over and Jimmie joins the "Road-gang," but he turns the tables and wins out. WILLIAM DUNCAN, GEORGE STANLEY and ANN DREW.

"Saints and Sinners"

Three-Part Drama. Broadway Star Feature
TUESDAY, NOV. 23

Misunderstandings and jealous suspicions cause a fifteen-year separation of husband and wife, but in the joy of their reunion all is forgotten. Presenting MAURICE COSTELLO, LEAH BAIRD, ADELE DE GARDE, GARRY McGARRY and VAN DYKE BROOKE.

"Sonny Jim and the Family Party"

Comedy .....WEDNESDAY, NOV. 24

Sonny Jim's parents take him to Aunt Susan's to spend Thanksgiving and what doesn't happen when he and the five "Imps" get busy is not worth mentioning. BOBBY CONNELLY as Sonny Jim.

"Ghosts and Flypaper"

Comedy .....THURSDAY, NOV. 25

The widow owns a house reputed to be "haunted," so the rivals for her heart and hand try to get tenants for her. Each plays "Ghost" with the other's tenants, with laughable and startling results. An all-star cast.

"All for the Love of a Girl"

Comedy .....FRIDAY, NOV. 26

The mayor is converted, through love, into a leader of woman's suffrage. He dreams a dream which is too funny for words and has a joyful awakening. Featuring MR. and MRS. SIDNEY DREW.

"A 'Model' Wife"

Two-Part Comedy-Drama...SATURDAY, NOV. 27

Her daring and resourcefulness, as well as her sweetness and charm, win the consent of Robert's father to their marriage, while Robert has a good laugh at the way he introduced his bride. LILLIAN WALKER and ANTONIO MORENO are the leads.

Six a Week, Including a Three-Part Broadway Star Feature

"ONE PLUS ONE EQUALS ONE"
Comedy .....Monday, Nov. 29
"THE MYSTERY OF THE EMPTY ROOM"
Two-Part Drama .....Tuesday, Nov. 30
"A SCANDAL IN HICKVILLE"
Comedy .....Wednesday, Dec. 1
"THE CONQUEST OF CONSTANTIA"
Comedy-Drama .....Thursday, Dec. 2
"THE HOME CURE"
Comedy .....Friday, Dec. 3
"CAL MARVIN'S WIFE"
Three-Part Drama. Broadway Star Feature
Saturday, Dec. 4

Vitagraph One, Three and Six-Sheet Posters

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Are the best three-reelers
In the world
Because
They bring business
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Released November 23rd.
Is a three reel feature
Of vital heart interest.
It is acted by
An all star cast including
Maurice Costello
Leah Baird
Van Dyke Brooke
Adele De Garde and
Garry Mc.Garry

·o·

"SAINTS AND SINNERS"

Is another reason why
BROADWAY STAR FEATURES
Are the best three-reelers
In the world

STORY

Through his friend Jack Arden, a widower with one child, Ashley is brought to the realization that he is growing away from his wife, Margaret, and Eileen, his daughter, on account of his devotion to his books.

Margaret's sister, Dora, who is weak and frivolous, starts a flirtation with Jack Arden Margaret attempts to help her sister escape from the attentions of Arden Ashley misunderstands the situation and when he sees Arden embrace Margaret by mistake, shoots and kills him. Ashley denounces his wife and turns her out of the house She goes to a convent.

Fifteen years later, Eileen, now a young lady, falls in love with young Robert Arden, but Ashley objects without giving an explanation Ashley is striken with apoplexy and dies

Dora, who had gone to India, returns and tells the whole story. She goes with Robert to the convent, where Eileen's mother is, and explanations follow Margaret forgives Dora and Robert marries Eileen.

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Stanley Mastbaum Speaks of Metro

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MODEL THEATRE
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HIPPODROME
ACADEMY OF MUSIC
SLATER THEATRE

WILMINGTON, DEL.
BIJOU THEATRE
PICKWICK THEATRE

Philadelphia, November 3rd, 1915.

Mr. Richard A. Rowland,
302 Heidelberg Building,
New York City.

Dear Sir:

It has been with great interest that I have watched the Metro program. Not only have I noticed splendid improvement in each release, but the great satisfaction it has given the Exhibitors throughout this territory. It has given them a uniform program; one of a steady meritorious quality.

I consider the Metro Program a strong competitor for first honors..

I feel sure that Exhibitors not having contracted for this program, will find a trial worth while.

I am,

Very truly yours,

Stanley Mastbaum

SVM-D

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PICTURES

Popular Plays
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present

Little MARY MILES MINTER
in
BARBARA FRIETCHIE

A METRO
wonderplay
in 5 Acts

with Mrs. Thomas
Whiffen the oldest
stage actress in
support of the
screen's young-
est star.

Released on the Metro Program November 29th

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METRO PICTURES

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Each-Episode-Complete-in-itself

"Up with your hands, every man of you! My name is 'Stingaree!'"

In this fashion does the intrepid outlaw suddenly interrupt Mrs. Clarkson's concert, in the two-act drama

A Voice in the Wilderness

Released Wednesday, December 1st

The second episode of the $10,000 series based upon the romantic novel by

E. W. Hornung

Author of "Raffles"

Any branch office of the General Film Company, or the Greater New York Film Rental Exchange can book you for this stirring series.

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Alice Hollister and Harry Millarde in a Powerful Three-Act Modern Drama

This remarkable story of a gambler's regeneration won the contest conducted by the "Metropolis" of Jacksonville, Fla., in which more than a thousand scenarios were submitted. The five girls who won the popularity contest conducted by the same paper figure prominently in the cast which is headed by such famous stars as Alice Hollister and Harry Millarde.

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Bud Duncan and Ethel Teare in a Burlesque Comedy

A friendly tiger which obligingly devours Count Teddy de Jasbo aids Bud in his effort to win lovely Ethel.

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A Two-Act Episode of

STINGAREE

Adapted from E. W. Hornung's Novel

Turning the tables upon the bank officials, Stingaree and Howie ensnare their would-be captors in their own trap. This is the best series Kalem has ever issued—***are you showing it?***

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An ancient coin owned by Bob, Marguerite's sweetheart, betrays the Jekyll-and-Hyde who seeks to marry the heiress. An action-crammed episode!

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CROSSED WIRES

An Episode of the

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Helen's daring in leaping from the auto to the side ladder of the freight is just one of her sensational feats in this episode.

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KALEM COMPANY

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
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(The Index for this issue will be found on page 1516)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, November 20, 1915

Facts and Comments

ONE of the superstitions we would like to put to test is the oft-repeated one about the coming extinction of the "little exhibitor." The writer of this column had special opportunities within the last few weeks to get in touch with conditions as they actually exist and he found "the little exhibitor" very much alive. The cluster of splendidly lighted theaters on the busy corners and thoroughfares are not infrequently kept by "the little exhibitor" who has survived the slings and arrows of outrageous fortune while bigger men around him were battling against fierce odds and often went under. Then there are "the neighborhood theaters." Let us make no mistake about their vitality and their tremendous influence. Most of the neighborhood theaters are kept by "the little exhibitor." I have great respect for these men, many of whom are masters of their craft.

* * *

OUR friends of the daily press have taken the motion picture to their editorial bosom, but the embrace is at times quite awkward and embarrassing to our noble art. One paper speaks of a distinguished tragedian "posing" for motion pictures. There is nothing more fatal to a motion picture actor than "posing." Another friendly critic remarks thusly: "The play being a motion picture affair was of course not without its flaws," or words to that effect. If he is right, the screen is afflicted with the handicap of original sin. That, "of course," sounds so dreadfully dogmatic.

* * *

THE Sunday question is being again agitated all over the country. There are more motion picture theaters open on Sunday at this time than ever before. This could not have happened if the motion picture had not been on its good behavior. A most significant fact is the support given to Sunday pictures by ministers. Of course, they insist on proper pictures in keeping with the character of the day. The Sunday program ought to have distinct educational features. Any exhibitors interested in the subject will do well to send for our publication, "The Sunday Law and the Motion Picture." We will send the pamphlet free of charge to any one who will take the trouble to write for it.

* * *

THE exhibitor who remarks that "we must keep censorship until a better substitute can be found" does not make himself very clear. What do you mean by "substitute"? We want no censorship and no substitute. Public opinion and the laws now on the statute books is all we need for a twentieth century regulation of the motion picture.

* * *

WE hear the complaint about "padding" in features from so many exhibitors that we feel in duty bound to warn the producers against this odious practice. The public wrath is sure to come. There may be a revival of the single reel such as we now little dream of. If it does come as a result of overcrowding the market with padded stuff we can see shelves full of "glorious masterpieces" doing nothing. There will be scant sympathy for the "padders."

* * *

A VALUED friend and correspondent of THE MOVING PICTURE WORLD suggests a title editor for every worth while film company. There are nominal title editors now, but they seem to be a little bit remiss now and then. It surely is no herculean task to proofread two or three hundred feet of titles or even five times as much. A typographical error in a newspaper is a venial sin compared with a shocking and disfiguring mistake in film titles.

* * *

READERS of THE MOVING PICTURE WORLD have freely used the anti-censorship literature which we offered and are still offering to send to any exhibitor who thinks he has use for it. The result is curious and interesting. In the newspaper clippings which we receive from all parts of the country we notice the very phraseology of THE MOVING PICTURE WORLD. The expression "Freedom of the Screen" seems to have appealed to editors of newspapers. In this movement for the liberation of the industry from an intolerable yoke and a heavy financial burden, THE MOVING PICTURE WORLD has blazed a trail which every advocate of the freedom of the screen is bound to follow.

Right the War Tax

By W. Stephen Bush.

THE special war tax imposed by Congress upon motion picture theaters will expire on the 31st day of next month. This may sound like cheerful news, but it is quite the contrary. We must not forget that Congress will meet for its short session on the first Monday of December. One of the first and perhaps the only thing Congress will do is to revise the war tax schedules. The intention is according to our best information to revise these schedules upward rather than downward.

Last year the tax was defended on the ground that the European war caused a great falling off in import duties; this year the claim will be that we have to provide for money not only to offset the loss of revenue through a decrease in imports, but to meet the expenses of a policy of national "preparedness."

Let us admit that from time immemorial all amusements have been subject to taxation by the state. The motion picture theaters have been and are now taxed by the city, the state and the nation. It has been definitely proved right here in this city that the special war tax drove scores of exhibitors out of business. No doubt the same result followed in other portions of the country. In case of the smaller theaters the tax was altogether excessive and confiscatory. It was scarcely less of a hardship on all the motion picture theaters.

We think that the theater and the motion picture house are, or ought to be, two entirely distinct and different propositions. We take the statesman's point of view in this matter. The one feature which differentiates the motion picture house from the legitimate theater is the distinct educational value of the screen. The motion picture has fully as much educative force and influence as the press, or the school, or the pulpit, or the library. There are narrow men and narrower women who see but the occasional lurid feature or the loud poster. They forget the vast amount of good the screen is doing every hour of the day. It is not only the strictly educational picture which enlightens and refines the millions who go to the motion picture houses day after day. Every visualized work of fiction, every filmed version of the drama, every animated weekly, indeed every portrayal of life has an educative influence. We do not for a moment deny that the legitimate stage has a similar influence, but it is not half as widespread, no, not one-tenth nor one-hundredth part as widespread. Besides, the legitimate theater charges on an average ten times as much for admission as the motion picture house. The motion picture supplies all the people, the readers of the penny press no less than the readers of the high-priced magazines.

To tax any medium of expression with such marvelous powers as those possessed by the motion picture is against the first principles of statesmanship. Whatever has educational value ought to be encouraged and promoted by the state. This is not a mere theory. It is and has been the settled policy of American statesmanship ever since the Dutch and the Puritan days. To a democracy the educational influences in the state are like the breath of life. Popular government has not and can not have any foundation other than public intelligence. A medium which imparts knowledge and information along with entertainment is clearly entitled to the fostering care of American statesmanship. If any taxes are imposed the necessity ought be paramount and the amount as light as possible.

The government of Italy has recognized this principle in its practical treatment of motion picture films. The government of Italy is about as poor as our own government is rich. It is compelled to tax pretty nearly everything in sight. Motion picture films are taxed in Italy if they deal with purely dramatic themes, but they are exempt from taxation if they are educational in character. A motion picture theater which shows at least one or two educational films on its daily program ought to be exempt from special war taxation. If we tax educational films we might just as well tax the newspapers and the books and the lectures in the universities. The motion picture theater is the university of the plain people. It is beyond all manner of doubt the most important factor in promoting adult education. We have the word of one of the oldest educators of the day for the assertion that adult education is the foremost need of our country today.

The Moving Picture World would like to see the organized exhibitors take up this matter of fighting the war tax. As it now stands, and as it may stand hereafter, the tax will be levied on the exhibitor. We understand that the producers will be ably represented in Washington and that a determined effort will be made to either abolish the tax altogether or to secure a substantial reduction. The exhibitors being most directly concerned ought to be represented in Washington, at least at this particular time and for this particular purpose. It would be well for all the exhibitors, whether organized or not, to make themselves heard. The screen's political power has been recently demonstrated in this state. The men who attend the coming session of Congress all have political ambitions. Most of them, it is fair to presume, are honestly trying to discharge their duties to their constituents. Now, then, let every exhibitor write to the Congressman of his district and urge his protest against the special war tax on motion picture theaters. Congressmen are responsive to a strong and genuine public demand.

The motion picture interests under the leadership of The Moving Picture World succeeded in defeating the Crafts censorship bill. Taxation is every bit as objectionable as censorship. Unless a determined effort is made by all the branches of the industry there is grave danger of an increase in the special war tax on motion picture theaters.

There is no time to be lost. Congress will meet within the next three weeks. The work of Congress will naturally have to be done quickly, as it must adjourn by March 4.

Our advice is: Get together without delay and do something.

WE commend the perusal of the views of Mr. George Kleine, printed in another part of The Moving Picture World. What entitles these views to special consideration is the fact that they come from one of the pioneers of the industry and a close and observant student of affairs and conditions. It is most pleasing and gratifying to note that the exhibitors on their part are most anxious to co-operate with the producer. Nothing more beneficial to the development of the industry along the right lines could be imagined than such a continued era of good feeling between the two most important branches.

Thou Shalt Not*

By Louis Reeves Harrison.

NOT to mention those reviewers of photoplays who are still in the "I like this" or "I don't like that" imperfect stage of development, who imagine that mere opinion, such as any member of an audience could deliver, becomes criticism when it is printed, and not to mention those who have become soured by envious failure or sweetened by flattering attentions, there are critics whose "Thou Shalt Not" may never decide the success or failure of a photodrama, whose influence is nevertheless deeply felt, who unconsciously acquire a fault-finding habit that interferes with their discovery and nourishment of true genius. True genius is highly sensitive and keenly self-conscious, a strange combination of egotism and modesty, resulting from a superior knowledge of the world and of self. It requires a critic of superior appreciation and broad sympathies to foster all that is fine in creative effort while holding in restraint any tendency which might be fatal to original achievement.

It is not unusual for a novelist to receive opposing criticisms from a clipping bureau, one stating that the author's exquisite style barely compensates for the loosely-built plot, the other declaring that the well-constructed plot barely saves the badly-written story from oblivion. Such bare assertion, unsupported by analysis is of no value to the writer and obviously worthless to the reader. So far as the author of a photodrama is concerned, it would appear to be a matter of interest to determine whether or not he IS the author, or whether he is trying to sell old lamps for new. When it is considered how much audiences have endured from stale repetition, originality might easily cover a multitude of sins.

It is an easy matter to recognize the light that still burns in some good old lamps. When stories of proven worth, the Camilles, the Cinderellas, the Carmens, are transformed for the screen the average critical mind lounges in an orchestra chair during a well-established run and has only to occupy itself with minor details, mostly those of type and treatment, but a much higher order of discrimination is required to formulate appreciation and creative criticism in reviewing pure examples of the New Art, stories written for screen presentation alone. The constant repetition of past years has placed the average audience in the position of one knowing beforehand how the screen story is to turn out, destroying curiosity as to the outcome, eliminating the important element of suspense and dulling interest in the art itself.

There is a reaction starting, one becoming manifest in a tremendous demand for original stories especially suited to picturing on the screen. So great is this demand that there are bound to be some poor examples among the early supply, but the same criticism applied to adaptations in the past can not be so freely used, if originality is to be encouraged. Some of our best critics have graduated from those thoroughly familiar with weak spots in the stage play and are well armed with dogmas on what is undramatic, some of them could write a fairly good history of the stage, but all-too-few of them have more than a general idea of the difficulties still obstructing the production of an original highly-finished, eminently-satisfactory five-reel feature for the screen. To be entirely just, they should either study the practical side of production or shake off much of their working philosophy.

Merely by way of illustration, consider the good old theatric adage "a good sermon but a bad play." It is dangerous to preach on the stage—it is even dangerous in a novel—but how easily that saying becomes confounded with the idea that it is a fault for a play to have any depth of meaning not easily penetrated by shallow minds. If such were the case, then "Faust" should have been a failure. If such were the case, then Shaw, Granville Barker, Rostand, Maeterlinck, Hauptman and all great modern playwrights, quite as well as Tolstoi, Ibsen and Goethe, might have written in vain. When a capable theatrical critic takes up a similar line of work in this new field, it might be a good idea for him to start with an open mind rather than to bring along with him a series of "Thou-Shalt Nots" from the older art.

There were writers contemporary with Shakespeare who thought him a bungler at his trade. Even in those days there were theories as to the exact line of procedure a creative author should follow. We have only reached a true value of many great authors, those who created the examples for others to follow, after a lapse of many years. In this New Art, where rules and regulations are most fortunately lacking, where the scope is that of human life past, present and future, the highest service any true critic can perform is to discover talent through intelligent appreciation of it AND OF THE LACK OF IT. Keep in mind that the people who go to the picture shows are neither shallow nor too fastidious. These little entertainments have become a part of our daily life, and they are supported that they may feed the human heart and the human mind.

If there is to be a "Thou Shalt Not," let it apply to stories having in them nothing of contemporary value. This is the greatest history-making epoch the world has ever known. Old and new principles are clashing as never before. The facts of life are spread out before us, and, even though they be dull in themselves, the essence to be brought out of them may sparkle with meaning. Any critic who casts his eyes over the whole field of moving pictures can not fail to see in them a coming cultural force. They are growing into our social life, into our educational life, stirring new hopes and new aspirations in millions of minds dulled by hardship and incessant labor. All that the novel can tell in halting language; all that the stage can depict by artificial contrivance; all that the genius of painters can invent; all that Nature in her varied moods can portray is within the scope of the screen, itself the shrine of our fellow beings the world over.

Each period of history has been lighted up by a few bright minds, but the great mass has ever been groping in darkness, participating but slightly in what we proudly nominate as "progress." Now, at last, culture need not be an exclusive possession of leisure. A new and powerful medium is placed in our hands through which the visions of the humble may be given illumination, where every beauty that delights the eye, where every thought that charms the mind, can find a universality of expression. Now, at last, may the greatest ideas and the grandest ideals be sent to all people, to all nations, bringing people themselves and their representative nations into finer relation and better understanding of one another.

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George Kleine Talks

Finds a Radical Change in Attitude of Producer Toward Exhibitor—Exhibitors, He Thinks, Prefer Film Stars to Stage Stars—Picture Fans No Respectors of Stage Reputations—The Results of the Great Increase in Cost of Production—Films Should Be Condensed, Not Padded.

By W. Stephen Bush.

"Half Hours with Famous Men." I would want to devote the first chapter in any such series to George Kleine; not so much because his name is a household word in film circles on both sides of the water, but rather because his discourse is always singularly illuminating and instructive. The day will surely come when the big publications of the country are going to treat the motion picture seriously and intelligently. They will then need a fund of information and a man who knows how to impart it quickly and completely. My hope is that they will go to George Kleine. He has been one of the makers of motion picture history, he is in the very forefront of the industry at this moment; no man is more familiar with its traditions, no man better qualified to speak of its future. He sees every aspect of the present situation and I am very certain that he could address with equal facility and success a general audience and an audience consisting entirely of exhibitors. There are very few men of whom this can be said with perfect truth.

George Kleine.

A Man of Tireless Energy and Lofty Ambition.

Mr. Kleine has the mastery of the subject and the mastery of the language. The result is that the interviewer's task becomes the mere clerical function of recording. I will serve my readers best by reproducing just what Mr. Kleine said. All he said and the way he said it gave me an impression of great grasp and lavish powers of reserve. Mr. Kleine, whose activities can never quite keep pace with his ambition, is now engaged in the producing field. He has achieved distinction in other fields of the new art; his handling of the best films of Europe has made him a giant in the importing branch; his services to the cause of the Educational film will never be adequately described or appreciated. There is no doubt that in these recent days the art of producing motion pictures of superior merit has deeply interested him. A mind of such scholarly attainments and an eye with such artistic perception was bound to yield to the fascination sooner or later.

When not long before the outbreak of the European war we heard of Mr. Kleine's project of making pictures in Italy using American themes and American players, we were enabled to catch a glimpse both of his enterprise and his good practical sense. The war has suspended the execution of this plan, which promised so much for a new birth of quality. Such a plan is not likely to be given up. To wed the art and atmosphere of Italy to American taste and American ideas and plays was a most felicitous and quite a unique conception, and its author will not be able to forget it. The Italians have paid their tribute to Mr. Kleine in many ways. An exquisite statuette of Don Quixote in a corner back of Mr. Kleine's desk proves that they know how to please him. The statuette represents the immortal knight in the act of turning the pages of one of the old tomes on chivalry. Written, or engraved rather, upon the bronze is the word "Pronto," which in English means ready. "Pronto" is the last alarm to players and cameramen in the studios of Italy. There were other evidences of a cultivated taste and of a traveler's cherished trophies scattered through the room where Mr. Kleine received me, confessing at once that he had but twenty-five minutes to spare. To a man like Mr. Kleine I had no suggestion to offer as to the most likely topic for a good talk for the benefit of the readers of The Moving Picture World.

"Comments on conditions," said he, "generally divide themselves into the prophetic or the historic. I do not claim honors either as a prophet or as an historian." Thereupon Mr. Kleine paused and hesitated just for a minute.

Presently he chose two themes which will I think insure him universal attention.

Timely Themes Ably Discussed.

"One question," he said, "which confronts us at this time is the case of Stage Stars vs. Film Stars. Personally I think that the public want film stars in preference to stage stars. Well known stage stars are not known everywhere. There are places having good motion picture theaters where the people have not heard and learned so much about stage stars. There is one aspect of the present situation which deserves attention—the manufacturer is getting closer to the exhibitor. For a long period it was otherwise. Indeed, from the beginning to a year or so ago the manufacturer held himself aloof from the exhibitor. The manufacturer was wont to evolve his productions out of his own inner consciousness, influenced more or less by cashiers' reports and superficial observation. The manufacturer had a habit, too, of indulging in criticisms of the methods of the exhibitor. He was apt to be intolerant of the opinions of the exhibitor. Manufacturers assumed an air of superiority in discussing the exhibitor. Producers and exchangemen treated the exhibitor in many cases with positive disrespect.

A Closer Relationship Between Producer and Exhibitor.

"There is no doubt whatever that this attitude of the producer toward the exhibitor has undergone a radical change. There is much more sympathy between the two, there is a much better mutual understanding and a closer personal intercourse. I think I am safe in saying that almost all manufacturers are very anxious to give the exhibitor what his audiences want to have. The exhibitor being most directly interested and being the medium between the producers and the public, manufacturers now feel that he is the one to be consulted. I have been in personal correspondence with several hundreds of exhibitors and I find that their views and their information have been very illuminating and beneficial. What we all want is to make the best films whether they are eight thousand or one thousand feet long.

"The tendency of the times is to improve the product, which means a continued increase in expense to the manufacturers. This increased cost not only embraces higher salaries, but also an increase in the expense of studio equipment, staging and selling force and in fact in all departments of the business. When it comes to the production of features I find that besides the surface expenses there are items of cost frequently forgotten by the public and by the exhibitor. There is, for instance, the cost of examining manuscripts submitted and the maintenance of fifteen or more branch offices for effective distribution. All of these offices, of course, are conducted by well-paid managers, whose staffs include traveling solicitors, etc. Such expenses must

be prorated within a given period. No series of dates in New York or Chicago can begin to compensate for the investment.

Manufacturing More Hazardous Than Ever.

"The income from at least two thousand smaller cities and towns is necessary to cover the gross cost in producing. Manufacturers, therefore, to an increasing extent must in those towns get into personal touch with the exhibitor, must aid him in diagnosing the public taste and do everything in their power to help the exhibitor. It would indeed be foolish for the manufacturer to assume an attitude of indifference to the exhibitor or to force upon him what he cannot use. When mistakes are made they are not the results of indifference, but simply unavoidable errors of judgment. By the way, the acumen of the exhibitor has been a revelation to me. I assure you I have received brilliant letters from men running theaters in towns of 2,000 inhabitants showing a great grasp of the business. My correspondence convinces me that a great majority of exhibitors show a thorough understanding of all the vital points connected with the industry.

Stage Stars vs. Film Stars.

"This brings me back to the problem of Stage Stars vs. Film Stars. Almost without exception the exhibitor favors well known film stars as against stage stars, at least of the lesser magnitude. Manufacturers are and have been prone to overlook the fact that a stage name well known on Broadway may be known in far lesser degree in the smaller towns and cities in which most of our motion picture theaters are located. You see the film artist, who has appeared in numerous screen productions for a period of years, receives great value through the feeling of personal interest which has developed on the part of the motion picture audiences. In my opinion this personal feeling serves to disarm critics, whereas the stage performer recently converted to motion pictures lacks this personal appeal and frequent contact and is, therefore, at times severely and even harshly criticised. I have myself been disappointed on occasion when some conspicuous stage performer, who happened to appear in one of our features, met with a cold and critical reception. It is a fact that 'picture fans' are no respectors of stage reputations. We may exclude a few of our largest New York and Chicago theaters where certain stars are well known and popular.

Producers Welcome Suggestions from the Exhibitor.

"I want to assure exhibitors that we are glad to receive criticisms and suggestions from them at all times. All letters from exhibitors are carefully read and we try to give them every possible consideration. The manufacturers do not want to neglect any thing which will convince the exhibitors of their friendly and co-operative attitude. I have issued special visitors' cards to all my branch managers to be given to exhibitors in their districts. These cards are honored here at any time and whenever such an exhibitor comes to New York we want him to come up here and see what we are doing. If he has any points he wishes to give us we will be only too glad to listen to him."

I remarked here that, having just interviewed about three score of exhibitors on a tour through New York State, I found a disposition on the part of the exhibitor to co-operate with the producer, and to be tolerant with mere errors of judgment. One thing, however, I told Mr. Kleine the exhibitors are all protesting against and that was the padding of features.

Mr. Kleine expressed himself as strongly committed against all padding practices.

Deplores Padding of Films.

"To hold automatically to a five-reel length may be a temptation to padding. We certainly want to avoid it in our features. We want to give our exhibitors stories with plenty of meat in them, with strong action, with conflict of emotions, etc. We want our subjects to be strong enough to build say seven reels upon them and then we want to reduce them to five before sending the feature out. Let me give you some examples. 'DuBarry' originally was thirteen reels without titles, and we reduced it to 6,500 feet with titles. In "The Money Master" we had ten reels, which we cut down to five. The point is this: When we don't get 100 per cent. in our features it is not the result of careless handling or neglect, but simply an error of judgment or some other cause. If exhibitors heard the discussions among manufacturers, their heart-to-heart talks, and realized their earnest attempts to produce the best results they would be inclined to be tolerant and patient. What I personally would ask of the exhibitor is an honest expression of opinion as distinct from captious criticism or mere fault-finding. I want helpful and constructive criticism, not destructive, that is always useless and depressing. We like to hear from the exhibitor what he thinks of our stories of our artists and of our work generally. Much is due to the experience derived in past years. We all have learned a good deal or have had a chance to."

Philadelphia Exhibitors' Ball

Preparations Now Being Made for the Third Annual Dancefest.

PREPARATIONS are being made for the third annual moving picture ball which will be held at the Turngemeinde Hall, Broad street and Columbia avenue, on December 8, under the auspices of the Philadelphia Exhibitors' League. Thousands of circulars announcing the event have been distributed among the trade, and attractive posters have been hung in many public places. Enthusiasm is running high and, according to indications, this occasion should prove to be the largest success ever encountered by any local organization in the way of entertainment. The price of admission has been regulated so as to be within the reach of everyone, $1 admitting both lady and gentleman.

A committee, consisting of Jay Emanuel, chairman; Dave Sabolosky, of the Globe; William Goldenbery, of the Victoria; J. Hopkins, of the Somerset; Marcus Benn, of the Benn; C. L. Bradfield, of the Family; Charles Segall, of the Apollo, and George Beihoff, manager of the local branch of the World Film Corporation, has been chosen to handle the situation and to take every step within reason that would tend to make the ball a success. Judging from early reports, the committee is certainly living up to the trust conferred upon it and has even gone a step further and exceeded the most fond expectations.

John Clark, of the Metro exchange, announces that he will bring Francis X. Bushman along with him to lead the grand march, and it is an assured fact that many lovers of this notable film star will be on hand to become closer acquainted with their idol. The decorations will be of a most wonderful nature, and music for the occasion will be furnished by one of the leading orchestras in this section of the country. Now then, all you moving picture fans, get in line and join the crowd going to the exhibitors' ball.

STEARN'S REPLY TO HERRINGTON.

Columbus, Ohio, Nov. 13th, 1915.

To the Editor of the Moving Picture World, New York:

Dear Sir—Regarding Mr. Herrington's statement in your issue of Nov. 13th, with reference to the convention held in Cleveland on Oct. 19th, desire to state that Mr. Herrington does not confine himself to the facts. Mr. Herrington had absolutely no authority according to our constitution and by-laws, to expel a State branch until ninety days after sending notice. See Article 3, Section 3.

The first demand that was made on Mr. Wilson for the per capita tax was on Sept. 16th, and the convention was called on Oct. 19th. The earliest date that Ohio Branch No. 1 could have been expelled was on Dec. 16th, and until that time the regularly elected officers were the only ones in authority to call a convention. Personally I knew nothing of Mr. Herrington's plans until I read of the call for the convention in the trade papers. If Mr. Herrington was sincere in wanting to build up the league, why didn't he consult with the officers of Ohio Branch No. 1 before taking action.

Mr. Herrington can do all the reorganizing he wants to, but I know that there were seventy exhibitors at the Columbus convention who were not at the Cleveland convention, and who never will consent to be a party to such tactics. The convention held at Columbus was attended by exhibitors only, no contributions were asked or accepted from any outside source. Can Mr. Herrington say as much for the convention held at Cleveland? Yours very truly,

MAX STEARN, President,
Ohio Branch No. 1, M. P. E. L. of A.

THE ASSOCIATED SIGNS UP ANOTHER STAR.

The Associated has signed up Sammy Goldberg, formerly of one of the theatrical weeklies to play general utility on their office team. Sammy, who is very ambitious to become a journalist, is a cub reporter evenings on the Globe and is working under the personal supervision of Irving J. Barsky, the director of publicity for the Associated, who has received his journalistic education in the college of hard knocks.

The General Film Company Reorganized

J. A. Berst Is Elected President and F. J. Marion Vice-President to Succeed J. J. Kennedy and C. H. Wilson, Who Resigned—Standing Order Plan Goes By the Board and Manufacturers May Advertise Liberally—Profit-Sharing Plan Contemplated for Branch Managers.

AT THE regular meeting of the directors of the General Film Company in New York City, November 8 and 9, the company was reorganized. All the directors were present, excepting George K. Spoor, who had been called to the Pacific Coast on business. William N. Selig and William Wright, who were present at the time of the opening of the Monday meeting, were invited to remain.

J. A. Berst.

When the meeting was called to order, Mr. Kennedy and Mr. Wilson stated to the board that the fact that they were directors and officers of the Motion Picture Patents Company would narrow their action as officers of the General Film Company and, therefore, requested the board to relieve them of their duties as officers of that company. After the request was made the meeting was adjourned, without action, until Tuesday evening, November 9.

After reconvening on Tuesday, the resignations of Mr. Kennedy and Mr. Wilson as officers of the General Film Company were thoroughly discussed, after which their resignations were accepted with expressions of sincere regret.

The board then proceeded to elect officers for the vacancies of president and vice-president, and J. A. Berst was elected unanimously to succeed J. J. Kennedy and F. J. Marion to succeeed C. H. Wilson.

Mr. Berst then announced that he would accept the office with the understanding that William N. Selig would release him from the offices of vice-president and general manager of the Selig Polyscope Company. This Mr. Selig at first refused to do, but being approached by the directors en masse and urgently requested to consent, he finally yielded.

The offices of treasurer, assistant treasurer and secretary remain as formerly in the care of A. E. Smith, Paul Melies and F. R. Clarke, respectively.

Mr. Berst took charge of his office immediately, and Percy L. Waters, general manager of the company, and Louis Reichert, assistant general manager, resigned.

President Berst has announced that he will not appoint a general manager, but instead will appoint at least two, and possibly three or four, district managers. The first of these appointments has already been made, that for the Middle West, F. C. Aiken—an old-time and able adherent of the General Film Company—being selected for the position.

Mr. Berst states that an announcement of the new policies of the General Film Company will be made next week.

Effect of Reorganization Far-Reaching.

According to Frank J. Marion, the newly elected vice-president of the General Film Company, the effect of the reorganization will be far-reaching. "In the first place," explained Mr. Marion, "it was our purpose to anticipate in as far as was possible the wishes of the government regarding to compliance with the laws regulating trade organizations. While we cannot know what the final judgment of the court will be there are some features which seem to us to come within the scope of the decision of Judge Dickinson, of the United States District Court. For example, in electing Mr. Berst to the office of president, we have selected a man who is in no way connected with any manufacturing company. By the appointment of Mr. Aiken as assistant to Mr. Berst, the interests of the preferred stockholders are adequately represented. Since Mr. Aiken is a large stockholder and, in all probability, would be selected as such representative by the preferred stockholders if they were to make a selection. Other features of the reorganization plan are calculated to anticipate as nearly as possible the wishes of the government.

Independent of Manufacturers.

"Another radical departure is the abolishment of the old "standing order" plan. Hereafter productions of the several manufacturers will be submitted to the General Film Company and handled on a percentage basis. The company will not be required to buy a foot of film and what is offered will be handled on merit. In this connection a tentative schedule has been prepared upon the experience of the branch managers as to the character of product that has the greatest demand, and while this schedule is not fixed, it will, in a great measure govern the output of the several companies.

1st Week December 20th									2d Week December 27th							
M	T	W	T	F	S	Total		M	T	W	T	F	S	Total
1	2	3				6	Biograph	1		3				4
	1	1		3		5	Edison		1	1		3		5
	2	1			3	6	Essanay		2	1			3	6
	1	2		1	1	5	Kalem		1	2		1	1	5
			1			1	Kleine		3		1			4
			3		1	4	Lubin				3		1	4
			1	1		2	Melies				1	1		2
3+1			1		1	6	Selig	3+1			1		1	6
1		1			3	5	Vitagraph	1		1			3	5
6	6	8	6	5	9	40	TOTAL	6	7	8	6	5	9	41

(This schedule repeats for the third and fourth weeks and so on. 3 + 1 indicates a topical reel added to the Monday release.)

"The schedule is based on experience and represents the class of pictures that have had the greatest vogue among exhibitors. It comprehends a weekly program of 42 reels, which is about 25 per cent. less than the quantity formerly released by the manufacturers connected with the General Film Company—about 70 reels per week.

"It appears upon analysis that this apparent curtailment of product while cutting down the number of reels, is not calculated to decrease the amount of footage. The effect will be to cut out much dead wood, or subjects that were not producing the best results, and enable our exchange managers to concentrate their efforts on the character of subjects that are in demand. This will have the effect of putting each company on its mettle, for only such productions as are good will secure business. Each company will specialize, to some extent, in the class or style of pictures they are most successful in producing, and eliminate the unprofitable product.

Better Outlook for Branch Managers.

"Another advantage of the new plan will be to offer some encouragement for branch managers," said Mr. Marion. "This will probably take the form of a profit-sharing plan and will make the manager a partner in the business. He will also be more independent than heretofore and will not be under obligation to push the pictures of any particular company, but to get the best results for his office. Pictures will be given him on consignment as the market for any particular production seems to demand and he will handle of the term," concluded Mr. Marion.
them to the best advantage, regardless of who produces them.

Liberal Use of Advertising.

"In the matter of advertising," Mr. Marion continued, "the bars are down. Any manufacturer may supply the branch managers with as much advertising matter as they see fit; there will be no limit. It stands to reason that a manufacturer will not use more than the picture can stand, and he need not use any if so disposed, but he is free to do so if he wants to.

"It will be seen that these changes in the policy of the General Film Company make that concern independent of the manufacturers and a true agency in the fullest sense

Some Kalem Comedies

A Bunch of Clever Laugh Makers for Early Release—Bud Duncan Playing Alone.

EVER since the first of the popular "Ham" comedies was released, Kalem comedies have possessed a style peculiarly their own. Each has contained a real plot and while burlesque in nature, entirely devoid of anything which might be deemed offensive by even the most sensitive "fans."

Among the comedies which Kalem Company is to issue during the latter part of November and the first two weeks in

Scene from "Oh, Doctor!" (Kalem).

December, are four which possess unusual merit. Although Lloyd V. Hamilton is still on the sick list and hence was unable to take part in these productions, no comedies which have borne the Kalem trade mark have been more replete with genuine humor.

The first is "Oh, Doctor!" a burlesque released Tuesday, November 23d, which features Ethel Teare and Bud Duncan. It tells of how a couple of plumbers, called to repair some leaky pipes in a physician's house, masquerade as physicians when fair Pansy, a patient, enters. The fact that the real doctor is away at the time, enables the mechanics to carry

Scene from "Only a Country Girl" (Kalem).

on their deception. The medico's return, however, exposes the plumbers and results in some exceedingly funny situations.

"Only a Country Girl," to be issued on November 30th, also features Miss Teare and diminutive Bud. In it a rivalry is waged between two shiftless swains for Ethel's hand. The rivals forget all about their love when an opportunity to steal a bankroll belonging to Ethel's father presents itself. In the end they lose both girl and money.

In "Minnie the Tiger," photoplay patrons and exhibitors will find one of the most original comedies of the year. This laugh-bringer, the first of the new comedies produced under the direction of William Beaudine, is to be released Tuesday, December 7th. A foreign nobleman, who poses as a mighty hunter, is Bud's rival for Ethel's affections. The nobleman almost wins out when a friendly tiger—the like of which has never before been seen on earth—proves the foreigner to be a coward and thus reunites Bud and the girl he loves.

"Almost a King" is one of the most magnificently staged comedies ever issued by Kalem company. Bud Duncan and Ethel Teare once more show their laugh-creating abilities, the former as a hobo who finds his pal elevated to a kingship, while Miss Teare enacts the role of the ruler's favorite dancer. A jealous queen and some unruly subjects who desire to see his majesty shuffle off this mortal coil, help the fun along. This subject is scheduled for release Tuesday, December 14th.

Little Zoe Bech

WHEN the Biograph Company of players left for the coast where pictures will be produced during the winter months, the party included one of the most fascinating children that ever moved in front of a camera. Her name is Zoe Bech. She is five years old, has had two years' photoplay experience and in due time is going to be a full-fledged leading lady. Zoe insists upon that even now. Her future career is all settled and she is just waiting to grow up to meet it.

Some day Zoe will be able to turn to the front pages in her scrap book of press clippings and give evidence that at the age of five she was interviewed like any other actress, and that like her sisters in the profession she spoke modestly of past accomplishments and hopefully of the future. She will recall that on her fifth birthday she told a World man how she began her career two years earlier at the Selig studio, under the direction of Oscar Eagle, and how Mr. Eagle made acting seem like the pleasantest sort of play.

Zoe Bech.

After appearing in a number of Selig pictures, Zoe went with the Biograph company directed by Edward Morrissey. She has been with Biograph ever since and the list of photoplays in which she has played important roles is somewhat imposing. It includes "The Inevitable," "Her Soul Revealed," "The Divided Locket," "A Much Needed Lesson," "Bobby's Bargain," "The Cancelled Mortgage," "The Candidate's Past," "Fate's Healing Hand," "Love's Melody," "A Letter to Daddy," "The Little Runaways," "The Law of Love," "The Ace of Diamonds," "Dora," "And by These Deeds," "Harvest," and "The Passing Storm,"

MOTION PICTURES IN COLOMBIA.

Medellin's 60,000 population has, in the past, supported three motion picture theaters, the Circo Espana, the Circo Apollo, and the Circo Olympia. The last named is the only theater showing high-grade photoplays, it having a contract for Italian films. However, owing to the war, this theater has now suspended its entertainments, and the other two are giving mixed programs, combining vaudeville with pictures, three times a week and charging 10 to 25 cents admission.

American films have not so far proved a success. As the "floating population" is very small, programs are changed constantly; only the most successful films can be shown more than once. The Spanish language is used exclusively for explanations.

A local company controls the supply of electric current and has a fixed charge for theater lighting. The current is alternating, but direct current can be had if required.

"Who Is Guilty?"

Newspaper Men Take Trip with LeVino and Parsons to Yonkers and See a Scene from "The Grist of the Mill" in the Grinding—Is Part of "Who Is Guilty?"

By Hanford C. Judson.

THE cut below is made from a photograph which by reason of the faces in it shines. Those in the center are newspaper men. We might add, if we fancied doing it, that around and by way of setting off this group of high-paid help, are Director Howell Hansell's artists,

Scene from "Who Is Guilty?" (Arrow).

among them Emmy Wehlen, the talented Arrow leading woman, and Hector Dion, on her left hand, and also that the fay-like wisp of a girl is Bernice Sibeck, a noted dancer who has a prominent part in the picture, which, as you can see, is set in a cabaret.

The whole was made up just to entertain the newspaper men. Arrow Brand Le Vino and Pathe Parsons got it up for that purpose and when it was ready they corraled the bunch and whisked them off to Yonkers in a speedy trolley car-dodger. A stop was made at the Frankfort Inn where after the cramping journey the wild eyed ones were permitted to stretch forth their hands upon delectable viands. Then all repaired to the inner workshop of the craft where amid the blinking candlepowers, impression-making figures are led into the captivity of a film version for the sake of what's in the pockets—we mean the souls, what's in the souls of men.

In the studio, criss-crossed by the serpentine electric cables and partly choked with the lumber of pictures passed and yet to be, was what might have been taken for a restaurant by an eye like a camera's that could see only inside of certain chalk lines marked on the floor. But first as in order due, the gentlemen of the press were presented to charming Emmy Wehlen—she is that in truth, and made us all welcome, while by her conversatoin she showed that she was not of those whose sole object is to get a day's work done. It would seem that a real leading woman has to make her reading and much of her recreation also a part of her career, counting her profession worthy of a single hearted devotion. Afterwards we saw her act under the direction of Howell Hansell and when the scene was finished the director brashly let the camera look out on the grouped faces of the pencil pushing vagromo. What went on inside the camera during this experience is shown by what we print herewith. We can sympathize with the poor machine, but realize that it doesn't really help matters.

Among those of Director Hansell's players who are taking part in "Who Is Guilty" are the following:

Emmy Wehlen and Howard Estabrook, co-stars in "Who is Guilty?" produced for Pathe by Arrow Film Corporation; Howard Hansel, Arrow director-in-chief; A. F. Mayo, Hansel's assistant; Rene Guissart, camera man. The newspaper men were: F. C. Beecroft, Harvey Thew, T. C. Kennedy, Geo. Garvin, John Semler, P. A. Parsons, Pathe Exchange, Inc., Albert S. LeVino, Arrow Film Corporation, and the representative of the Moving Picture World.

Scenes taken represent a big cabaret for the second episode of "Who's Guilty?" entitled "Grist of the Mill." There were twenty-eight girls and an even number of men extras for the cabaret scene.

Miss Bernice Sibeck, premiere danseuse at Shanley's, played the dancer in "Grist of the Mill" cabaret.

Miss Clarissa Selwynne, a famous English actress, who was prominent in the recent all-star production of "Diana of Dobsons," at the Kingsway Theater in London, and who last was seen on the American stage in "My Lady's Dress," with Mary Boland, plays Miss Wehlen's mother in both reels of the two-reel episode, "Grist of the Mill." She also appeared at the famous Garrick Theater in London as leading woman with Lena Ashwell and Arthur Bouchier.

The attention to detail paid by Director Hansel to his productions was seen in the table service in the cabaret. A fashionable New York caterer supplied the tables, linen, glassware, expensive china, etc. Instead of the usual movie table sets, things were as they would be in a fashionable New York restaurant. The whole set was used for just two scenes, one 30 and the other 34 feet long. Yet the set, with incidentals, etc., cost $700.

Charged $2.50 for Straight Pictures

In Town of 950 Population Exhibitor Baker on Opening Night Put Something Over on Brothers of the Big Cities.

HERE is a picture of the Strand theater of Britton, S. D. It is sent to the Moving Picture World by C. C. Baker, its owner. Mr. Baker incidentally remarks, in renewing his subscription for the coming year, that he has taken the World since its beginning, and adds: "I would not be without it. I have given up all other film publications, as the World covers the entire field."

Mr. Baker takes a just pride in his new house. At its opening recently there were present several factors unusual in the motion picture industry. Britton has a population of 950. Offsetting this small number of inhabitants for a theater town, however, is the fact that Britton is situated in "just the right spot for business." The proprietor for his opening night put on a program of straight pictures—and charged an admission of $2.50. His receipts were $480. Plainly, as Mr. Baker reports, "the people responded nicely."

Strand Theater, Britton, S. D.

The Strand is up-to-date in every particular. There is a good balcony. Many fans provide excellent ventilation. The walls are adorned with hand colored photos of the players, purchased from Kraus. The chairs are from the Steel Furniture Company. The screen is Mirroroide. The Twin City Scenic Company installed the scenery. In a booth 8 by 12 feet in dimensions, and built to conform to any fire ordinance, are two Motiograph machines.

Mr. Baker is using General Film Company service from the Minneapolis branch, managed by H. H. Buxbaum, who, as the Strand's owner remarks, "certainly looks after the interests of the exhibitors."

Kingery Corn Poppers Popular

Company Manufacturing Machines Reports That Many Theaters Have Found Them Also Profitable.

MANY motion picture theaters of medium size, as well as those of smaller dimensions, have had success following the installation of Kingery Corn Poppers and Peanut Roasters, manufactured by the Kingery Manufacturing Company of 421 Pearl avenue, Cincinnati. Not only has there been a profit, but also, according to reports of the company, a pleased clientele. These machines, which are neatly and solidly constructed, are placed in the lobbies of houses where there is no interference with ingress or egress. The quality of the product of the poppers and roasters is said to be unusually high.

Some November Vitagraphs

Several Good Features Promised for Thanksgiving Week—Sidney Drew in Comedy.

TWO exceptional pictures produced by the Western Vitagraph Company at Los Angeles, Cal., a Sonny Jim story and a Sidney Drew comedy comprise the single part pictures announced by the Vitagraph Company for their weekly program beginning Monday, November 22, a program that also includes a Broadway Star Feature and a two-part comedy feature.

From out of the West comes the Monday release, entitled "Love and Law," a comedy written by William Dun-

Scene from "Love and Law" (Vitagraph).

can, produced by Rollin S. Sturgeon and enacted by Mr. Duncan, George Stanley and Ann Drew.

One of the strongest dramas of the month, "Saints and Sinners," is announced as the release for Tuesday. It was written by Ouida Bergere and produced by Van Dyke Brooke with a cast including Maurice Costello, Leah Baird, Adele de Garde, Garry McGarry and Mr. Brooke. Mr. Costello, in the character of a bookworm, who cannot understand the social needs of his more vivacious wife, is seen at his best, while Miss Baird as his wife plays an emotional lead that is artistically perfect.

A Thanksgiving story, "Sonny Jim and the Family Party," by Elaine Sterne, in which Bobby Connelly is featured, is the announcement for Wednesday. The story was produced by Tefft Johnson, who selected a cast to support the little

Scene from "Sonny Jim and the Family Party" (Vitagraph).

Vitagraph star that included Mabel Kelly, Karin Norman, Joe Halpin and Frances Connelly.

The Thanksgiving Day release will be "Ghosts and Fly Paper," a story, as its title implies, that has to do with ghosts, but, as they turn out to be flesh and blood spirits, what looks to be a tragedy develops into a delightful comedy, the Western Vitagraph Company, for the second time during the week, being responsible for a screen story that is unusually attractive. Anne Schaefer, Marguerite Reid, George Kunkel, Alfred Vosburg and Otto Lederer are responsible for its enactment.

Friday, the regular "Drew Day" release will be "All for the Love of a Girl," by Lulu Case Russell, in which Mr. and Mrs. Sidney Drew are featured. The chairman of the publicity committee of the Woman Suffrage party (Mrs. Drew) and Mayor Hawkins (Mr. Drew) fall in love with each other and the Mayor is converted to the cause. During a speech he collapses and is taken to a hospital. Here the comedy is accentuated by a dream in which the Mayor sees himself attired in the latest feminine fashion of the year 1590 and is being walloped all over the place by huge manlike women, dressed in exaggerated Suffragette style.

An all-star cast features the release for Saturday, a two-part comedy-drama, entitled "A 'Model' Wife." Lillian Walker, Antonio Moreno, Louise Beaudet, L. Rogers Lytton and Lillian Burns enacted the story under the direction of Wilfrid North and succeeded in getting the last bit of comedy out of a manuscript that was overflowing with laughable material.

Ocean Film Completes "Life Without Soul"

AFTER having been engaged for a period of five solid weeks, without one day's let-up, Joseph W. Smiley, the head director of the Ocean Film Corporation, lately organized, completed the initial release of that company, "Life Without Soul," adapted by Jesse J. Goldburg, the vice-president and general manager of the company, from the classic, "Frankenstein," written by Mrs. Shelley.

Lucy Cotton.

The photoplay abounds in startling incidents and possesses just sufficient sensational scenes to whet the appetites of those desiring hazardous exploits.

The story is an unusual one, dealing with the experiences of a young scientist, who discovers a life-giving fluid and attempts to create a human being superior, mentally and physically, to his fellowmen.

A delightful love theme pervades the photoplay, and the scenic effects can best be judged by the statement that the company traveled to Jacksonville and St. Augustine, Fla., Savannah and Dahloniga, Ga., Arizona and northern New York, where the exterior scenes are largely laid.

The Ocean Film Corporation will proceed to immediately produce two five-part features a month, for a period of three months, after which it is expected that the organization will be so complete as to permit of the producing and releasing of one five-part feature a week.

Miss Lucy Cotton, who assumes the ingenue role in "Life Without Soul," the initial release of the Ocean Film Corporation, was chosen by Harrison Fisher, the artist, as the true type of southern beauty.

EMMY WEHLEN ONLY LOANED TO ARROW.

In order to correct an error regarding the status of Miss Emmy Wehlen as a Metro star, the Metro Pictures Corporation announces that Miss Wehlen is under a long-time contract to appear in Metro pictures produced by Rolfe Photoplays, Inc. She has been granted permission to appear in a serial now being made by the Arrow Film Corporation for Pathe, and at the conclusion of her work in this serial she will appear in Metro pictures until the completion of her contract. This announcement is made because of a report that Miss Wehlen had completed her contract for Metro pictures.

I. S. PLAUT TO RETIRE.

In the very near future, I. S. Plaut, who has been operating for some time under the name of the I. S. P. Co., will retire from the film business. In closing out his affairs Mr. Plaut will dispose of a number of features that have made envious records, among these are "The Sacrifice of Pauline," "The Cellar of Death," "Was He a Coward?" and numerous others.

Mutual to Have Nine Comedies Weekly

These Will Include Six Varieties of the Lighter Sort of Screen Entertainment.

WITH the introduction of "Vogue" Films to the Mutual Program in December, there will be six distinct brands of straight comedy and nine comedy releases weekly which will go to the public through the Mutual Film Corporation.

"Vogue" films are being produced in Los Angeles, under the direction of Charles H. France. In the cast will be Priscilla Dean, Russ Powell and Lillian Brown Leighton. These comedies are to be "slap stick with a reason."

There are four directors of comedies busily at work at the Thanhouser studios at New Rochelle, since two funny pictures are released by that company under the brand name of "Falstaff" every week in the Mutual's program. Monday and Thursday are the days on which they appear.

Then there are the "Cub" comedies, in which George Ovey is the head liner, and which are a regular part of the Friday's output in the Mutual Program. Ovey is supported by George George. Also in the company are Louis Fitz Roy, Gordon MacGregor and Janet Sully.

Cissy Fitzgerald, the English comedienne, who appeared recently in two Casino Star Comedies in the Mutual Program, "A Corner in Cats," and "Zablitsky's Waterloo" has been reengaged for four additional comedies with the Gaumont Company, which are being especially written for her. Miss Fitzgerald will commence work next week.

The "Novelty" comedies are released regularly Mondays and Wednesdays. The "Novelty" release of November 24 is entitled "Taming a Grouch," and was written and produced by Edward McWade. In the leading role is William Sloan, whose appearance in such productions as "The Governor's Son," "1492," "Little Christopher," "The Girl from Paris" and the "French Maid," has established him as an actor of ability.

In addition to these, there are the American "Beauty" releases on Tuesdays and Saturdays. Of a different type of comedy is the "Buck Parvin in the Movies" series, produced from the stories by Charles E. Van Loan, which were published in the Saturday Evening Post. Under the title of "Mustang" brand, these pictures appear every fourth week. In them, Arthur Acord, the famous cowboy actor, plays the lead.

Another comedy, of still a different character is the weekly Gaumont animated cartoon "Keeping up with the Joneses," drawn by Harry Palmer, which occupies one-half of the Gaumont scenic "See America First."

RAVER SELLS BRITISH RIGHTS.

Harry R. Raver, president of the Raver Film Corporation, this week affixed his signature to the first long-time contract for the forthcoming Raver-Thomas feature film productions when the International Cinematograph Corporation, Ltd., of London, through its representative, Walter C. Betts, now in the United States, secured the Raver output for the United Kingdom.

Three weeks ago Mr. Betts, on learning that the Raver organization had begun the manufacture of "The Other Girl," the first of twenty-nine different plays from the pen of Augustus Thomas, approached Mr. Raver for an opportunity of fully inspecting this firm's facilities for producing, securing talent, its business policy, as well as substantiality and responsibility.

Mr. Betts, in commenting upon the contract, expressed his assurance that Raver productions would be shown only in the better class motion picture theaters and converted legitimate houses in his territory in perfect conformity with the manner of presentation of the same pictures in the United States. Incidentally, nearly fifty applications from different sections of this country are now on file for the various territories. The distribution will be accorded exacting care, high-class men only being considered.

BRAY VS. PALMER WITHDRAWN.

When the suit brought by John R. Bray against Harry Palmer, in which infringement of a process of making animated cartoons was alleged, was called by Judge Thomas of the United States District Court in New York on November 9, Mr. Bray withdrew his complaint. Mr. Palmer is at present doing cartoons for Gaumont, while Mr. Bray's productions appear among the Pathe productions. Bray claimed to be the inventor of the process of adapting cartoons to motion pictures. Upon his withdrawal of the complaint, Judge Thomas assessed the costs against him. It is believed that this will end the controversy.

KANSAS CENSORS INCAPABLE.

"There was a need for censorship of motion pictures and vaudeville acts, for the lewd and vulgar was creeping into the performances," remarks the editor of the Pittsburg (Kansas) Sun. "The National Board of Censorship, composed of fifty-one broad-minded men and women, should be sufficient, however, to guarantee clean pictures, and local censors have shown themselves capable of cleansing the vaudeville. But the Kansas board, which is composed of a preacher, a school teacher and an old maid, has shown itself entirely incapable of judging the good from the bad. Their boneheads have become the jest of the press and public in the state. They have passed a photoplay where a nude woman cavorts through a thousand feet or more of film, and bar such masterpieces as 'Carmen.' Could Geraldine Farrar, a big, clean, fine woman, and one of the world's greatest grand opera stars, afford to risk her reputation with a film that was not presentable? The mayor of Boston and other prominent men sat by her side when she viewed the first presentation of her work, and Bostonians, who are famed, for their intellectuality and Puritanism, made the event a holiday."

FROHMAN ON "MADAME BUTTERFLY."

Commenting on the statement of David Belasco to the effect that the motion picture adaptation of John Luther Long's "Madame Butterfly" produced by the Famous Players Film Co. has no connection with Mr. Belasco's dramatic version of the familiar story, Daniel Frohman, managing director of the film company, said:

"It would indeed be regrettable and unjust to both Mr. Belasco and Mr. Long if the supposition arose that Mr. Belasco's play formed the basis of the screen adaptation, nor has it been the intention of the Famous Players in any way to create that impression.

"Long's original story, to which we obtained the rights over a year ago, contains sufficient dramatic-pictorial action to fill all the requirements of the photoplay. The "Butterfly," which Mary Pickford enacts on the screen, will be an adaptation of Long's story, just as the Belasco play and the Puccini opera were adaptations of the story. Mr. Belasco himself is not more eager than I to correct any erroneous impression concerning the source of the motion picture version of the subject."

VIM COMEDY COMPANY IN FLORIDA.

This happy aggregation "underneath the sheltering palms" are the funmakers that are going to put Vim in the General Film program. This picture was taken upon the arrival

Vim Comedy Company in Florida.

of the Vim players at Jacksonville, Florida, outside of the Lubin studio. The Vim players will share the studio with Lubin during this winter.

Reading from left to right the group consists of: (Bottom row) "Bobbie" Burns, Louis Burstein and "Walt" Stull; (second row) "Babe" Hardy, Ione Lyle, Helen Gilmore, Ethel Burton, Edna Reynolds, Mildred Burstein, Anna Mingus and Harry Naughton; (top row) Fred T. O'Neil, Frank Hanson and Robin Williamson.

Original Plays for Equitable

Arthur H. Spiegel Tells How He Interested the Foremost Dramatists in America in Writing Directly for the Screen.

IT REMAINED for Arthur H. Spiegel, the thirty-year-old president of the Equitable Motion Picture Corporation, to carry through an idea that more experienced men in the production of photoplays have applauded. For a long while now it has been pretty generally conceded that the supply of stage plays suitable for presentation on the screen was running short, and in casting about for a solution of the difficulty manufacturers have recognized the advantage of interesting playwrights of the first rank in writing original scenarios for motion pictures. They admitted that the employment of famous writers—the big dramatists of the country—probably would be worth every cent it cost, but seemingly they did not see fit to follow the belief to its logical conclusion. As president of a large mail order concern in Chicago, Mr. Spiegel is a business man accustomed to seconding thought by action. He is not afraid of innovations if they promise an improvement, and he is a firm believer in taking the lead and allowing others to follow. That is why the Equitable Corporation is about ready to announce a remarkable list of scenario writers. If the stories in Equitable pictures do not come up to scratch, it will be because the most successful dramatists in the country are unable to master the technique of the screen.

The Equitable is a new company, as companies go, and Mr. Spiegel is a new man in the photoplay business. He entered the ranks of producers without prejudices and unhampered by the worship of precedent. His first determination was to learn just what was needed in the making of the finest photoplays and after that to supply the needs, irrespective of what had been done by his predecessors. Men with whom he discussed the situation agreed with him on two points—that the greatest weakness in most photoplays is the story and that few stage plays offer adequate material for the screen. The pros and cons of turning stage successes into pictures were considered from all angles. As a business proposition the advertising value of a name was taken into account. Mr. Spiegel recognized that a number of companies had established their reputations on photoplay versions of works first seen on the stage; but he also recognized a growing dissatisfaction with results obtained from this source. Before making a radical change, however, he wanted to be certain that his conclusions were correct.

It happened that a number of plays—dramas, comedies and melodramas—of all descriptions were available for production by Equitable. Mr. Spiegel asked that all of them be carefully read by the scenario staff with a view to preparing detailed reports, noting the good and bad points of each, from the angle of the producer of photoplays. In almost every case it was found that the plays would have to be radically altered before a director could be given a workable script and that not infrequently the elimination of dialogue left a bare and almost valueless plot. This, of course, was only confirmation of what the great majority of manufacturers have conceded in private, if not in public.

The next step was to secure writers able to provide better material than that offered in the manuscripts of old plays. And now we will let Mr. Spiegel tell his own story as he told it to the interviewer: "I wanted something original, something that gets away from the everlasting triangle with the endless repetition of situations so like each other that it is difficult to tell one picture from another. It is easy to say, 'I want something original,' and it is yet another thing to find it. I knew that I must interest authors who had proved their capacity, or experiment with free lance writers, and this, of course, was out of the question. The average so-called original five-reel scenario is impossible, as everyone who has handled scripts realizes. If we were going to discard adaptations, our success depended upon securing men big enough to write something better.

"During the past two weeks I have talked with at least two dozen authors of the top rank, and the response has been far beyond my expectations. Almost without exception, they were not only interested in pictures but anxious to write for the screen themselves, if the inducement was sufficient. Eugene Walter was especially enthusiastic. He expressed himself as being anxious to master the technical requirements of photoplays, and with that end in view is going to study pictures in the making. He will discuss his stories with the director in order to learn just what can and what cannot be done in pictures; and other authors with whom we are on the verge of closing contracts have shown a similar wish for co-operation. In every instance where a contract is signed we will have an option on all of the original work for the screen done by the writer. It is probable that some of their stories will be used by the World Film and Paragon producers.

"Among those with whom we are negotiating, in addition to Mr. Walter, are Channing Pollock, Rennold Wolf, Willard Mack, Rachael Crothers, James Montgomery, Mary Roberts Reinhart and Edwin Milton Royle. I believe that able directors are the first necessity for a producing company, and we have them; that writers with ideas are the second, and now we have them, too; the third requirement being a competent cast. No matter what we pay a star, a director is expected to find suitable types for every role. We do not ask one player to carry the picture."

In closing his account of Equitable plans, Mr. Spiegel spoke of the great care being expended on settings in both of the company's studios that every scene might have an appropriate background.

Craufurd Kent

BORN in Shepherd's Bush, England, not many years ago, Craufurd Kent began at a most tender age to look longingly at the stage as a future for himself. During his early schooling he displayed a wondrous ability in his studies of music and as early as twelve years he had made his debut on the concert stage as one of the leading boy sopranos of England. His schooling was completed at Godolphin College at Hammersmith, England, where for three years he was master at the piano, a position dignified and known for its import.

Craufurd Kent.

Following the completion of his college term, Mr. Kent began a concert tour of England, singing in both concert and oratorio at nearly all of the leading auditoriums of the country, and also Scotland, Ireland and France. After two years, the lure of vaudeville attracted him, and for more than two years he appeared in the halls of England in a singing act, doing the arias of grand opera. His first appearance in musical comedy was with a number of the Gilbert & Sullivan revivals, following this with an appearance of "The Geisha Girl."

Little less than four years ago Mr. Kent was persuaded to come to America to accept the tenor role in "Adele." This engagement he followed with an appearance in "The Pink Lady" and "Miss Gibbs," returning with each production to his native land and back to America again finally to accept an offer to appear in motion pictures. His first appearance before the camera was made but a few months ago, but an instantaneous success has been accorded him. He will be remembered for his appearances in "The Deep Purple," "Nedra," "Greater Love Hath No Man," "Little Miss Brown," "The Pretenders" and others.

His first appearance with the Lubin Company is in the role of Garrick in Anthony P. Kelly's story, "The Rift in the Lute," which is being produced by Director Joseph Kaufman.

JOHN JARROTT WITH KLEINE.

Among a number of well-known members of the theatrical profession in New York City added to the working forces at the George Kleine studios last week was John Jarrott, long and familiarly known to the theatergoing public of two continents. Jarrott has a long list of successes to his credit, among which are the star parts in the "Follies Bergere" and his own production of "Come On" which enjoyed a long and remarkably prosperous run quite recently at the Empire theater. Mr. Jarrott, with his famous dancing partner, Joan Sawyer, was the dancing hit of continental capitals as well as the feature attraction of every vaudeville bill on which their names appeared.

Well-Known Film Man on "Ancona"

Ugo De Serra, Cines' Representative, Was on His Way Here with Valuable Negatives—No News of His Fate.

AMONG the passengers of the ill-fated "Ancona" was Mr. Ugo De Serra, a representative of the Cines Film Company of Rome. It is not known whether he was saved or lost. The Italian government maintains the strictest censorship and nothing could be learned at the offices of the company which owned the torpedoed ship.

Mr. Serra came here early in October to look over conditions here and study the American film market. He was called back to Rome by cable just about a month ago. The Cines Company has several valuable negatives which they want to sell in this market. Mr. Serra was recalled to get the negatives and bring them to this country. Among these negatives there were two deemed especially fine and valuable, a "Life of Christ" in seven reels, and a filmed version of "Carmen" with Marguerite Sylva in the leading role.

Repeated inquiries at the office of the steamship company developed the fact that the home office has so far ignored all cables from this side asking for a passengers' list. One of the officials of the company, speaking to a representative of the Moving Picture World, said they might receive the list at any moment and they might not get it for another week.

"Chief" Laura Oakley

LAURA OAKLEY, chief of police at Universal City, is one of those whose mere presence gives anyone a formidable impression of the majesty of the law. She has everything that a good chief of police ought to have—size, wigs, false mustaches, paint, tin-badge and a revolver, to say nothing of a club, not a stuffed one, either.

Laura Oakley.

As chief of police of Universal city, Laura Oakley has the distinction of being the first suffragette to be recognized for such a high office, and the manner in which she executes the duties of the office is a credit to her, as well as to the entire suffrage movement. But there are really not many occasions for her to exercise the duties of the office, because Universal city is quite the most peaceful city in the world. When not busily occupied with the police duties of the city, she acts for pictures.

"Being chief of police, I suppose I receive more letters from 'aspirants' than most actresses," said Miss Oakley. "They seem to pick on me for advice, sending me pictures of themselves. I reply to each in as sincere a manner as possible, but it taxes one's mental power to find sane replies for some of the insane questions. And then so many think that a photoplay actress has a soft snap. Can you imagine it?"

FRED DOBSON MAKES RECORD.

Taking over 50,000 feet of film in his last five productions for Pallas Pictures and not a single retake is the latest record hung up by Cameraman Fred Dobson. Not that such work is unusual among the clever operators in the profession, but it calls attention anew to the veteran record Fred Dobson has made for himself.

Starting eighteen years ago with Lumiere's pictures in Canada, Fred Dobson joined the Biograph in 1898 and in the ensuing nine years was electrician and operator, carpenter, scenic artist and photographer. It was the period when Biograph productions were dominant, and through his association with Griffith and the other graduates of this remarkable training school which has contributed so much to the present development of the business Dobson now enjoys a unique prestige.

Artist Selects Raver Star for Model

FRANCES THOMPSON, the pulchritudinously dashing brunette who interprets the role of Myrtle Morrison, the "Dancing Venus" in the forthcoming Augustus Thomas production of "The Other Girl" has had a signal and lasting compliment paid to her uncommon beauty. She has been selected as model by one of this country's leading magazine frontispiece artists, Carl Van Buskirk, whose specialization in front cover faces of freshly colored vivacious types has made him both fame and fortune.

It happened this way: Mr. Van Buskirk and Percy Winter, Director of Productions for the Raver Company, have known each other for many years. One evening last week the artist paid Mr. Winter a visit at the latter's hotel. The director extended an invitation to the artist to witness the filming of some scenes of the production at the Staten Island Studio. On Friday last the noted portrait painter availed himself of Mr. Winter's offer and while observing the action, discovered the wealth of beauty in face and form possessed by Miss Thompson. He suggested an introduction which the director arranged. The comely brunette recognized her opportunity and consented to pose for the artist in his Manhattan studio. This work will keep her busy for some time after she is through with her role in the Thomas play.

Frances Thompson.

Frances Thompson is a decided American type, luxuriant with the sunshine of youth, Southern color (she originally hails from Dallas, Tex.), plumpness of form and symmetry of face that should promote her to the topmost ranks of her chosen profession in prompt fashion. Her hair is a rich brown tinged with a suggestion of red, and hangs over a foot below her waist line when allowed to flow. Her eyes are a vivacious dark brown set off by two dimpled cheeks and an even row of pearly teeth. Mounting this all is a keen and intelligent expression.

The little Raver star's experience is unique in that it is the opposite manner of procedure of most pretty models, who usually pose for the artist first and then break into pictures.

Mr. Van Buskirk is to be complimented for the selection of this type for his talented brush.

A. J. HUDSON, ASSISTANT TO HODKINSON.

Alfred J. Hudson, for the last two years president's secretary of the Thompson-Starrett Company, 51 Wall street, New York City, has joined the Paramount Pictures Corporation in the capacity of assistant to W. W. Hodkinson. Mr. Hudson was born in New York City, studied law at the New York Law School and practised for seven years. At one time he was with Delancey Nicoll. Mr. Hudson brings to his new position a great deal of business experience. While he knows nothing of motion pictures except that he likes to see them, it is expected that his advice in the many problems which confront the heads of such an organization as the Paramount will be valuable.

NEW PRODUCERS IN THE FIELD.

The Aurora Films Plays Corporation has recently been organized to produce feature films with well-known players in the cast. Their first production will feature little Matty Roubert in a five-part photoplay to be called "The Waif." The Victor studio has been leased for a long term, to make the interiors; half of their first picture is already complete.

The officers of the Aurora Films Plays Corporation are: Charles Mundt, president and treasurer; William L. Roubert, vice-president and general manager.

"The Red Circle," a Strong Serial

Horkheimer Brothers Have Already Completed One-Half of the Fourteen Episodes.

By George Blaisdell.

AT THE offices of the Balboa Amusement Producing Company, 1600 Broadway, last Saturday, H. M. Horkheimer, president and general manager of the company, showed on his screen six of the fourteen episodes which will constitute a new serial. "The Red Circle," the general title of the production was written by Will M. Ritchey, scenario head of the Balboa Company, from the basic idea of Mr. Horkheimer. The latter intimated that the completed script represented the thought and application of the two for nine months. That this has not been in vain is evident from the showing made by the first six episodes, each of which is in two reels.

"The Red Circle" is written with the thoroughness characteristic of the work of Mr. Ritchey. First of all, there is a consistent plot—there are present not only possibilities; but probabilities. The story runs smoothly. The exciting incidents are every-day incidents, of the sort of which the man in the street is familiar. No attempt is made to depend on the spectacular, on the unusual.

The story, as we may judge it from the episodes shown, is based on the power of heredity, of the taint of criminality that runs through a family. One of the leads is a young woman, born of this family, but reared in the best of environment. In her the taint takes a benevolent twist. While her acts are outside of the law, at the same time in a large way they are on the side of the public as against the few. This is illustrated, if we may be permitted to touch on the action, by her stealing and destroying a package of notes held by a conscienceless loan shark or later in destroying a device for man-killing on a huge scale. The significance of the title is in the livid red circle which appears on the back of the hand of the young woman at different times. It develops in the course of the story that it is when the young woman is thinking of crime, even of a benevolent degree, that the red scar comes to the surface.

The other featured character is that of a detective who is engaged to arrest the person who has committed the depredations. There is a time when he is inclined to suspect the young woman, with whom he is very friendly, but she skillfully lulls his fears and throws the chase in another direction.

Ruth Roland and Frank Mayo portray these two parts. Miss Roland is too well known to patrons of picture theaters to need any word of introduction here. It is unnecessary to say that into her work in "The Red Circle" she puts her best effort, and that is saying much. Mr. Mayo is not so well known on the screen, but it is a safe hazard he will be when the series is finished. He is a grandson of that sterling American actor of the same name who was known to all theatergoers a quarter of a century ago. The young man is an actor worthy of his name. He has a pleasing appearance; he possesses magnetism.

There are other strong players in the cast. Daniel Gilfether is Circle Jim, who proves to be the father of Sylvia Travis. By the way, how the daughter in infancy is separated from her father is material for an interesting episode. Mr. Gilfether does splendid work in the opening chapters. Corinne Grant is Sylvia's nurse. Miss Grant also contributes much to the acting strength of the series. Other players are Mollie McConnell, who portrays Mrs. Travis; Edward Peters, who is the supposed son of Circle Jim; Makato Inokuchi, the butler, and Gordon Sackville, the chief of police.

Mr. Horkheimer said it has not yet been determined through what medium "The Red Circle" will be released, although he expects to be able to make a definite announcement in a few days.

VIRGINIA PEARSON APPEARS IN PERSON.

Virginia Pearson, the beautiful Vitagraph star, who makes her initial appearance under this banner in "The Turn of the Road," received the hearty congratulations of her friends who came to the New York theater on Wednesday evening, November 10, to witness the metropolitan debut of this production.

On conclusion of the final scene of "The Turn of the Road," the New York theater audience, which packed the house to the doors, enthusiastically applauded the film. On presenting Miss Pearson to the audience, the popularity of this chaming lady was effectively demonstrated by the prolonged reception accorded her.

Maude Healy Optimistic

Kleine Player Likes Pictures and Believes They Help Stage Acting.

MISS MAUDE FEALY, who has just completed her first production under the George Kleine management, "Bondwomen," has some interesting things to say concerning the effect of motion pictures in bringing about a revival of one-act plays and rejuvenation of the palmy stock days. Says Miss Fealy, "They will come again just as the fashions change.

"Moving pictures sharpen the curiosity of the public to see the actor in person. I am very fond of my work in the pictures. It means a permanent abode, and after years of traveling that means a great deal of comfort. Work in the pictures also means a great deal of time spent in the open air and regular hours, which spells health, and then the pictures dispense with a terrific strain of memorizing lengthy parts for stock work. Besides, the pictures are a great educator for the actors as well as the public, as much research is necessary in producing accurately various historical plays, and the actor has the opportunity of giving the public in one year the number of productions that on the stage would take ten years. In other words, the three weeks spent in rehearsing a play in a stage production before its initial performance, in pictures is spent in producing the picture (provided it is a feature of four reels), and at the end of the three weeks we know it will reach thousands of the public. We in the picture world start on a fresh production to reach thousands of more, and so on throughout the year. Whereas for the theater, we would be still presenting the one play to a much smaller community for the entire season, provided it proved a success, and if not, more time would be wasted in preparing a new play for the public of the theater.

"I think pictures will bring back the one-act plays. They teach us brevity—good pictures, I mean; but when they are padded and drawn out they, like speaking plays, fail. Pictures teach us to condense matters and tell more in fewer words. But just at present the public is showing by its fondness for pictures that 'speech is silver and silence is golden,' and so we must rest our voices—but only for a time—and then favorites will have to be heard as well as seen, and thus bring the real drama back to its own.

"As for the revival of the palmy stock days, I think they will come again; just as the fashions change, so changes the public's taste. We have a run on costume plays—the plays of Shakespeare—which hold their own for a time, then die out, to be revived successfully later for a few years, only to die out again. The play dealing with western life is successful, which means a deluge of plays dealing with the same locality. Plays dealing with crooks and those with the eternal trio have their fling, and a successful one means a production of many along the same line, which gives the public what it wants when it wants it. So, as 'every dog has his day and every cat her night,' so does every variety of play get its showing.

"Change, perpetual change, is the keynote of the theatrical world, the same as it is with life."

"Bondwomen" will be released through the Kleine-Edison Feature Service, December 15.

DOES NOT ADVOCATE THE NUDE.

Editor Moving Picture World, New York City:

Dear Sir—There has appeared in several of the trade papers an interview with me, which interview has been wrongly captioned, insomuch as it conveys the impression that I advocate the nude in moving pictures. The original caption of this interview as submitted by our Publicity Department was "'Inspiration,' a Study in Thanhouser Ideals," and any change that tends to create the impression that I advocate the nude in moving pictures is wrong and should be corrected.

I wish to state that I do not advocate the nude in moving pictures. I am absolutely opposed to the nude in moving pictures unless it is employed to serve a definite and unquestioned purpose of artistic and educational value; unless it is employed in a picture which can properly be exhibited before any audience with perfect propriety.

The fact that our five reel Mutual Masterpicture "Inspiration" was viewed and passed on by the National Board of Censorship without a single alteration will indicate that it is an example of the kind I stand sponsor for, and that must speak for itself. Yours very truly,

EDWIN THANHOUSER.

R. G. Peltier of Mt. Clemens, Mich.

Interesting History of a Successful Exhibitor Who Overcame Many Difficulties in His Upward Climb.

WHILE in the beautiful little health resort of Mount Clemens, Mich., I called on R. G. Peltier, manager and part owner of the Bijou, the "theater beautiful," with a seating capacity of 1,000 and representing an outlay of $75,000. Before making myself known to this genial manager and wide-awake showman, I had seen several of the presentations given, and was so pleased by the excellence of the programs and the conduct of the theater, that I determined to add to the pleasure by meeting the man who was responsible for it all.

The accompanying cut will reveal to the reader that Mr. Peltier is no ordinary moving picture theater manager. He is live from his finger tips to his toes, and has a business thoroughness that would have gained him success in any other line of endeavor suited to his talents. He is never willing to wait to see what others will do, but acts on his own initiative, and while he is willing to listen to the advice of others, he always considers it carefully from his own viewpoint before taking action. The following brief history of his rise from small beginnings to his present position will show that he has had an up-hill fight, but his face reveals that he has lost none of his vim or optimism.

R. G. Peltier.

Away back in 1906 Mr. Peltier was part owner of a small penny arcade in Mt. Clemens, famous for its medicinal baths throughout this country and Canada. In his own vernacular: "Six months afterward I was a tramp, having lost my home and $3,000 besides. I went to my partner, George John, telling him that I could bear the strain no longer, and asked him to buy me out. Mr. John refused to buy, stating that the business would be of little use to him without me, and so, instead of buying me out, he sold out to me. The deal was effected by my placing another mortgage on my mother's home."

Shortly after this Mr. Peltier went to Detroit and rented the two-reel Edison picture, "The Life of Napoleon," from Arthur Caille, then the manager of the Casino theater in that city, who got his service from the Pittsburgh Calcium Light & Film Co. This was the starting point of his success, and, as he had always staked his reputation on the future of the moving picture business, he was more than ever resolved to make good. He made $75 on the week with the Edison picture, which, ever since, he has called his "savior." He has never had a losing week since.

From that time until the present Mr. Peltier has successively increased the capacity of his house from 90 to 125, to 200 and to 450, and then to its present capacity of 1,000.

The Bijou of today was especially built for moving pictures, and a good view of the screen is to be had from any seat in the house, without distortion to the pictures. There are 590 commodious seats on the ground floor, while the balcony seats 362, and there are 48 box seats besides. The present Bijou was opened Feb. 12, 1913. Mr. Peltier used General Film Company's service at the time, and boasts of the fact that he is the oldest patron of that service in Michigan. He took his service for eight years from Al. J. Gilligham, manager of the General Film Company's office in Detroit, and Mr. Gilligham, whom I saw afterwards in Detroit, stated that Mr. Peltier had always been a most desirable customer.

At that time Mr. Peltier charged five cents admission for one reel and one illustrated song, but as time went on he increased his program to two reels and a song for 10 cents. At present the prices for regular programs are 10 and 15 cents, while on Fridays, 15, 20, and 25 cents are charged for a special "Blue Ribbon" program, for which all seats in the house are reserved. The regular programs at 10 and 15 cents are comprised of six reels, which include the product of the Paramount, Metro, Equitable, Gold Rooster, Fox and the General Film Company's regular program. In the special "Blue Ribbon" program he uses leading features of the companies mentioned and also of V-L-S-E., Inc., George Kleine and K. & E.

Mr. Peltier lays much stress on his advertising, which he conducts in an up-to-date manner. He has a four-page weekly house bulletin, quarto size, a fine showing of posters and stands in front of the house and in prominent locations, and also uses 10 to 20 inches in the daily paper.

I saw for myself that Mr. Peltier is always anxious to accompany his big features with appropriate music; but, of course, in a town of this size, he is rather handicapped for musical talent. He is about to install a large pipe organ, which, in addition to a piano, will furnish him about the best accompaniment for his audiences. At present he uses an orchestra of three or four pieces.

Mr. Peltier told me that he is his own censor. Happily, there is no city censorship, as the good people of Mt. Clemens rely thoroughly on Mr. Peltier's judgment. Mr. Peltier is so rigorously careful in this respect that he has often paid for the rental of a picture before viewing it, and after seeing it would not show it in his house, believing that it might offend his patrons and destroy the confidence in his policy.

Mr. Peltier has been a constant subscriber to the Moving Picture World ever since it was started and attaches great value to the information, assistance and guidance furnished him by its columns.

Mt. Clemens has another moving picture theater, the Lyric, which seats 300 people. Admission is 10 cents for programs of the World and Equitable. George M. Smith is the owner. The Lyric is doing good business.

JAMES S. McQUADE.

NEW PLAN FOR ASSIGNMENT OF PLAYERS ADOPTED AT EDISON STUDIO.

AMONG the several changes which Manager Leonard W. McChesney has instituted since he took hold of the Edison studio is the dividing up of the stock companies into practically an organization of several stock companies, each with its own director. Mr. McChesney believes, although it has been customary for years with Edison, by assigning certain players with certain directors, each will get to know better the other's capabilities and work out pictures of more artistic unity and fuller dramatic expression.

Under this new arrangement, Mabel Trunnelle will be permanently associated with Director Richard Ridgley with whom she has worked much, even under the old system. Like many of the other coupling of players who have not been usually playing together, Robert Conness will play with her. Director John H. Collins, who has had Viola Dana a great deal, will have her permanently, but Edward Earle, who has played little with Miss Dana, goes opposite her.

Marc MacDermott and Miriam Nesbitt, who for years have been associated in the public memory almost as much as Irving and Terry will play together again after quite a time apart, in answer to popular demand, under Director George Ridgwell. Pat O'Malley, who played with Miss Dana, will now be seen with Leonie Flugarth, the featured child player of the stage, under Director Burton George. Under Director E. C. Taylor will be Bessie Learn and Bob Walker; Director Langdon West, Margaret Prussing and Carlton King; Director Frank McGlynn, Grace Williams and Richard Tucker; while comedy director, Will Louis will have Jean Dumar and Ray McKee, as before.

Other members of the stock companies will be subject to assignment to the different directors' companies because of the characters they play as in the cases of Sally Crute and Bigelow Cooper, being much in demand by practically all the directors.

ETHEL CLAYTON STILL WITH LUBIN.

Some over-zealous press agent or lax editor has permitted it to be printed that Ethel Clayton had severed her connection with the Lubin Company and was to begin work immediately with a western production company. The Lubin Company hastens to deny such unfounded rumors and to assure exhibitors and the many friends of Miss Clayton that not only will she remain with the Lubin Company but that she has begun work on a new five-reel feature V-L-S-E Lubin release, "Dollars and Cents," from the story by Albert Payson Terhune, in which she will be starred. The play will be produced under the direction of Joseph Kaufman.

Pathe Gets A. H. Woods Play

List Embraces Many of the Greatest Theatrical Productions of the Time.

AN announcement of extraordinary interest in both theatrical and motion picture circles is made by Pathe and A. H. Woods. Arrangements have just been perfected whereby Pathe receives the motion picture rights to all the plays that have been and will be produced by Mr. Woods. Thus the largest theatrical producer of the day becomes allied with the oldest of the motion picture concerns, and one that is the largest of the independent manufacturers. The list of plays which thus becomes available for motion picture purposes is a most remarkable one, embracing as it does many of the greatest theatrical successes of recent years.

Al. H. Woods.

These plays have been the prize for which many motion picture concerns have been angling for many a day. At the time the papers were signed there were three large immediate cash offers lying upon Mr. Woods' desk. With the acquisition of the plays Pathe becomes the possessor of some of the best stock of picture material held by any company. That they will add prestige to the Gold Rooster program, on which they will be placed, goes without question.

George Fitzmaurice, who has been intrusted by Pathe with the production of adaptations from famous dramatic successes, will produce many of these A. H. Woods plays. In his casts will be used so far as possible the actors who appeared in the original productions, among whom are many of the leading players of the day, such as Florence Reed and Robert Edeson. The pictures will be made in the very best manner, regardless of expense. George Brackett Seitz, the Pathe scenario editor, and Ouida Bergere, both well known

Louis J. Gasnier, General Manager, Pathe.

playwrights, will make the adaptations. The first play to be filmed will be "New York" with Miss Florence Reed. Work on this picture will be started at once by Mr. Fitzmaurice.

General Manager Louis J. Gasnier, of Pathe, put through the deal with Mr. Woods, assisted by George F. Miller and G. Van Wervoke of the Pathe forces. Mr. Woods was represented by Martin Herman, his general manager, and Ralph I. Kohn, his private secretary.

The rise of A. H. Woods from the domain of ten cent melodrama to a position in the front rank of theatrical producers is one of the most spectacular in the history of the American theater. In a comparatively few years he has established himself as the most successful, the most original and the most daring of managers. Looking over the list of "hits" in the past five years, we find the name of A. H. Woods associated with the majority of the most emphatic ones. For instance, it was Mr. Woods who gave us that international music success, "Madame Sherry," to be followed later in the operatic field by the melodious "Gypsy Love," which enchanted two continents. It was A. H. Woods who staged the well remembered laughable farce "The Girl in the Taxi," which was also subsequently played abroad. It remained for the same manager to make a star of Julian Eltinge, the famous impersonator whose popularity is ever on the increase. When it came time to dedicate the new Eltinge theater in New York it was A. H. Woods who picked "Within the Law" for the initial attraction. The phenomenal success of this drama of the shop girl is too widely known to need added comment. And who has not heard of or laughed at the greatest tribute to Woods' ability to give the public what it wants, namely, "Potash & Perlmutter."

Even more recently Mr. Woods has given the public such pronounced successes as "The Song of Songs," "Kick In," "Innocent," "The High Cost of Loving," "The Yellow Ticket," "Common Clay" and "Abe and Mawruss," the last two the most notable successes of the current season.

A Woods' cast has come to have a special significance to American playgoers. Mr. Woods has assembled under his banner such prominent players as John Mason, Jane Cowl, Dorothy Donnelly, Florence Reed, Richard Bennett, Julian Eltinge, Barney Bernard, Madame Cottrelly, Irene Fenwick, Cyril Keightley, Thos. A. Wise, Forrest Winant, Pauline Frederick, Lew Fields, Douglas Fairbanks, John Barrymore, Josephine Victor, Jane Grey, Emmett Corrigan, Macy Harlan, Marguerite Sylva, Dustin Farnum, William Farnum, Bernard Granville, Adele Ritchie, Sam Bernard, Louise Dresser, and a host of others.

Mr. Woods is owner of the Eltinge theater, and lessee and manager of the Republic theater in New York. He personally selected Pathe to be the medium by which his plays are to be presented to the public in picture form, because he felt that the prestige and excellent organization of that house would insure the widest possible distribution.

ROTHAPFEL DINED AT SALT LAKE.

Exhibitors from all the surrounding territory attended the Rothapfel-Mutual banquet held at the Newhouse Hotel, Salt Lake City, on Wednesday, November 10. Several of the exhibitors in attendance traveled more than 500 miles to be here for this, the biggest motion picture event of the year in that region.

H. A. Simms, of the American theater, introduced the guest of honor, Samuel L. Rothapfel, whose words fell on receptive ears, and there is promise of a new high standard of motion picture presentation in the theaters of this territory as a result.

Among those who were present at the banquet were: A. L. Stallings, Clifton Pierce, Manny Feldstein, E. H. Goldstein, Mark Ross, L. D. Perry, Ernest Ryan, J. E. Ryan, S. P. Arnold, Mrs. Louis Marcus, J. C. Lindsay, George C. Cowing, James A. Stanley, Mrs. M. B. Lagrau, W. P. Moran, Ed. Shearer, Mrs. George E. Carpenter, A. J. Onway, D. E. Schwinger, R. W. Bertleson, W. J. Morgan, J. Martin Watson, J. R. Kenneard, Harry Quinn, Beatrice D. King, Louis Marcus, George E. Carpenter, M. H. Hanauer, W. B. Moyle, E. C. Schmidt, Inez Todd King, Mrs. Monroe Hauser, J. Rothneul, V. M. Foot, C. H. Paulson, C. E. Beardsley, C. H. Archibald, Robert Saunders, Emery C. Epperson and E. D. Lagrau.

McMAHAN IN BIG THEATER DEAL.

I. W. McMahan, of McMahan & Jackson, takes full possession of the Forest theater on Forest avenue, near Reading Road, in the very heart of Avondale, a suburb of Cincinnati, O. It is understood that it runs up to a very high price, as the Forest theater is practically a new house and it cost the Auditorium Theater Company, which is composed of Lee Ach, George W. Harris and several wealthy men of Avondale, something like $60,000 to build the same.

The theater has every modern equipment, is absolutely fireproof, and is one of the prettiest playhouses in the state of Ohio. There is also a commodious and up-to-the-minute airdome connected with the theater, for summer use.

The policy of the new management will be as it always has been, to give their patrons everything that is good in the motion picture industry, and their price will be 5 cents for children and 10 cents for adults.

Porter Sells Famous Players Holdings

Understanding Is That Treasurer and General Manager of Feature Company Will Soon Retire.

EDWIN S. PORTER will retire from the Famous Players Film Company. Mr. Porter was one of the organizers of the company and has been at the head of the producing forces. For some time he has held the offices of treasurer and general manager.

Mr. Porter has been prominently connected with the production of pictures from the beginning of the industry, having for many years been at the head of the Edison studio and later with W. H. Swanson and Joseph Engle, organizing the Rex Company, which was afterward merged with the Universal company.

The sum mentioned as figuring in the transaction is $800,000, for which amount it is said Mr. Porter surrenders all of his stock holdings in the Famous Players company.

Frank Bacon

FRANK BACON, the foremost character actor of the stage, who recently made his debut in motion pictures under Metro auspices, has been laid up in his room in the Hotel Remington, in New York City, for more than a week, following an injury he received while working in the last scene made in "Rosemary," the five-part Quality-Metro feature. In the role of "Professor Jogram" Mr. Bacon figures in a rough and tumble fight in an old English inn. His antagonist proved so realistic in his attack that he gave Mr. Bacon a hard push and the veteran character actor fell backwards over a table. He landed on the table, received several bruises and severely wrenched his back.

Frank Bacon.

"Rosemary" was made at the Quality studio in Hollywood, Cal., and as the company was called east to work in future productions, Mr. Bacon was obliged to make the journey across the continent confined to his drawing room. Immediately upon his arrival in New York he was placed under the care of a physician and removed to the Hotel Remington. He hopes to be able to work in the next Quality-Metro feature, even if he has to walk with the aid of a cane.

Marguerite Snow is starred in "Rosemary," and Paul Gilmore, the well-known stage star, is featured with her. There is an excellent supporting cast, as is testified in the appearance of such notable artists as Mr. Bacon. Mr. Bacon was featured for seven years in Cohan & Harris' stage productions, scoring heavily in character leads in "The Fortune Hunter," "The Miracle Man," "Stop Thief" and other successful plays.

BEVERLY BAYNE, NEWSPAPERWOMAN.

Beverly Bayne, the Metro star, is one of the few women in New York City who has a police card, usually given only to newspaper reporters, which entitles her to pass through police lines at fires, accidents, or similar happenings. It has just been given to her by the Commissioner of Police, for Miss Bayne has qualified as a newspaper writer, in addition to her work in motion pictures. Hundreds of newspapers throughout the country use her special articles on women's fashions, which she writes under the heading of "Beverly Bayne's Fashion Talks." The articles are sold through a newspaper syndicate.

"AMERICA FIRST."

Will S. Rising, dean of moving picture actors, as well as author and producer, is at work on a patriotic novelty reel, which may prove a sensation. It deals with the efficiency and preparedness of our army and navy, and introduces many of our Presidents from 1776 to the present time.

Lasky Productions

Feature Company Concentrates on Modern Plays of Tense Dramatic Themes.

AS THE result of months of careful investigation and a close and expert study of motion pictures exhibiting and photoplay-going public, the Lasky Feature Play Company by reason of its findings will concentrate for the present on photoplays of modern theme and tense dramatic action.

"Armstrong's Wife," in which Miss Edna Goodrich appears as the star on November 18, for her debut on the screen, is said to be an excellent example of the kind of subject material for photodramas which the Lasky Feature Play Company believes is in most demand at the present time. It is modern. Its story is the narrative of a woman who chooses unfortunately between two men.

Following "Armstrong's Wife" the Lasky Company will release through Paramount on November 22 a comedy entitled "Chimmie Fadden Out West," produced by Cecil B. DeMille, the theme of which also is entirely modern. It is the second of a series of photo-comedies in which Chimmie Fadden as played by Victor Moore appears in the leading role.

Probably nothing could so well illustrate the Lasky policy in photoplay themes as the releases announced for December, of which there are four. This will mark the first month of the second quarter year of the Paramount Program. The productions are Theodore Roberts in a picturization of E. Phillips Oppenheim's "Mr. Grex of Monte Carlo," Fannie Ward in "The Cheat," by Hector Turnbull; Lou Tellegen in "The Unknown," founded on I. A. R. Wylie's famous novel "The Red Mirage," and Valeska Suratt in Marion Fairfax's original play, "The Immigrant." In all of these plays there is to be found a marked step towards strong, virile drama, produced on an elaborate scale. And yet in none of these has romance been sacrificed for modern realism as each contains a story of simple heart interest.

Frederick Warde with Thanhouser

THAT eminent tragedian and Shakespearean authority, Frederick Warde, has at last succumbed to what he jokingly terms "the film inevitable." He has just been engaged by Edwin Thanhouser, the Wizard of New Rochelle, and will first be seen as Silas Marner.

Mr. Warde is practically the sole survivor of the Shakespearean actors of another day—a day made famous by such names as the Booths, John McCullough, Lawrence Barrett, and Barry Sullivan. To Mr. Warde the old traditions of the stage remain the dearest, and the hand of time has not turned him from the original standards of the art of those days. For that reason he has been very much in demand on the lecture stage. Of moving pictures he says:

Frederick Warde and His Son.

"A wonderful art to which I am a total stranger but an ardent admirer. Little did I think that I would ever take part in a studio production, but the spirit of the times and Mr. Thanhouser's proposal bade me give ear to the 'film inevitable.' My initiation into the mysteries of the film studio proves to me that I am not too old for new tricks."

Mr. Warde's initiation will be at the hands of his son, Ernest, a Thanhouser director. It is only a few years since Ernest was bound for the pinnacle of eminence held by his distinguished father, for he was Richard Mansfield's stage director. In contemplating the novelty of directing his parent, young Warde promises not to revenge himself for the various lickings of boyhood days; of course he can get sweet vengeance by making his elder go through some extra paces.

Edison Burns House

Big Fire Scene in "Children of Eve," Kleine-Edison Release.

DESTRUCTION by fire of a four-story, especially-constructed brick factory building in Fort Schuyler, last Sunday, while making the final scene for "Children of Eve," the Edison feature, released through the Kleine-Edison Feature Service, November 10, provided more thrills than bargained for and furnished at least one narrowly averted tragedy that for a time threatened to cause a panic

This Especially Constructed Brick Building Was Destroyed by the Edison Company in the Making of final Scenes for "Children of Eve."

among the five hundred women and girls engaged in the scene, and an equal number of spectators who had motored out to witness the spectacle.

The leap for life from the roof by a fireman, and the rescue of girls from the topmost floor of the blazing building by firemen who slid down life ropes, and by others who carried them down ladders, was realistic to the utmost; but the actual near-tragedy sprang a bit of realism not expected.

A camera operator, to get a certain viewpoint of the conflagration, had climbed a platform atop scaffolding about sixty feet high. He had no trouble getting up there because a fire ladder was available; but this means of ascension was wrecked when a brick wall of the factory crashed to the ground, burying ladders, hose, axes and other fire-fighting apparatus.

Mr. Cameraman enjoyed the balmy air and soothing sun's rays as he gaily signaled to motorboats and sailing craft passing, and was perhaps envied a bit by his fellow workers because he had such a point of vantage from which to view the fire.

But when the building was fired and the immense quantity of waste film, powder and gasoline stored in it began to burn, Mr. Cameraman's perch became quite the hottest place on the map and there was no way, aside from jumping, for him to get down. He was game, however, and stuck to his job, notwithstanding the scaffolding was scorching in a dozen places and threatening to burst into flames every instant. His tripod was blistered and the leather casing of his machine fairly smoking, but he never wavered. Women and children became near panic-stricken and began to scream, and men, realizing his peril, sought means to enable him to escape, but the fire ladders, broken and burning were buried beneath tons of red hot brick and stones. It looked serious for the plucky photographer, but he continued turning the crank of his camera, getting perforce a magnificent view of the raging fire. At last, when it appeared as if he must succumb or leap to probable death, the front of the burning building collapsed and the terrifying heat abated, and he was rescued.

NEW MANAGER FOR KLEINE'S ATLANTA OFFICE.

B. B. Hardcastle is the new manager for George Kleine's Atlanta office. He left New York last week to assume charge of the Kleine interests in the southeastern states after a record experience as a salesman traveling out of the Chicago office.

Mr. Hardcastle covered Indiana with the Kleine productions, and the good wishes of Hoosier State exhibitors follow him to his new sphere of action.

Mutual's New Masterpieces

First Two Weeks of December Will See the Release of Two Five-Part Subjects.

ANNOUNCEMENT is made by the Mutual Film Corporation of two important screen productions scheduled for release the first two weeks in December. Each of them will be comprised of five reels and will be released as Mutual Masterpictures. In addition to these two exceptional productions the Mutual also announces the release for December 8, in the regular Mutual program of a three reel feature, presenting Dorothy Gish in the title role.

First of the two Masterpicture releases referred to in the opening paragraph "The Forbidden City," will go to the public December 2. Louise Glaum will be presented in the leading role, supported by a cast of exceptional merit. "The Forbidden City," in five parts, is from the pen of C. Gardner Sullivan, author of several Masterpictures, notably "The Reward," "The Toast of Death," "The Mating" and "The Cup of Life."

The second of the Mutual Masterpictures for release early in December, is "The Buzzard's Shadow," in five parts, featuring Harold Lockwood and May Allison. This masterpicture will go to the public December 9. The piece deals with army life at one of the frontier posts during the early days of the westward march of civilization.

Miss Gish, as the star of "Her Mother's Daughter," a feature release on the regular Mutual program, December 8, gives one of her best performances. For her first appearance as a star on the regular Mutual program Miss Gish was cast for an important role, and she has carried the part through with exceptional merit.

Ruth Blair

RUTH BLAIR, "the prettiest girl in pictures," has again returned to the motion pictures after an engagement on the legitimate stage under the management of the Selwyn company, and has been especially engaged by the Fox company to play the leading role in "The Fourth Estate," under the direction of Frank Powell. Miss Blair left for Chicago last week for her new engagement. Her new role is a "sympathy" part. It requires deep emotional ability and intense dramatic power as well as to play the part of the wife of a poor man who is downed by the political "boss" system.

Ruth Blair.

Miss Blair is ideally suited to the part. She is tall and graceful, and has a wonderfully sympathetic face.

Madame Ada Dow Currier, the famous dramatic coach who discovered and made Julia Marlowe, declares that Miss Blair is possessed of a remarkable emotional ability, and that some day she will make another Julia Marlowe. Madame Currier has taken an unusual interest in this young actress, and has been her dramatic teacher for some time.

Ruth Blair was born in Pennsylvania. From the time she was very young she had an overwhelming ambition to go on the stage, and the success which has marked her career since she entered the dramatic field has been the realization of her childhood dreams.

Miss Blair is essentially feminine. She is an anti-suffragist, and she confesses that she is so old-fashioned that she prefers horses to automobile. She is an exceptional rider, as well as a great lover of all forms of outdoor sport.

Miss Blair is also an artist. She designs all of her own clothes. She is always on the lookout for new color combinations, and whenever she has found something which she thinks would make a beautiful garment she rushes home to her paint box and sketches, then colors designs for her own clothes.

Wright to Direct Miss Nesbitt

Edison Leading Woman Returns to Studio After Vacation —Will Appear With Mr. MacDermott.

MIRIAM NESBITT, Edison leading woman, has returned to the studio after about a two months' trip and rest during which she took a cross country tour, leisurely, to the Pacific coast and the San Francisco fair. In a number of cities in which she appeared she received unplanned but enthusiastic receptions. She remarked it as so strange that, even in the crowds at the fair, her face would be recognized by passersby, so long and so well known has this favorite been before the screen public. Her first reappearance will be in a three reel feature, "Life's Pitfalls," directed by a new Edison director, George Ridgwell.

Miriam Nesbitt.

After that Miss Nesbitt will be assigned a special director and will again appear with Marc MacDermott. These two favorite and accomplished stars are linked together in the public's affections and memory probably more than any other screen pair. This return to the older order is in response to a pronounced demand upon the part of exhibitors and patrons that these two appear together again.

The director in charge will be George Wright, newly appointed from the acting ranks of the Edison company. Mr. Wright first came to the Edison company with the intention of becoming a director, he having been a widely experienced stage director. While standing about getting onto the difference in motion picture direction, he was asked to play a part. The splendid way he did it marked him, unanimously, as too good an actor to lose from the screen.

Mr. Wright has appeared in such notable and successful stage productions as "My Friend from India," with Walter E. Perkins; the title role in "Chimmie Fadden"; in the all-star cast of "Shenandoah" with Otis Skinner; as player and director with the Charles Klein production, in "Bobby Burnit," "The Country Boy"; the London presentation of "The Third Degree"; "Bought and Paid For"; and "Within the Law."

George Wright.

Miss Nesbitt experienced a thrilling escape from injury while driving through the Yellowstone Park. In fact her entire trip was unusually eventful. Two women had died in the several days' trip through the Park, one from the high altitude. Miss Nesbitt, for the adventure of it, was riding with the driver when one of the horses fell, dragging the coach over an embankment and upturning the coach. Miss Nesbitt fortunately fell among some bushes, escaping with several severe scratches. Returning, by way of Texas, she arrived in New Orleans, the day after the bad storm when every restaurant and bakery in town was under water. During two days, no amount of money could secure for her more than some bad rolls and worse coffee. Taking the boat, which was not weighted with its usual cargo ballast because of storm-tied-up shipping, she encountered the roughest and sickest voyage of her life, quite assured that there may be something sometimes worse than motion pictures adventures.

Hereafter, it is probable that Miss Nesbitt and Marc MacDermott will appear only in features. Whenever the play calls for the especial kind of character he plays so well, Mr. Wright will play in the picture he directs.

Louise Beaudet

LOUISE BEAUDET, Vitagraph Screen Star, who practically grew up in the atmosphere of the theater, was born in Tours, France, but at an early age removed to New York. When Aimee came to America she requested that Miss Beaudet, although only about twelve years old, be allowed to play in "The Little Duke." She accompanied the French actress, with whom she stayed about two years, and then became the ingenue of the Baldwin Theater Stock Company in San Francisco. During this engagement she was cast for such characters as Pauline in "The Lady of Lyons," Ophelia in "Hamlet," Desdemona in "Othello," Doris in "Narcisse," and Lady Macbeth.

Louise Beaudet.

About this time the tragedian Daniel E. Bandman, having perfected arrangements for a tour around the world, Miss Beaudet accepted an engagement with his company. The tour lasted four years, during which time she played in an extensive repertoire, including Leah, Beatrice in "The Hunchback," Ariel, etc. Returning to America she was engaged by James C. Duff for the soubrette part in "Paola." Later, she became a member of Rudolph Aronson's Opera Company, which at that time included Lillian Russell. Leaving this organization, she joined Pauline Hall in the production of "Puritania." Now followed engagements as prima donna with Abbey and Grau at the Auditorium in Chicago, as Progress in Irme Kiralfy's "America," which ran for eight months at the World's Fair, and a starring engagement at the head of her own company, "The Louise Beaudet Opera Bouffe Company."

In May, 1895, while visiting Europe, the late Charles Frohman introduced her to George Edwardes, who induced her to play Marie Tempest's part of Adele in "An Artist's Model." During this engagement she was engaged to sing at the Palace Theater, London. Miss Beaudet's wonderful voice and artistry won her immediate recognition. During the week of June 27, 1897, Queen's Jubilee Week, she appeared at the command performance at Buckingham Palace, at which every King, Queen and Prince of the royal blood was represented in the distinguished audience.

In December, 1897, she made her vaudeville debut as the headliner of an all-star bill at Hammerstein's Olympia Music Hall, after which she for several years divided her time between Europe and America, appearing in drama and operatic roles interspersed with engagements in European music halls and American vaudeville.

During the summer of 1912 Miss Beaudet forsook the legitimate stage and joined the Vitagraph Company. Her versatility enabled her to portray a wide range of characters, and her art developed until motion picture fans all over the country knew Louise Beaudet as one of the most clever screen stars, The big part was given her by Mr. Vandergriff, in Commodore J. Stuart Blackton's photoplay, "The Battle Cry of Peace." Among the other more important pictures in which Miss Beaudet has appeared since becoming a Vitagraph Star, are "The Snare of Fate," "A Price for Folly," "Sauce for the Goose," "The Wheels of Justice," "The Goddess," "The Man Behind the Door," and "Green Stockings."

The Author of "Stingaree"

Some Notes of Interest Concerning E. W. Hornung and His Famous Characters.

IT WAS due to the wanderlust which caused a young newspaper reporter to resign a perfectly good position on a leading London daily and desert the fleshpots of England for the relative discomforts of the Antipodes that "Stingaree," one of the most striking characters in fiction and motion pictures, was born.

Ernest William Hornung is the man who brought "Stingaree" into being. Kalem Company is now engaged in imbuing this famous character with life, and transferring his activities to the screen in a series of twelve two-act episodes. The first of these is "An Enemy of Mankind," and it will be issued on Wednesday, November 24th. The succeeding episodes, each of which is complete in itself, will follow at weekly intervals.

Mr. Hornung is noted for his original characters. "Stingaree's" predecessor, "Raffles," is an example of the British author's ability in conceiving a personality which holds the interest as the result of heroic qualities, or, as is more frequently the case, because of the engaging manner with which this figure perpetrates wrongs against his fellow men.

E. W. Hornung.

It was at the impressionable age of eighteen that Mr. Hornung resigned his position and left for Australia. The young man was exceedingly fortunate in that he obtained a position on the editorial staff of the Sidney "Bulletin," an antipodean nursery of literary talent arranged somewhat after the manner of the New York "Sun."

At that time the country was still agitated over the deeds of the notorious Kelley gang, the Gardiner gang and other bushrangers. In the latter band was a young lad named Gilbert, who although of a respectable family, deliberately chose a criminal career.

Although these gangs had been wiped out before Mr. Hornung's arrival in Australia, the outrages they had perpetrated were still one of the principal topics of conversation. The newcomer collected all the data he could concerning the careers of the outlaws, making a special study of Gilbert. The latter was undoubtedly the source of Mr. Hornung's inspiration when he wrote "Stingaree."

Stingaree and Howie, Two of the Unique Characters Created by E. W. Hornung in His Novel "Stingaree."

At any rate, when the reporter returned to England about two years later, he brought with him a wealth of exotic material which resulted in a series of stories of the back blocks, the sheep stations, new chums, "Sundowners," and outlaws, of love and adventure that in their way had and retain all the charm of the tales of our own cattle-raising West. The close resemblance existing between the Australians and ourselves, much closer than that between us and the Englishmen, may have been a factor in the instant success of "Stingaree," and other of Mr. Hornung's books, on this side of the water.

Mr. Hornung knew, moreover, how best to use his material. Fresh from Australia he was forcibly struck, on his return to the mother country, by the fresh, youthful unconventionality of the one, and the prim, stiff social traditions of the other. After writing a number of stories which became popular, Mr. Hornung gave further evidence of his ingenuity in the weaving of plots in "The Amateur Cracksman," the first of the stories in which Raffles made his appearance.

This welcome creation arrived in the nick of time to give the hard-working amateur detective a well-earned rest. Mr. Hornung had established himself firmly in public favor before he invented Raffles, but this engaging scamp took his readers by storm.

Encouraged by Raffles' popularity, Mr. Hornung decided to create a character which would be to the Australian bush what his first out-law hero was to polite English society. The result was "Stingaree." The central character of the tales issued under this general title is an Englishman who is forced into exile and resolves to make mankind pay a heavy toll for the wrongs inflicted upon him. Throughout his career of crime, however, this remarkable character refrains from staining his hands with blood and one of the reasons for this is the fact that his name invariably inspires such terror in the outlaw's victims that they never dream of resisting his demands.

True Boardman, who enacts the title role, makes the motion picture "Stingaree" exactly the sort of character that Mr. Hornung had in mind. Seldom has any player fitted a role more perfectly. Howie, the ruffian who, although utterly unprincipled, restrains his blood-thirsty desires because of his love for the brainier criminal, is admirably portrayed by Paul Hurst. It is safe to predict that not a person in all the world will view the forthcoming episode of "Stingaree" with greater enjoyment than the man who is responsible for this unique character.

Paul Gulick

TO TAKE an ordinary motion picture weekly and make it one of the most interesting publications of its kind is the difficult task that Paul Gulick, editor of the Motion Picture Weekly, house organ of the Universal Film Manufacturing Company, has accomplished in the twelve short months he has been in charge of that publication.

At the time he took charge of the Universal Weekly, as it was called then, it was but a large advertising program of the Universal releases. Now, under Mr. Gulick's master touch, the weekly has become the delight of the thousands of exhibitors who use Universal pictures, as well as their guide in selecting their programs.

Paul Gulick.

The Motion Picture Weekly as edited by Mr. Gulick is more than a mere house organ, for it contains authentic fashion reviews, spicy interviews, a complete music guide for exhibitors, intimate notes of men in the business, complete synopses of all Universal releases, with special articles of its famous actors and actresses, a department for the exhibitors and managers, as well as a humorous department.

Mr. Gulick was born in Vermont—son of a minister. But he has shown two things since coming under the rays of the gay white lights of Broadway—that not all Vermonters are farmers and not all ministers' sons "village cut-ups." Mr. Gulick is one of the best-liked men in the motion picture business, as well as one of the most capable publicity men.

A Most Popular Feature

"The Battle Cry of Peace" Now a Country-Wide Propaganda —Shown in Many Cities.

IN RESPONSE to the urging of prominent men in all parts of the United States, the famous patriotic screen message on preparedness, "The Battle Cry of Peace," has been released in ten cities. In New York City it has rounded out the one hundred and fortieth performance at the Vitagraph theater. Runs of a similar length have already been arranged in other large cities in theaters of tremendous seating capacity. These include the Olympic theater, Chicago; the Majestic, Boston; the Metropolitan Opera House, Philadelphia; the Columbia, San Francisco; the Metropolitan, Cleveland; Shea's Hippodrome, Buffalo; the Colonial, Dayton, O., and one of the large houses of Dallas, Tex.

At the 4,000-seat Metropolitan Opera House in Philadelphia, the picture is being produced under the personal direction of Lee Shubert. In Boston, Howard & Gordon, whose standing as theatrical managers in New England needs no comment, are managing the picture, having purchased the state's rights for Massachusetts. Eugene Roth, of the Portola theater, one of San Francisco's de luxe moving picture houses, was so impressed with the purpose of "The Battle Cry of Peace" that he rented a legitimate theater to produce it—the Columbia, seating 3,000 people.

Emanuel Mandelbaum, one of the founders of the World Film Corporation, will show "The Battle Cry of Peace" in one of the finest houses in Cleveland, the Metropolitan. In Dayton, Jules Hurtig, of Hurtig & Seamon, New York, will produce the picture at the Colonial, a legitimate house with a seating capacity of 2,500; and in Buffalo Michael Shea, the widely-known theatrical figure of that section, will produce it at Shea's Hippodrome.

The Chamber of Commerce of Dallas, Tex., has undertaken the promotion of the picture in that city, and twelve prominent men have been appointed to secure the most desirable house in the city for its showing. Rochester, N. Y., has also been decided upon as another exhibition center for "The Battle Cry of Peace," and there remains but the completion of a few details before it will open in that city.

The reception accorded the picture in all of these places has even exceeded that which was given it in New York. In the Middle West, where it was felt there was need for such propaganda especially, the production has aroused a tremendous wave of patriotism.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Bella Donna" at the Strand.

THE Strand theater is showing Pauline Frederick in a spectacular film adaptation of the celebrated novel and play, "Bella Donna," by Robert Hichens and J. B. Fagan. This play, which made Nazimova famous, is a striking combination of intense tragedy and Oriental settings. The tale is that of Mrs. Chepstow, an English adventuress, whose exploits are matters of common gossip in London. Despite the fact that her name is bandied about by the wits at his club and that her reputation is distinctly unsavory, the Hon. Nigel Armine, an impressionable and rather unsophisticated man, refuses to believe what he hears. Struck by the marvelous beauty of the woman, and drawn to her by a force which he does not exactly interpret, he marries her and takes her to Egypt. But the simple-minded Armine soon palls upon this roving, restless spirit, which fastens upon a handsome native, Baroudi, as the object of its fierce and hungry adoration. The clandestine love affair increases in intensity, until Baroudi so masters "Bella Donna" that he persuades her to poison her unsuspecting husband. Dr. Isaacson, a friend of Armine's, appears on the scene, "Bella Donna" is unmasked; Baroudi turns against her; and, her wild dream of wealth, power and luxury shattered forever, she gazes wistfully out upon the desert waste in the black night. Then she slowly traces her weary and faltering way out across the desert—and into oblivion.

The afternoon fashion show is in its third week. The latest Parisian and American styles for women are shown in colors on the screen. The Topical Review contains the latest European and American news pictures, and war scenes taken at the front.

* * *

Triangle Program at the Knickerbocker.

"A Submarine Pirate," in which a United States undersea boat, lent by Secretary Daniels, is used by Syd. Chaplin in a Mack Sennett comedy; "Jordan Is a Hard Road," the Griffith supervised film version of Sir Gilbert Parker's famous novel, with Frank Campeau and Dorothy Gish in the leading roles; and Katherine Kaelred, of "A Fool There Was" fame, presented by Thomas H. Ince in a worthy successor to "Aloha Oe," called "The Winged Idol," are this week's offerings at the Knickerbocker theater. Supporting Syd. Chaplin are Glen Cavender, Wellesley Ruggles and Phyllis Allen.

In "Jordan Is a Hard Road" Frank Campeau appears in the role of a Canadian bandit, which gives him opportunities similar to those offered in the Trampas of "The Virginian." Miss Gish, Owen Moore, Sarah Truax and Ralph Lewis have prominent roles.

"The Winged Idol" is the story of a derelict reclaimed by the power of a mystic, played by Miss Kaelred. When she has reclaimed him, he returns to his wife and child, giving an unusual turn to the ordinary vampire plot. House Peters is the husband. The cast also includes Clara Williams, Elizabeth Brubridge and J. Frank Burke.

* * *

"The Mummy and the Humming Bird" at the Broadway.

At the Broadway theater this week Charles Cherry, the clever Frohman star, whose name is known to every theatergoer in the country, is making his first appearance on the screen in the celebrated dramatic success, "The Mummy and the Humming Bird," under the auspices of the Famous Players Film Company. The play selected for Mr. Cherry's debut is one which has won laurels in this country and abroad, and develops to the full his ability as a light comedy and dramatic actor. There are numerous powerful dramatic situations in the photoplay. Lillian Tucker, who recently scored a pronounced personal success in "Experience," supports Mr. Cherry.

Charles Chaplin is also seen in his latest two-reel comedy, "A Night in the Show." South American travel pictures, Pathe news and cartoons are also on the program.

* * *

"The Birth of a Nation" at the Liberty and "The Battle Cry of Peace" at the Vitagraph continue their runs.

Opening of New Majestic Theater

Handsome New Motion Picture House at St. Nicholas Avenue and 185th Street—Under the Direction of Messrs. Fleischman & Goldreyer.

THURSDAY EVENING, November 11, the doors of the handsome new Majestic theater, devoted exclusively to motion pictures, were thrown open to the public. The opening was a most auspicious one, the ample auditorium being packed to the limit. Situated at the corner of St. Nicholas avenue and 185th street, the theater has a seating capacity of over 1,600 and a system of entrances and exits which permits its being filled or emptied in the most approved manner. The decorations are rich and harmonious, but not intrusive, and everything about the theater speaks of a liberal and intelligent expenditure of money. The program will consist of selections from the best and latest feature pictures and one and two-reel photoplays. A first-class symphony orchestra furnishes the music.

On the opening night the theater was profusely decorated with handsome floral offerings from the friends of Messrs. Fleischman & Goldreyer. During an intermission, former Assistant District Attorney Henry J. Goldsmith appeared in the balcony in the front of the auditorium and congratulated the management, the audience and everyone present on the opening and the future prospects of the new photoplay-house.

CAV. AMBROSIO ON HIS WAY HERE.

With Mrs. Frieda Klug Schultz He Will Study American Conditions.

According to a cable dispatch received at the office of the Moving Picture World, Cavaliere Ambrosio, the famous founder of the producing house of that name, will visit this country by the end of this month. He will be accompanied by Mrs. Frieda Klug Schultz, who is well known in film circles here and in Europe.

Mrs. Schultz has recently been on a business visit in this country disposing of several valuable features to the Universal Film Company. Mr. Ambrosio will bring with him several six-reel features in which Rita Jolivet, the well-known French-American actress, has the leading parts. Under the guidance of Mrs. Schultz Mr. Ambrosio intends to stay here long enough to become familiar with the conditions of the American market.

Equitable Gets Frank Powell

Famous Director Joins Staff with No Strings on His Ideas, Energy or Skill.

THE Equitable Motion Pictures Corporation, the directors of which concern last week appropriated one hundred thousand dollars with which to purchase film stories and adaptions, announces this week that in seeking the very best material available their directors have not stopped there, but are in the field for the foremost directors, that the first big scoop is the securing of Frank W. Powell, the man responsible for "A Fool There Was," the discoverer of Theda Bara and the man who staged all the Nance O'Neill pictures for the William Fox concern.

Frank Powell.

Mr. Powell signed with Equitable after lengthy conferences with Arthur H. Spiegel at the Sherman House, Chicago, where Mr. Powell is producing "The Fourth Estate," in conjunction with the Chicago Record Herald.

Mr. Spiegel, who is now in the city after an absence of but two days, announced the procuring of Mr. Powell upon his arrival here Friday. He said Mr. Powell's first effort for Equitable would be "The Chain Invisible," the Richard Le Gallienne story, in which either Emmet Corrigan and Gail Kane will co-star, or Brandon Tynan and Lily Cahill will work jointly.

Mr. Powell, whose production of "A Fool There Was" proved to be one of the most sensational pictures of its season, was responsible also for each of the film plays in which Nance O'Neill has appeared. The new Equitable director began his activities in theatricals as a stock director and actor. Five years ago he heard the call of the lens and took up motion picture acting. His powers of visualization so impressed his various employers that he soon became a director and now occupies a prominent niche in that profession.

For the Equitable Corporation, Mr. Powell will devote his time to the production of original works from the pens of the various authors on the Equitable scenario staff.

"The Chain Invisible," Mr. Powell's first vehicle, and which, according to Mr. Le Gallienne's foreword, should make a most startling and vivid subject, will be produced at the Fifty-second street studio.

Mr. Powell will complete his directorial obligations with the William Fox concern December 1st, and report to the Equitable immediately thereafter.

With Mr. Powell at work Equitable will have eight companies and will fulfill, by February 15, their anticipation of having fifteen productions on the shelf, thus making good that diversification of program which has been aimed at.

All Quiet at Lubinville

The Circus Leaves Town and Other Disturbances Have Disappeared.

BETZWOOD, Pa., has quieted down once more and the stay at home farm folk have gotten back to the groove of life for the Leon Washburn Mighty Show and Circus has packed up its tents and gone away, the street erected for the big fire scene in the Raymond Hitchcock feature, "The Wonderful Wager," has been burned and cooled off, and Director Rene Plaisetty with his company headed by the inimitable Raymond and Marion Sunshine, have come triumphantly to the Lubin Philadelphia plant where the picture will be completed

More than fifteen thousand feet of the various exciting events which Hitchy has gone through for the picture have been taken and since its beginning the blonde forelock comedian has learned seven languages, all of which he speaks fluently, he declares, namely, lion, tiger, leopard, elephant, Plaisetty, circus and Midnight. The Ford flivver, of which he has been the engineer, fireman and pilot for the past five weeks, has figured in no less than thirteen smashes, some of them premeditated, and some more or less expected. The wild enthusiasm the star displays at the thought of rising at 6 in the morning, parading in a clown's suit for seventeen hours, and driving homeward in this selfsame palatial Ford is indeed remarkable.

Horsley Construction Activities

Building New Studio and Enlarging Construction Departments—Stammer Supervising Furniture Building.

PLANS have been filed with the building department of the city of Los Angeles for the construction of a new indoor studio, furniture and property room building in connection with David Horsley's studio. This new structure will give the plant 20,000 feet of floor space.

In addition, the present outdoor stage is being prepared for the coming rainy season, which will soon be on, by the equipment of a canvas roof over the steel structure so that work can be carried on every day, regardless of weather conditions.

The planing mill and carpenter shops are being enlarged to three times their present size in order to take care of the requirements of the organization, and new equipment is being added.

Fred Stammer, an experienced furniture designer and builder, has been placed in charge of the furniture construction department and has begun the building of "period" furniture for use in the pictures. For this work a great quantity of mahogany has been ordered and in a short time the plant will be manufacturing its own furniture of every description.

Wellington Playter

WELLINGTON PLAYTER, who has been on the Pacific Coast for nearly a year, is now playing in "Glory," the eight-reel Kolb & Dill feature in course of production in Los Angeles. Mr. Playter had been in receipt of offers from Kolb & Dill at the same time he had been sought for the role of the robust Canadian woodsman in Mr. Bushman's "Pennington's Choice." Through a compromise he was enabled to work in the latter subject and then take up his part in "Glory."

Wellington Playter.

Mr. Playter is one of the few leading men of giant physique now playing for the screen. Yet he is so well proportioned his height is apparent only when placed near others. Before the camera he has been successful from the beginning. For over a year he was a member of the stock company of the Famous Players. While at the Twenty-sixth street studio he was prominent in the support among others of John Barrymore, Macklyn Arbuckle, W. H. Crane, May Irwin and Nat. C. Goodwin. He played opposite Mme. Bertha Kalisch in "Marta of the Lowlands." Since going to the coast, Mr. Playter has filled a six months' engagement with the Universal company, where he has been featured in Bison productions.

The Kolb & Dill subject in which Mr. Playter is now engaged is a comedy, and it is said that it is the aim of the producers to make it one of the most ambitious yet placed on the market.

Mr. Playter is a writer as well as an actor. Last winter he wrote a vaudeville sketch that made a hit.

Dr. Jose M. De Lasarte

Distinguished Spaniard Studying Motion Picture Trade Conditions in the United States.

AMONG the distinguished visitors to the San Francisco Exposition was Professor Dr. Jose M. De Lasarte, of Barcelona, Spain. Dr. Lasarte came to this country about two months ago to attend the exposition as the representative of the civil engineers of Spain, and as a member of the Committee of the Barcelona International Exposition of Electrical Industries. Within the last week Dr. Lasarte has been in New York. He expects to remain here up to November 15th, and may be addressed at 130 West 70th street. His Barcelona address is Bailen 46, Barcelona, Spain.

Dr. Jose M. De Lasarte.

Dr. Lasarte is deeply interested in motion pictures of an educational and dramatic character. He has been busy examining film conditions in this country and acquainting himself with the general sources of film supply. He has been in Los Angeles, San Diego, Denver, St. Louis, Chicago, Cleveland, Cincinnati and Buffalo.

Dr. Lasarte believes that there is a splendid opportunity for American producers to come into Spain, Portugal and their colonies and introduce their films. He will be glad to hear from any producers here who desire to exploit this market which is now controlled almost entirely by French manufacturers.

"What our people want," said Dr. Lasarte on a visit to the offices of the Moving Picture World, "is a regular program giving them an entertainment of from two to three hours. At present the supply is limited and programs suffer for a lack of variety. I am convinced from my personal knowledge and observation that American-made films will go well in Spain, Portugal and their colonies. Both your dramas and comedies will appeal to our audiences. You must make sure, however, of giving us a regular and dependable supply."

Dr. Lasarte is a member of the Common Council of the City of Barcelona, where he is well known and highly esteemed.

METRO SIGNS MABEL TALIAFERRO.

Mabel Taliaferro, the beautiful and talented star of the speaking drama, who played the stellar role in "Rebecca of Sunnybrook Farm," "Polly of the Circus," and other notable productions of the legitimate stage, has been signed by the Metro Pictures Corporation to appear in a series of big Metro feature pictures produced by Rolfe Photoplays, Inc. She will be surrounded by an exceptionally strong supporting cast, including many gifted artists of both the stage and screen. The engagement of Miss Taliaferro is in keeping with the high standard set by Metro, and adds another brilliant star to their already long list, which includes Ethel Barrymore, Francis X. Bushman, Martha Hedman, Emily Stevens, William Faversham, Marguerite Snow, Beverly Bayne, Mme. Petrova, Mary Miles Minter, Lionel Barrymore, Valli Valli, Edmund Breese, Emmy Wehlen, Henry Kolker, and half a score of other famous players.

KING BAGGOT OFF FOR ST. LOUIS.

King Baggot, the popular Universal star, left New York November 9 for a little vacation in his native city of St. Louis, Mo. For a week or ten days he will enjoy himself and meet old friends. It is probable that he will also make a few theater appearances. While in St. Louis, Mr. Baggot will reside with his mother, Mrs. King Baggot, at 1462 Union Boulevard.

Detective Series for Centaur

Crane Wilbur Is the Author and Will Also Play Featured Role.

DAVID HORSLEY has had prepared and has just begun the production of a detective series, to be known under the general heading of "The Adventures of Allan Dare," which he will release as Centaur Star Features on the Mutual program. The first picture is subtitled "The Phantom of the Road" and will be released December 22.

The fact that "The Adventures of Allan Dare" is a series does not mean that it will be a succession of disjointed episodes. In this case each release will be in itself a complete story, built upon a new adventure of Dare, and carried through to its final solution. One adventure will have no bearing upon the preceding or subsequent one in the matter of the story, the only connection of one release with the other being in the use of the same characters throughout.

Crane Wilbur.

In this manner the trouble usually coming from a serial and series—that of theater patrons missing an episode and then losing interest because the thread of the story is broken—will be entirely obviated. Rather interest will be increased, a point which has been proved by the biggest magazines of the country applying the same principles of production. A few cases in point are the Reeve "Craig Kennedy" stories, the Booth Tarkington "Penrod" adventures and others of a like nature. These stories have built up a big cumulative following for the magazines that could not have been obtained had they been published serially. Mr. Horsley in following this idea feels sure that the series will be a big success aside from the fact that he has selected stories of a type that are always popular in motion pictures.

The series is written by Crane Wilbur, who has shown exceptional ability as a photoplaywright by his stories, "The Blood of Our Brothers," and "Could a Man Do More?" which were recently picturized by Mr. Horsley and released as Centaur Features.

In the first picture, "The Phantom of the Road," Mr. Wilbur portrays a mysterious gentleman of leisure who appears on the road in a big black motor car and wearing a black cloak, cap and mask. A murder mystery occurs and the guilt is fastened upon an innocent girl. The mysterious gentleman solves the problem and places the responsibility upon the proper party. Hardly has the girl time to thank him before he enters his car and is off in the night.

Besides the suspense coming from the element of mystery attached to the principal character, the picture has some remarkably thrilling scenes, one of them showing an auto carrying a group of people rushing over a high cliff and into the lake below.

Being set in modern times the scenario offers many chances for scenic beauty in the picture, of which full advantage has been taken. In the cast are Crane Wilbur, who plays Allan Dare; Carl Von Schiller, Edward Collins, Gordon Mullen, Celia Santon, Mrs. Williams and a host of others.

The length of time the series will run has not been decided.

Making the Players Comfortable

Essanay's New Studio Will Have Gymnasium and Other Conveniences.

ONE of the features of Essanay's new studio building, which is now rapidly going up, will be a completely equipped gymnasium. There will be a running track, an indoor tennis court, handball and squash courts and all the ordinary apparatus used in gymnasiums. George K. Spoor, president of Essanay, ordered this addition to the studio because he believes that the way to get the best work out of his players is to have them in the finest of physical condition. Every actor and actress will be encouraged to take regular physical exercise, though it will not be compulsory.

There will be a man and a woman instructor, certain hours being set off for the men and others for the women to use the gymnasium. Several large shower baths will be constructed on each side of the studio which will be open at all hours.

There also will be a library and reading rooms as a general lounging place for players when not at work, so that they will not be confined to the necessarily limited space of a dressing room.

The main offices and directors' rooms will be on the second floor of the building, most of the first floor being given to a gigantic studio where several directors can work at the same time. Its proportions will be large enough for the staging of Essanay's great feature plays, many of which called for scenes of such magnitude as to cramp a 100 by 100-foot studio.

The floor space of the new studio will be 350 by 175 feet, or 61,250 square feet. The building will be fireproof, being constructed of brick and steel, the only possibly inflammable part being the furniture. A standpipe will connect with every room, however, with a short hose, so that it will be ready for immediate use in any corner of the building.

It is expected that the new quarters will be ready for occupancy by the first of the year.

Screen Club's Fourth Annual Ball

Preparations for the Classic Event of Filmdom Now Nearing Completion—Saturday Evening, November 20th, Is the Date.

THE Screen Club ball last Thanksgiving evening at the Hotel Astor eclipsed any previous reception of any theatrical organization. In a financial way it also exceeded any of the previous Screen Club dances, even though the price was advanced from $2 to $5. The next Screen Club ball, which will be the fourth annual, will be held Saturday, November 20, in the gold ballroom of the Hotel Astor. If the tremendous success of last year's event is any criterion it can be said without question that a splendid evening is in store for those who attend this year's function.

The general arrangements for the big affair are in the hands of a committee of which King Baggot is chairman. Jacob Gerhardt is treasurer, and Jules Burnstein chairman of the seating arrangements. The list of box-holders who have subscribed is as follows:

New York Motion Picture Company, Ed Carewe, Frank Powell, Nicholas Power, James Kirkwood, William Farnum, Tom Terriss, William Quirk, Pathe Freres (two), Famous Players, S. G. Poppa, King Baggot, Ben Wilson, Solax, Harry R. Raver, World Film Corporation, Clara Kimball Young, Lewis J. Selznick, the Equitable, Metro (two), Peerless, Vitagraph, Marshall Farnum, Ed Roskam, J. C. Graham, William Fox, Edison, Gaumont, Thanhouser, Harry Myers, Louis Hall, Hugh Hoffman, A. P. Kelly, George Terwilliger, Thomas G. Wiley, Ben Goetz and the Moving Picture World. Only three or four boxes remain unsold.

The floor committee will consist of the club's president, William Quirk, as chairman, and the officers. Some unusual decorative schemes for the big hall are being worked out by Charles Greene and "Doc" Willat. They have let it be known that everyone will be surprised with the result that they expect to accomplish. Will C. Smith, assistant manager of the Nicholas Power Company, will, as usual, be in charge of the spot lights, illuminations, and the electrical end in general. William J. McKenna will select and arrange the musical numbers with the leader of the Hotel Astor orchestra. The music in the Hotel Astor main ballroom is always helped greatly by the fine organ that is installed in the orchestra balcony. The grand march will be led by Miss Clara Kimball Young and President Quirk.

The Screen Club building will be open for the women friends of the club members from noon on Saturday, and there will be open house until closing time Sunday. After the ball it is customary for the dancers to gather at the clubhouse where a merry time is always a certainty. The reception at the Hotel Astor will be officially on after 8.30 in the evening. The admission price is $5 per couple.

Machat & Goldman Get Another Theater

Open North Star Theater with Some Ceremony—$8,000 Organ Installed.

THE North Star Theater, 106th street and Fifth avenue, New York, having come under the control of Machat & Goldman, the new management marked the event by special advertising for the evening of November 8th. The result augurs well for the future of the North Star, one of the largest theaters in Harlem with a seating capacity of 1,600.

Before 7.30 o'clock every seat in the house was occupied; the lines were three deep behind the last row of orchestra chairs and the lobby was crowded with those awaiting admittance. Between 8 and 10 o'clock the management was obliged to turn hundreds of people away. "Damaged Goods" was the chief attraction of an eight-reel program.

Machat & Goldman have installed an $8,000 pipe organ and using a gold fibre screen are able to show a clear picture, despite the long throw of 162 feet. The house is handsomely decorated and furnished with every convenience for patrons. Formerly it was controlled by the Stanley Corporation of Philadelphia. The North Star is the fourth large New York theater to come under the management of Macha & Goldman, the others being the Manhattan, Manhattan avenue and 109th street; the Tiffany, Westchester avenue and Tiffany street, and the Banner, Longwood and Westchester avenues.

Beata Gray

AMONG the actresses engaged by the Universal Company for leading roles there is none perhaps more thoroughly qualified by nature and training than Beata Gray, who is being featured in Brinsley Shaw's productions. Miss Gray is a beauty and an accomplished actress. Several years ago, when she was studying art at the New York School of Applied Art, her beauty was recognized by no less a connoisseur than Harrison Fisher, who used her as the model for his "Western Girl" pictures. Charles Dana Gibson then found her to be just the type for his "Debutante" series, and Miss Gray might have remained a favorite model among foremost American artists had she not preferred the stage.

Beata Gray.

Following an extensive vaudeville tour, she made her debut in photoplays at the Pathe studio, later becoming a member of the Vitagraph and Biograph companies. Her performances with these concerns and in several Famous Players productions have revealed a varied talent and a personality that lends itself especially well to comedy. Miss Gray played opposite David Higgins in the Famous Players' "His Last Dollar" and has carried important roles with such actors as Lionel Barrymore, Ned Finley, William Russell, Alan Hale, Franklyn Ritchie and William Jefferson. In Mr. Shaw's company she will play opposite Paul Panzer, with whom she was first associated in Pathe pictures.

The Universal officials are confident that Miss Gray will score a marked success in "Sunshine and Shadow," the story having been written by Director Shaw with the personality of his leading woman in mind. Although this energetic young person is being kept pretty busy in the studio, she still finds time to write scenarios, some of which will be produced by Universal.

Chicago News Letter

By JAS. S. McQUADE.

Inconsistency of Opponents of Sunday Moving Pictures.

FOR years the fight has been waged in many places against the showing of moving pictures in theaters on Sundays. Some time ago the ministers in various communities substituted selected programs of moving pictures for the evening sermons, with the approval of their congregations. This did not mean, in many instances, that pictures were barred in theaters, while they were permitted in churches.

At the present time, in many communities, churches claim the right to run pictures on Sunday, while they have had ordinances passed to prohibit theaters from doing so. These ordinances contain the crafty provision that pictures cannot be shown "for pecuniary profit" on Sundays.

It may be asked why the churches have departed from long custom and usage by running pictures on Sunday evenings. The primary object, evidently, is to attract a larger attendance, and with the hope of increasing the regular attendance. By incrcasing the regular attendance and adding to the church membership, the influence and wealth of each church is increased, which, in the long run, means an increase in the pastor's stipend. Is not the showing of pictures in churches on Sundays, from this viewpoint, clearly for profit?

But let there be no misunderstanding. We are pleased to see pastors use pictures on Sundays and to know that material as well as educational benefit is gained. All we ask is that they be fair to their principles and to exhibitors. They should be above quibbling and act strictly "on the square."

On the other hand, exhibitors should exercise more intelligence and nicer discrimination in the selection of the pictures on their Sunday programs. For one day in the week at least they should be able to offer attractive programs of an educational character. These may not necessarily exclude refined photodramas and comedies, but they should exclude rough slap-stick and lurid melodramatic subjects. I am referring, of course, particularly to exhibitors in cities and towns where an animus against Sunday moving pictures has been created by the strict, church-going element.

In communities like Bloomingdale, Evanston and Winnetka, Ill., where Sunday picture theaters are barred altogether, and where (with the exception of the first mentioned) moving pictures are shown weekly in some of the churches, the case is different. These are illustrations of the kingdom of heaven taking possession by force.

Enlightened opinion, however, has already released mankind from much of the Pharisaism that is attached to religious practice, and persistent perseverance for the right, on the part of those who support moving pictures, will prevail in the end.

Ten Cent Morality.

Under this heading, in a recent issue, the Chicago Evening News had the following editorial which will be read with profit by all lovers of the moving picture and of truth:

There exists in this, as well as in every other country, an uninstitutionalized, but none the less, powerful society for the suppression of vice in others. This association accomplishes much good work, but it seldom reverses its searchlight. Whatever is in the rear appears to be safe. It hardly ever objectivizes its ego.

An example of its activities is found in the censorship which many cities maintain over moving picture shows. It is doubtless just and expedient to maintain such a censorship for the protection of the habitues of the movies, the most popular and the most patronized of amusements. But if censorship is right in principle it is natural to wonder why it is not extended to include every variety of entertainment.

Apparently one may have one's morals protected for a dime, but if one chooses to spend a dollar or more one's morals may be in imminent, if unsuspected, danger. The so-called "legitimate" stage is practically unhampered by official restrictions. It is true that if a play or a burlesque is so "raw" as to be an open menace to the peace and dignity of the State, the police power may be invoked to suppress it, but the police power is seldom invoked for this purpose. In the name of "culture" much may be put over, to use an expressive uncensored term, that would not be tolerated in the cheap family theater.

There are problem plays in which the problem seems to be how far adventures in pruriency may go without remonstrance, and which are received as "profound studies of life," whereas the same story told in the silent drama would cause the official censor instantly to seize his pencil and execute a wholesale deletion.

Producers of such plays argue that "the public demands" this stuff, ignoring the fact that clean, wholesome productions, if bright and well presented, invariably have long runs. Moreover, if the public does demand tainted plays, why has not the 10-cent public as much right to be corrupted as the dollar public? Or, putting it the other way about, why has not the dollar public as much right to have its morals protected as the 10-cent public?

Perhaps the seeming inconsistency here is one of those "blessings of poverty" of which we hear so much—and see so little.

Chicago Film Brevities.

It has been decided by the Selig Polyscope Company to make Los Angeles the center of Selig productions, pro tempore, and, consequently, the Selig studio at Chicago has been temporarily closed. Several offers have already been made to the Selig Company by film concerns who wish to lease the Chicago studio, but no action has been taken as yet along these lines. The Selig laboratories, which rank among the most complete in this country, will continue to be operated in Chicago.

* * *

T. N. Heffron, James Bradbury and Miss Grace Darmond have left Chicago for the Los Angeles studio, where they will join the Selig Coast forces. Mr. Heffron, as will be remembered by readers, has directed many meritorious Red Seal photoplays at the Chicago studio, including "The House of a Thousand Candles," "A Black Sheep," etc. Needless to say he will continue to direct Selig productions at Los Angeles. James Bradbury, the veteran comedian who has supported on the American stage such eminent stars as Edwin Booth, Barrett, Lester Wallack and others, scored a big hit at his essay before the camera in the Selig Red Seal photoplay, "A Black Sheep," and has become a regular Selig player.

* * *

William N. Selig, president of the Selig Polyscope Company, recently completed the Selig Jungle-Zoo at Los Angeles. This remarkable institution houses the most modern of moving picture studios together with every facility for artistic work, and there the majority of the members of the Selig producing staff, together with Selig stock companies, are employed. With the approach of winter, the Selig Company has deemed it advisable to send the Chicago producing staff and stars to the land of perpetual sunshine. This new policy will not apply to the Tom Mix company which will continue working in the Southwest.

* * *

Mr. and Mrs. Wm. T. Rock of Vitagraph arrived in the city Sunday morning, Nov. 7, and remained until the following Tuesday. They were the guests of Mr. and Mrs. John B. Rock, at their home in Rogers Park, during their stay. Mr. Rock was much pleased with the continued success of "The Battle Cry of Peace" at the Olympic.

* * *

George K. Spoor, president of the Essanay Film Mfg. Company, told me a good story on the making of "The Raven," the other day, when I was out at the plant reviewing that six-reel feature. One of the camera men, who had been working for six weeks, day and night, incessantly, on the double, triple and other exposures, running up as high as twelve, accosted Mr. Spoor one night in the studio, after the six weeks' work, and said: "Gee, boss! This has been some grind!" "It sure has," replied Mr. Spoor. The camera man, after adjusting something that had gone wrong on his camera, then said with great solemnity, "That guy Poe must have been some nut."

* * *

I note that the Seattle V-L-S-E. publication, called "Pals," has been increased to eight pages in the issue of Nov. 6. Tom North, the live Seattle manager of V-L-S-E., Inc., and the managing editor, is to be congratulated on the

interesting and instructive matter which the publication contains for his patrons. The issue mentioned has an advance article on the coming of S. L. Rothapfel, accompanied by a cut, and a warm welcome is given the great director of film presentations on his visit to the Queen City of the northwest.

* * *

James V. Bryson, for many years manager of Laemmle Exchanges, most of his time in that capacity having been spent in Minneapolis, has resigned the position to devote his entire time to his interests in the Northwestern Motion Picture Equipment Company, with offices at 622 Hennepin avenue, on the second floor of the New Garden Theater Building. His partner in the enterprise is David G. Rogers, owner of the Nicolett Theater, Minneapolis, who recently was unanimously elected president of the Minnesota Exhibitors' Association. The Northwestern Motion Picture Equipment Company is the distributing agent for Power and Simplex machines, and carries a complete line of accessories. The company has an expert mechanic in charge of its repair department. While regretting that Mr. Laemmle, by the change, has lost an able and hard-working representative, I join with many others in wishing Messrs. Rogers and Bryson all success.

* * *

Frederick R. Martin, formerly traveling representative for the Fox Film Corporation in Southern Indiana and Kentucky, from the Cincinnati office, has resigned to accept a similar position with the Metro Pictures Corporation. Mr. Martin will travel through Iowa, from the Des Moines office of that company. Mr. Martin called at this office on his way to Des Moines and gave some interesting information on the trade conditions in Southern Indiana and Kentucky. He stated that business was much better now than it had been for some time past, but not yet as good as it should be. "The big feature productions in the smaller towns have won many new patrons for moving pictures," said Mr. Martin. "The majority of the theaters in the smaller towns are giving at least three feature days a week, while many of them are running exclusive feature programs. The admission price is a question of very great importance at the present time, in the small towns, as the exhibitors realize that they cannot afford to pay the rental asked for the big productions and offer them to the public at the same admission charged for the smaller productions. This is especially the case in Kentucky. I found that quite a number of exhibitors in the smaller towns get 20 cents admission, without any difficulty, for the big features, and indications show that it will be only a short time until the 10 and 20 cent policy will be established all over. Kentucky, probably, has been very slow, so far as the improvement and uplift of the exhibition of moving pictures is concerned, but it is advancing rapidly and, with the educational movement, better roads, etc., now on foot in that State, rapid progress will be made. Already many modern theaters are under construction. A great deal depends upon the distributing system employed by the larger releasing concerns for these small-town exhibitors. It is just a matter of establishing the big feature programs permanently in these towns to assure better admission prices and the uplift of the exhibiting industry in many ways. The exhibitor has nothing to fear from the large concern which has a feature program to offer; but he has been seriously injured by the numerous wild-cat exchanges, which have used these smaller towns as a dumping ground for all the "junk" film they can get hold of. True, the small exhibitor cannot afford to pay the rentals which those in larger towns can afford, but if the larger exchanges will co-operate with them and assist them in putting on the better productions, the small towns will yield very valuable accounts." Mr. Martin was at one time connected with the business department of the Chicago office of the Moving Picture World, and we wish him pronounced success in the Iowa field.

* * *

At a recent conference with Chief Healey and First Deputy Schuettler of the Chicago police force, Captain O'Brien, head of Chicago's police detective force, suggested that an appropriation for a complete moving picture outfit be asked from the council, for the purpose of taking moving pictures, daily, of pickpockets and other prisoners arrested for misdemeanors in the city. The prisoners will be lined up daily, every morning, and made to march in line past a certain point. Unknown to them, a camera will be at work registering the faces of everyone in the line. "This is going to be a big thing for the department," said Captain O'Brien the other day. "It will be a great improvement over the regular daily line-up, and, of course, far better than the few pictures we print now and then in the police bulletin." It is the intention to have these daily moving pictures exhibited at all the police stations in the city, so as to increase the efficiency of the detective force by better enabling them to recognize old offenders.

* * *

Winnetka women are still strongly opposed to the exhibition of moving pictures in that secluded village. About two weeks ago an adventurous exhibitor proposed to build a moving picture theater at an outlay of $40,000, and sounded the village trustees on the matter. A report of the affair spread rapidly, and, immediately 128 housewives circulated a petition of protest and laid it before the council. Village Attorney Dickinson drew up an ordinance embodying their objections, and it will be presented to the trustees in a few days. The ordinance provides: "That moving picture exhibitions, vaudeville performances and burlesque shows, for pecuniary benefit, in the village of Winnetka, are hereby prohibited," also "that no building or structure now in existence in the village, or to be constructed within it, shall be used for the purpose of exhibiting moving pictures, etc., for pecuniary profit." A penalty of not less than $25 nor more than $100 is provided. In the meantime at the community house, which is affiliated with the Congregational Church, weekly moving pictures are shown. Of course the collections taken up at these presentations are not for pecuniary profit!

* * *

The Rev. Wm. T. McElveen, pastor of the Evanston Congregational Church, gave a "trial" moving picture presentation in the edifice recently, employing films connected with travel and natural history. The experiment was so successful that the pastor announced that regular Sunday night presentations will be given, beginning Nov. 21. The pastor, of course, gave out that these will be free moving picture shows. What about the collections that will be taken up at each of these?

* * *

Alfred Hamburger added the Speedway, Indiana avenue and Forty-seventh street, this city, to his chain of theaters last week.

* * *

The New Strand theater on Wabash avenue will change its weekly bills on Sundays, instead of on Mondays, as heretofore, beginning Sunday, Nov. 14. "Madame Butterfly" will be succeeded by "Bella Donna" on that date, with Pauline Frederick in the leading role. The children's bill, given Saturday morning, Nov. 13th, was comprised of "Such a Princess," and the comedy, "Hunting in Crazy Land."

* * *

"Damaged Goods" will be given its first screen presentation before the public in Chicago at the La Salle Opera House, Sunday evening, Nov. 14. After much wrangling with the Chicago censor board for the last six weeks, the films have been given official approval, but it is not stated just what cutouts, if any, have been made.

* * *

Jones, Linick & Schaefer have announced that they will resume control of the Studebaker theatre on Monday, Nov. 29th. This announcement shows that the $2 picture program at that theater, under the auspices of the Triangle Film Corporation, has been a failure. Jones, Linick & Schaefer also announce that under their management the best productions of the three celebrated producers, Griffith, Ince and Sennett, will be screened for admission prices of 25 and 50 cents. For the latter price the best seat at night can be secured, and at the former price, on afternoons. The presentations will be run continuously, daily, from 11 A. M. to 11 P. M.

* * *

Eugene Cline has purchased the state rights for Illinois to the five-reel feature, "For $5,000 a Year," produced by the Liberty Motion Picture Co. The production was given its initial showing in Chicago at the De Luxe theater, Wilson and Clifton avenues, this city, Sunday, Nov. 7th. Mr. Cline's offices are on the eighth floor of the Schiller building.

* * *

Misses Kathlyn Williams and Bessie Eyton were chosen queens in the recent Los Angeles automobile show. These Selig stars are owners of automobiles and are enthusiastic motorists. They attracted admiring comment from many thousands at the show.

* * *

Tom Mix has been made an honorary member of the Las Vegas Commercial Club, at which city he is directing his company and playing leads in Selig Western photoplays.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LOS ANGELES CENSORS UNDER FIRE.

Secretary Resigns and Charges are Made Against the President.

AT LAST it has happened. The local "board of censors" has come to a wall, the wall being several affidavits which tell of the covered-up work of two of the members, Judge A. P. Tugwell, who acted as president, and who was requested to resign, and E. T. Jorgensen, who held the office of secretary.

Graft charges were flying thick and fast here on Monday, when J. A. Quinn, who had tried to present "Damaged Goods," but who was restrained by the board, started the ball rolling by the legal papers. It is alleged that Jorgensen had last year accepted money from an exhibitor for "press agent work," but that in reality the work was for casting his vote favorably on the picture under fire at the time.

When the president of the council asked for the censor board president's resignation the Judge refused, but was told that unless his hands were up by the following day the council would act on the matter.

Two weeks ago this paper stated in this department that J. W. Brooks, a local exhibitor, was a member of the board of censors and was able to vote against his competitor's pictures. Now the council contemplates ejecting this exhibitor and rehashing the ordinance. The proposed law will make an exhibitorless board of censors. Judge Tugwell also manages a theater, but not a large downtown house.

The specific charges against the deposed president are that he has solicited and received special favors from the various film exchanges in the way of special rates for films which are shown at his theater, and it is also alleged that he collected $2 a week from about forty films for carrying films to and from the censor board's projection room. According to the affidavits the president used to pay a boy $2 a week to do the same thing, but that the boy became ill and when he returned for work was refused, the president telling the exchanges that he would not have the boy around the office, and continued to do the "service" himself with his automobile.

The members of the council who have investigated the case say that only the three members, Tugwell, Jorgensen and Brooks, the latter not guilty of any of the alleged actions, except his being a moving picture showman—are in any way out of place on the board, and that the other members, Los Angeles women, are not involved in the charges made.

When the investigation started, Councilwoman Lindsey, who has been especially active in this line, went to the bottom of the matter, and it is due largely to her efforts that the alleged conditions were uncovered. She said that she had simply been prompted by a desire for a square deal.

At a mass meeting held in the Majestic theater last Friday evening Councilwoman Lindsay stated that if the board of censors had outlived its usefulness it might as well be abolished.

Hisses, hoots and meagre applause followed the words of Judge A. P. Tugwell, as he spoke to the audience that had listened for two hours to the talks of many prominent persons who praised "Damaged Goods" and reprimanded the board of censors.

The meeting was called to discuss the board, and protest against its action in refusing the right to exhibit "Damaged Goods."

MABEL NORMAND AND ROSCOE ARBUCKLE TO MAKE EXTENSIVE TOUR.

Will Visit Many Cities En Route and "Shoot" Pictures for Triangle Program.

"MABEL" and "Fatty" will take a long trip. They will leave this week for New York City with a company of players and be gone for several months.

Mabel has been enjoying a few weeks' vacation after her serious illness, and taken in the Big Show in San Francisco. She is now completely well and ready for almost anything in the way of "picture-sque" excitement, though a wedding scene with "shoe-showers" might still make her nervous.

Nothing however can make smiling, rotund Roscoe Arbuckle lose his nerve or perpetual smile. He will direct the pictures, and scenes will be taken at points of interest along the route. Stopovers will be made at Salt Lake City, Denver, Colorado Springs, Chicago, Niagara Falls and other places. In the party will be Ferris Hartman, Al. St. John, a cameraman, assistant director and a full corps of assistants. After a sojourn in the East, the return trip will be made by way of Panama Canal, where scenes will be taken. The popular Keystone players will be greatly missed by their friends and admirers in Los Angeles. A pleasant journey to you, Mabel and Fatty, and don't forget to come back to our fair city.

TRIANGLE PROGRAM PREMIER.

Clunes Auditorium Thronged on First Night.

On Monday evening, November 8th, Clunes Auditorium Theater was thronged as never before. The event was the first presentation of three photoplays on the new Triangle service headed by "The Iron Strain" featuring Dustin Farnum and Enid Markey from the studio of Thomas H. Ince; "The Lamb," by D. W. Griffith, starring Douglas Fairbanks, with Signe Auen, and a clever and lengthy comedy, with Raymond Hitchcock, Mack Sennett, Mabel Normand and other Keystone players.

The show started at 7.30 and long before the screen was illuminated the crowds began to enter the large theater and take their seats. Then came the fans. They took vantage points and waited for the entrance of the players. As each well-known player entered the house he was applauded and by the time the seats were filled the applause became a thunderous expression of the admiration of the thousands for the photoplay stars.

As for the pictures you have already had reviews, so it is unnecessary for us to say anything about them other than that they all went over big, not only because the audience was made up of moving picture men, but because the plays were worth while.

CALIFORNIA M. P. CORPORATION.

Producing "The Unwritten Law" on Elaborate Scale.

Recent advice from the studio of the California Motion Picture Corporation at San Rafael indicate that they are at work on some well known copyright productions. General Manager Beyfuss is confident that some of their feature subjects stated for early release will bring the California brand in the limelight throughout the country.

INCITY INAUGURATES INITIAL STUDIO.

And a new town was born: "Incity."

Ince City is too long. Incity is shorter and decisive. That is the new name of Ince's newest studio located at Culver City, near Los Angeles. The new location was used this week by the veteran producer and his staff. He used 700 people in the scenes which "broke in" the new place. This does not mean that the entire studio is completed. Ince

New Ince-Triangle Studios at Culver City as They Look Today.

worked in one immense set constructed on the lot and on one of the eight stages.

The scenes were for the H. B. Warner story by C. Gardiner Sullivan and were the largest ones. It is of New York Stock Exchange life and is a hummer. We had the pleasure of meeting Mr. Warner, the well-known eastern star. Friday was the opening day. Mr. Ince explained that he had been engaged by Kessel & Baumann just five years ago—on a Friday. On a Friday he left New York for the Coast. The same unlucky(?) day he took charge as director-general of the Edendale plant. Another Friday, sometime later, he closed the deal for the 18,000-acre ranch which now is known as Inceville. Friday seems to be Thomas's lucky day. Hope so!

ANNA HELD ARRIVES AT PALLAS STUDIO

Anna Held, queen of musical comedy and light operetta, arrived at our fair city Monday afternoon this week. She was met at the Salt Lake depot by Charles Eyton, manager of the Morosco Photoplay Company and other representatives from the Pallas studios. Miss Held left New York on Thursday last week after having signed a contract with Oliver Morosco to appear in a few photoplay productions for a consideration, it is stated, of $25,000.

Anna Held and Oliver Morosco Signing the $25,000 Contract for the Star's First Motion Picture Appearance.

Her first appearance before the camera will be in "Madame La Presidente," one of her greatest stage successes. Frank Lloyd will be the director for these productions. Anna Held is accompanied by her daughter, Mme. Liane Carrera, who was seen with her in vaudeville a few months ago, her maid and "Ting des Tourelles," a prize Peking dog which the noted comedienne does not permit to get out of her sight. The party is staying at the Hotel Alexandria pending the selection of a bungalow near the studio. Miss Held expressed her great delight in the prospect of spending a few weeks in beautiful Southland, and living in a California bungalow.

Los Angeles Film Brevities.

A riproaring comedy is being made this week at the Hollywood studios of the Kalem Company. William Beaudine is the director, and Bud Duncan, Ethel Teare and Jack MacDermott play principals. There are many hilarious situations and some very reckless automobile driving by funny Bud Duncan. Miss E. M. Gibsone wrote the scenario to this photo-farce.

* * *

A stranger on earth would have been terrified to see the swarm of motorcycles which swooped down on Inceville this week to work in a big scene for a production featuring Bessie Barriscale and Bill Desmond. The motors were under the direction of "Dare Devil" Paul J. C. Derkum, motor maniac, scareless speeder, and nervy good fellow, who has won so many races. The bikes were representing Balkan bicycle skirmishers.

* * *

A realistic court-room scene was done at the Lasky studio the other day when Cecil B. De Mille completed "The Cheat," featuring Fannie Ward. The large chamber was filled with over 250 persons, and was presided over by Judge Arthur H. Williams, formerly of the New York Appellate Court. For this picture the Lasky Company was also fortunate in securing some real imported Chinese carved wood furniture. The valuable pieces were given to the film concern by Sing Fat, a millionaire Chinese store owner who runs a circuit of stores along this coast. This collection will be seen in the scenes laid in the home of the wealthy Japanese in this picture. The collection is valued at $25,000, and is being protected by watchmen, both night and day.

* * *

Directing 100 people, Billy Wolbert, of the Vitagraph, has returned from a steamer trip to San Diego, where he did scenes for "La Paloma," a coming feature on the big program. For this picture some wonderful settings are being filmed, and when completed the offering should more than please the film lovers who see it.

* * *

While visiting Thomas H. Ince at the canyon studio the other day, we had the pleasure of meeting Willie Collier, the Broadway comedian, who had just signed up with the veteran producer to work in a new comedy-drama which was written especially for him by C. Gardiner Sullivan. Mr. Collier likes the coast and the picture game, but is anxious to return to the footlights and the audience.

* * *

Ince has been doing things at both his large plants. Last week he added Irving Willat, the well-known eastern laboratory man, to his staff, and he will look after the whole of Ince's camera work. Three crack static men were also signed up. They are Bill Alder, Dal Clawson and Lee Bartholomew.

* * *

At Lowell, Ariz., there is much activity in the picture business. J. L. Frazier is rebuilding, or building, a new theater on the site once used for a livery stable. The house will be known as "The Stope" and will be used both for vaudeville road shows and moving pictures, with a side issue in a dance hall. The theater will seat 1,200. The dance floor will accommodate 300 and used jointly for pictures and dancing; 500 can watch pictures while 100 couples do the one-step. The house is to be modern in every way and equipped with the latest improvements.

* * *

O. H. Memmen, of Santa Maria, has taken over the Gaiety theater and will run it himself. The show was formerly in the hands of Dan Wolf.

* * *

In Santa Barbara, W. Markus, who has operated the Portola and Mission theaters for some time, has returned from active business and will look after his personal interests. The management of the two popular houses has been placed upon the shoulders of William Merrill who has been assistant manager of one of the houses for some time.

* * *

Robert H. Baker and Charles M. Baker have purchased from A. E. Cornell the Mission theater in Monrovia and will continue to run the house as before. They took charge last week.

* * *

The Biograph Company arrived in the city on the 3rd. The big studios at 906 Girard street are buzzing with activity under the capable supervision of Lee Dougherty. Welcome to our city Biograph! We are glad to see you back.

* * *

Joseph De Grasse has completed, this week, his five reel film adaptation of George Ade's comedy play, "Father and the Boys." Digby Bell is the star in this Universal feature.

* * *

Sydney Ayres and his company of players left Universal City this week to film exteriors in the San Bernardino mountains for the production of "John o' the Mountains," a three-reel story of the Canadian Northwest written by F. McGrew Willis.

* * *

Wallace Kerrigan, twin brother of J. Warren Kerrigan, and superintendent of the Universal big ranch, is the proudest man on earth. He became father this week of a bouncing baby bo—no girl. If it had been a boy his name no doubt would have been Jack. As it is it is not impossible that a compromise may be affected and Jacqueline given her as a name.

* * *

Mr. and Mrs. Carter De Haven will begin work this week

on "The Ivory Box," a five reel story by Olga Printzlau. This Universal feature will be staged under the direction of Jay Hunt.

* * *

Many film stars will take part in the motor tour to celebrate the opening of the new State Highway from Los Angeles to San Diego on Thanksgiving Day. The tour is to be held under the auspicies of the Automobile Club of Southern California, and more than a thousand motor cars are expected to participate. Mayor Sebastian will lead in his automobile.

* * *

The Motion Picture Directors' Association will hold their annual ball at the Alexandria Hotel on Nov. 25th. In charge of the arrangements are Allen Curtis, Joseph De Grasse, Frank Beal, William Robert Daly and Murdock MacQuarrie.

* * *

Jane Grey who has been starred by the Fine Arts Film Company in "Mother of Seven," will return to New York on the 16th of this month to begin rehearsals on her new play, "The Guilty Man."

* * *

Lillian Gish will be starred by the Fine Arts Films Company in a new play, "Daphne," written specially for her by Granville Warwick. Elliot Dexter has been selected to play opposite lead and William Christy Cabanne will be the director.

* * *

De Wolf Hopper is a great golf player and by many considered to be in the champion class. Since coming to California the comic opera star has been an honorary member of the exclusive Annandale Country Club. Mr. Hopper usually spends the whole day of Sunday on the golf links and some afternoons during the week when he is not working at the Fine Arts Film studios picturizing Cervantes "Don Quixote."

* * *

Roy Sommerville, well known magazine writer, has joined the scenario staff of the Fine Arts Film Company.

* * *

The Signal and the Vogue are the names of two new companies producing for the Mutual program. They are located in the old studios of the Lubin Company at 4560 Pasadena avenue. J. P. McGowan formerly with Kalem and Universal, is the director for the Signal Company, and Helen Holmes, the leading lady. Charles France is the producer of the Vogue comedies with a cast including Priscilla Dean, Lillian Brown Leighton, "Russ" Powell and William Scott.

* * *

A score of photoplayers will participate in the benefit to be held Sunday next week at the Shrine Auditorium by the Jewish Consumptive Relief Association for its sanitarium at Duarte. The event promises to be one of the most elaborate of the season.

* * *

Jack Abrams, the assistant director who was hurt when one of Balboa's cars turned turtle recently, is on the highroad to recovery, and is expected to be back on the job in another week. In his moments of convalescence Abrams has had time to figure out a lot of new effects which he will introduce in his next production.

* * *

Vivian Rich, the talented "American" player, is the proud possessor of a gold medal which she won for dancing in Boston when she was a young lady of fourteen summers. She has never dropped her dancing and is an exceedingly graceful exponent of terpsichorean art. She has on more than one occasion appeared in exhibition dances for charity in California and taught many of her friends how to trip the light fantastic toe.

* * *

The new Laughlin Theater at Pine and Fourth streets, Long Beach, Cal., will open this week. It is said to be one of the most pretentious picture houses in California, and according to the Long Beach papers will eclipse anything in either San Francisco or Los Angeles.

The Laughlin theater is built of solid brick and concrete and absolutely fireproof throughout. The house is handsomely decorated with mural paintings. The floors are covered with heavy carpets and the auditorium illuminated with concealed lights. The building has three gilded domes, and over the entrance is a handsome marquee brilliantly illuminated at night. The Laughlin is said to have cost at least $50,000. Archie Levy, well known vaudeville man on the coast, will be the manager. The program will consist of first run pictures and vaudeville.

Lasky's "Carmen," with Geraldine Farrar, started its third week of phenomenal run at Tally's Broadway theater. Great crowds could be seen early in the morning waiting in line, at the box office. It is stated that over 100,000 people have attended this remarkable photoplay, in the last two weeks.

* * *

German war pictures are shown this week at the Trinity Auditorium and drawing big crowds.

* * *

W. R. Payne, manager of the Columbia Theater in Phoenix, Arizona, has taken a lease on the Clifton theater in that city. The Clifton will be thoroughly renovated and opened some time this week. The program will consist of musical tabloids and moving pictures.

* * *

F. A. Miller, proprietor of Miller's Theater, 842 South Main street, has taken a lease on the new Alhambra Theater, 731 South Hill street. The house will be known as Miller's Alhambra Theater and will open Monday, next week. Herman H. Bosley, long connected with Clune's theaters, will be the manager.

RETURN OF HORNE AND HIS KALEMITES.

James Horne has returned with his company of Kalem players from Fresno, where they have been filming scenes on a sheep ranch for the eighth episode of "Stingaree." The owner of the ranch is a native of Australia and came recently over here. He became much interested in the production of the story, which is of his own country, and loaned to the company many stuffed animals and other Australian material for the sets in the pictures. When the "Kalemites" left, the rancher presented True Boardman, who is taking the part of "Stingaree," with a saddle on which he had ridden many times over the same territory now being portrayed in the story.

Alma Hanlon in Special Kleine Drama

ALMA HANLON, who made her film debut in George Kleine's comedy, "The Fixer," will be given the lead in a story written especially for her by Max Marcin, the dramatist, who wrote "The House of Glass," now playing at the Candler theater, New York City.

Work on the production is already under way at the big Kleine studios in the Bronx. Miss Hanlon, who has been referred to as the film star who "leaped into fame over night," is surrounded by a splendid cast, all the members of which are enthusiastic admirers of the pretty ingenue.

Alma Hanlon.

Miss Hanlon's film experience is probably more limited than that of anyone else in the Kleine studios. Three months ago she determined to follow in the path of her forebears, ten generations of whom have been prominent in the theater, both here and abroad. Appearing in "La Voyage en Suisse," "Fantasma," the spectacular piece, "Superba" and "Humpty Dumpty," of which they were the originators, the Hanlon Brothers, of whom George is Miss Hanlon's father, won world-wide fame. Miss Hanlon first obtained an engagement as an "extra" at the Peerless studios, and after two days' work was engaged by Pathe. She appeared in three comedies and then was engaged by George Kleine, who recognized talents in her that were lying dormant, but by proper cultivation would blossom forth in appealing freshness. Miss Hanlon's charming beauty and fascinating personality contributed to her instant success which won her a permanent place in the Kleine organization and proved the inspiration for Max Marcin's remarkable story.

When completed, the feature will be released through the Kleine-Edison Feature Service.

Putting the Punch in a Fight

Producing a Thanhouser Drama, Director Nowland Tries a New Method of Arousing Fighting Blood in His Actors.

DIRECTOR EUGENE NOWLAND might as well abandon all hope of winning the Noble peace prize. He spoiled his chances last Saturday afternoon at the Thanhouser studio while Leon J. Rubinstein—the irrepressible Ruby—shepherding a flock of press witnesses, looked on and smiled. Ruby does so love a fight. Sometimes, he declares, fighting proves an inspiration, and, then again, inspiration produces a fight. Of course, when he said that he referred to Director Nowland's inspiration, and, press agent that he is, he still spoke the truth.

When it was all over, when the Dove of Peace once again visited New Rochelle, a doctor was ministering to a cut knee owned by Morris Foster, a lacerated hand attached to John Lehnberg's muscular arm, and to a black eye belonging to Gladys Hulette. Later in the day Lehnberg collapsed completely, and an examination showed that two ribs were broken. If all goes well, he will be on his feet again in about ten days.

As an offering to the patron saint of pictures with a "punch," Director Nowland will contribute his production of Clinton H. Stagg's story of the moonshiners, called "In the Name of the Law." And if it does not contain the "punchiest" of all fight scenes he will be disappointed. Not content with telling his actors to battle as though a $20,000 purse depended upon the outcome, he went to unprecedented lengths in stirring up emotional feeling in the combatants, so that they just couldn't help tearing each other to pieces.

The Thanhouser outdoor stage contained the requisite setting—a genuine cabin built of logs; in the rear a wood fire crackled under a pot; in the center of the room stood a table, near it a chair; otherwise the space was left clear for action. The signal for Foster and Lehnberg to grapple was the crack of a pistol shot fired by Director Nowland, who was crouching, shouting and gesticulating on the side lines. In each hand he held a pistol and between his verbal exhortations for more and more ferocity there came the sharp reports of the director's firearms. On the bank, only a few feet away, half a dozen men pointed rifles at the sky and at a signal that the fight had reached its climax they added a deafening volley to the din and excitement.

Then Miss Hulette came from a corner of the cabin to separate the men, and a pianist, Miss Dolly Keough, supplied an accompaniment of melodramatic music for the scene of love and entreaty—a scene that had to be cut, for the little actress had stepped in the way of a clenched fist. Her eye was hurriedly treated and she carried Director Nowland's scene of relentless realism through to the end.

Before all this happened, Ruby's sensitive reportorial flock had been fortified by a substantial luncheon, Director Nowland acting as host, and had enjoyed a glimpse of the brighter side of life in an elaborate cabaret scene being staged by Frederick Sullivan for a Thanhouser feature, entitled "Her Last Performance."

Mount Vernon Company Enjoined

Essanay and Keystone Companies Win in the Suits Instituted Against Alleged Dupers of Chaplin Films.

IN the equity suits brought in the United States District Court by the Essanay Film Company and the Keystone Film Company, against Paul R. Hedrick, J. Blair Smith and another trading as the Mt. Vernon Pictures Company, a permanent injunction has been issued by order of Judge Charles M. Hough.

The suit of the Keystone company was based on the alleged violation of its right to a number of Chaplin plays, among them being "Dough and Dynamite," "A Gentleman of Nerve," "His Trysting Places," etc. The actions were brought about by reason of the alleged activities of Abraham George Levy and associates, trading under the name of the Charlie Chaplin Company. Levy has been indicted by the Federal Grand Jury, charged with violating the criminal section of the copyright law.

Similar suits were brought by the same complaints against the Pierson Film Company, of Ossining. The defendants in these cases either denied outright any violations of the rights of the suing companies, or admitted having made films for Levy, under the honest belief that he had the rights to the plays he ordered negatives of made by the defendants. They surrendered all the stuff and the suits were discontinued without costs.

Suit On Over Trademark

Selig Polyscope Company Complains That Kay-Bee Is Violating Its Diamond.

A SUIT in equity has been brought in the United States District Court by the Selig Polyscope Company against the New York Motion Picture Corporation, alleging a violation of the trademark of the complainant. After setting out that William Selig was a pioneer in the picture field followed by the organization of the Polyscope Company, which took over all Selig business, including his diamond device as a distinctive trademark, the complaint alleges that the defendant has adopted a trademark, using a diamond with the letters "K. B." inside its lines. The complainant, an Illinois corporation with offices in Chicago, declares the trademark, duly registered, is of much greater value than the $3,000 jurisdictional sum. Prayer is for an injunction pending the suit and answer to interrogatories affecting the issues.

The defendant has filed answer neither admitting nor denying the charges in the first ten paragraphs of the complaint, but demanding strict proof. Regarding its own device the company declares the Polyscope diamond is merely an outline drawing, that Selig and the company have varied it, sometimes printing in the word Selig, at others adding other signs and symbols. The answer declares the trademark registered was illegal in that the Patent Office had no right, because of its indefiniteness and lack of distinctive merit, to issue the copyright certificate. The device used by it, the answer declares, is distinctive, as it always carries the letters "K-B" inside the diamond and that because of its value as such symbol, it has added greatly to the defendant's profits.

Burton George, Actor, Scenarioist, Director

EDISON has added a new director to their forces in the person of Burton George, a man well grounded in theatrical experience and long in the motion picture business in varied activities—actor, scenario writer and directing. For his first Edison film he is working on a three-reel feature in which Pat O'Malley and Leonie Flugrath, the little girl star of the stage, will be featured.

Burton George.

Mr. George was born in Lake Charles, La., and spent fourteen active years in that field which has proved so fruitful for successful screen actors because of its wide character changes — theatrical stock companies in New Orleans and, later, five years in stock in San Antonio and Denver, usually doing heavies. Then he went to New York City where, after playing in a well-known stock company, he experienced motion pictures for the first time in the old Owl Picture Company.

After another dip into stock work, he joined the Biograph forces, where he acted for about six months, before Griffith had yet become a director. From there he went to the Reliance for one year and then out west with the New York Motion Picture Company, acting for two years under Director Thomas W. Ince.

His first directing opportunities came when he joined the Universal where, after a brief time as an actor, he became a director, writing and putting on an unusually large number of his own scenarios. The next three years were spent with Lubin, first as an actor and later as director. His appointment to the Edison directorship followed this.

Mr. George is known as one of the most energetic directors in the business, the speed with which he turns out footage in no wise affecting the quality of the production. His wide experience as an actor, scenario writer and director enables him to lose no time in knowing what effect he wishes to secure.

Equitable Plans Big Program

New Directors, New Stars, and Original Material Provided for a Remarkably Aggressive Campaign.

GENERAL MANAGER FELIX F. FEIST of the Equitable Motion Pictures Corporation, this week announced the completions of all equipping at the Equitable's Fifty-second street studio, and the commencing of work there by three Equitable directors.

When Frank Powell, Charles Seay and John Ince begin their new productions, Equitable hopes and anticipates optimistically that by February 1, they will have at least fifteen finished productions on the shelf, and thereby be enabled to diversify their releases, as they have planned to do.

In addition to Powell, Ince, S. E. V. Taylor and Seay, E. Mason Hopper, Webster Cullison, Edmund Lawrence and Joseph Golden and Harry Pollard are busily engaged on production at Flushing, L. I., Fifty-second street or the Triumph studios in the Bronx.

Three permanent stars, Muriel Ostriche, Gail Kane and Margarita Fischer, are either at work, or awaiting their next vehicle. Miss Kane has finished "The Labyrinth," Margarita Fischer is in the final scenes of "The Dragon" and Muriel Ostriche has just completed her first Equitable release, "A Daughter of the Sea." Now Brandon Tynan, Frank Sheridan, Molly McIntyre, Emmett Corrigan, Henry Kolker and Gail Kane are to begin work at one of the three Equitable producing headquarters.

Another tremendous leap to the front is promised by Equitble, through an arrangement now being made whereby twelve of the most noted writers of the day are to devote their time to writing material for the Equiable screen.

Eugene Walters, author of "Paid in Full," "The Wolf," "The Easiest Way," "The Wife," and "Homeward Bound," is about to conclude arrangements with the Equitable to furnish them with six original and virile stories a year: Rachel Crothers, whose numerous plays and novels have established her as a factor in fictiondom; Harriet Ford, author of "The Argyle Case," "The Dummy," and other plays; Edwin Milton Royle, author of a large number of big stories and plays, including "The Squaw Man," and eight other noted writers, are under arrangement with Equitable to produce a certain number of stories and plots, and it is thought that work will begin on this material within a few weeks.

William Stoermer, until recently studio manager for Thomas Ince, with Triangle, has assumed a similar position at Equitable's Fifty-second street studio, and under the general direction of Isidor Bernstein will handle the material side of all productions at that place.

The fact that William Courtenay's picture, "Sealed Lips," based on "The Silence of Dean Maitland," in which Mr. Courtenay was supported by Mary Charleson, formerly of Lubin, and Arthur Ashley, formerly of Metro and Thanhouser, two purely screen actors, turned out so generally excellent, leads Equitable to adhere to the policy of blending stage and screen stars in each of the forthcoming plays.

For Frank Sheridan's production of "The Man Higher Up," a mixed cast of players has been assembled. The cast is the result of Equitable's new policy of endowing each of its productions with the very best talent obtainable, without consideration of primary cost.

In addition to Mr. Sheridan the cast of "The Man Higher Up" will include Clara Whipple and Mary Charleson, two regular screen players who are members of the Equitable regular stock cast, Charles Gleason, Frank Beamish, Henry Spengler, George Arbine and William H. Tooker, all of whom have appeared in principal parts in feature productions, and have proven their worth, will have important roles in Sheridan's picture. Marie Booth, Myrtis Coney and Mary Weston will handle the lesser feminine parts.

With the acquisition of the new directors Equitable expects to be quite busy during the holiday season.

Premier in New Offices

Has Sumptuous Quarters on the Second Floor of the Leavett Building.

THE Premier Program Corporation, announcement of which was made last week, has moved into its permanent quarters and now occupies the entire second floor of the Leavitt Building, 126-8-30-2-4 West 46th street.

This location is in the heart of the uptown film district, being centrally located near the Railroad Terminals, Subways, Elevated and Surface systems of transportation.

The equipment throughout is mahogany and although simple and dignified is rich and serviceable. The main entrance is through an outer office, space in which is reserved for the use of stenographers and clerks. Opening directly from this room are the offices of the Sales Department, Advertising and Publicity, and such other departments as come into direct contact with the largest number of daily visitors. Also opening into this office is an enclosed reception room for the use of visitors not actually engaged in one of the other offices.

A corridor leading from the main entrance room communicates with the offices of the corporation. These offices occupy the front of the building, having, therefore, ample light and air. Along this same corridor, also, separate offices are provided for each of the five producing companies, whose features will be released on the Premier Program. Beyond the offices of the producing companies are the offices of the accounting department and beyond these in turn are the rooms occupied by the scenario department.

The projection room has every modern convenience. The equipment in the booth includes two projection machines and all other appurtenances requisite for high grade projection. Immediately adjoining the operator's booth is a fireproof vault of ample capacity.

FIFTEEN MALEFACTORS IN UNIVERSAL'S "GRAFT."

The greatest bunch of grafters ever gathered under one roof, that's what it is. Fifteen of 'em, and every single one of a different variety of a grafter, but a grafter nevertheless. These are the fifteen characters who will appear, one in each release of "Graft," the new Universal Film Manufacturing Company serial, which is being written by fifteen different authors.

You might say that some look to be perfect gentlemen.

The Grafters in "Graft" (Universal).

They are in real life, but in reel life they are some of the world's most noted criminals. The first of the "Graft" series will be released the first part of December, immediately following the three-week serial of J. Warren Kerrigan in the new adventures of Terence O'Rourke. The first chapter is by Irvin S. Cobb, and is now being made at Universal City.

"A YELLOW STREAK" (Metro).

In "A Yellow Streak" Lionel Barrymore, who is shown in the picture in the garb of a parson, is first a young man of Wall street who loses home, friends and money because of moral cowardice, but who later recovers his grasp on life in his experiences in a Western country. He returns to New York,

Scene from "A Yellow Streak" (Metro).

humiliates his enemies and demonstrates that the "yellow streak" in his character has been eliminated.

The picture is being made at the studios of Rolfe Photo Plays, Inc., by Director William Nigh, and Miss Irene Howley is starred with Mr. Barrymore. The subject is in five reels and is scheduled for release in December.

Mae Hotely

Lubin Comedienne Takes a Vacation for the First Time in Four Years.

THEATERGOERS who get the first runs will miss Mae Hotely from the Billie Reeves comedies—or any others for that matter, for a little while—for the Lubin comedienne is taking a vacation, her first in four years. At the close of the original Reeves contract her director, Arthur D. Hotaling, announced a layoff, and as he is also her husband, there was no scandal when he took his star on an auto trip up the Hudson for a couple of weeks with their daughter, Leola May. Then they came back to the big city and spent a week looking over the subway holes and at the present time they are in Los Angeles getting ready for a new series of Lubin pictures with fresh players, new backgrounds, new authors and new ideas generally. For the past four years the Hotaling section of the Lubin company has been stationed in Jacksonville in the winters and during one awful summer. The other three years they came north for the hot weather and summered in Atlantic City, but they worked unceasingly for nearly four solid years and both felt the need of a rest. It was decided that when work was resumed a new locale might give an added touch of novelty to the comedies and so a move to the westward was made. A studio will be established in Los Angeles, but it is the plan of the director to work up and down the coast to get the greatest possible variety to the backgrounds and to employ the entire scenic resources of the "photoplay coast."

Mae Hotely.

Ruby Hoffman with Kleine

MISS RUBY HOFFMAN, whose splendid work in George Kleine's recent comedy, "The Fixer," featuring Bickel and Watson, won her so many laudatory letters from picture fans and numerous complimentary remarks from trade critics, is now a permanent member of the Kleine forces. Miss Hoffman will be seen in the forthcoming Kleine drama, "The Danger Signal," founded on the Saturday Evening Post story, "Canavan, The Man Who Had His Way," by Rupert Hughes. Miss Hoffman's capable work in the comedy and her desire to return to more dramatic roles was responsible for her transfer from the Bickel and Watson Company to that headed by Arthur Hoops, opposite whom, in the feminine lead, she will appear in "The Danger Signal."

Ruby Hoffman.

Those who remember "The Gentleman from Mississippi" will recall some of the best work of her career. In the role of Mrs. Spangler and the engenue part of Carolina, Miss Hoffman displayed great versatility. Every "Gentleman from Mississippi" company traveling out of New York carried Miss Hoffman in its cast, an unusual tribute to her remarkable genius.

Miss Hoffman's name is almost synonymous with Philadelphia stock companies, having been a stellar member of the Girard, Standard and Walnut Street companies for a number of years. With Eugenia Blair she endeared herself to the theater loving public of the Quaker City.

She has had her share of traveling experience, too, principally with that well-known Daniel Frohman drama, "Detective Keene," in which she appeared sixty-two consecutive weeks, covering the entire United States in that time. She handled the engenue lead in "Seven Days," was starred in two vaudeville sketches and toured the country with Eugenia Blair in "The Woman in the Case."

Miss Hoffman's experience plus her exceptional work in "The Fixer" is ample assurance of her future in pictures.

Another Team in Pictures

ONE after another the stage favorites are taking to the screen. This time Tom Waters has succumbed to the motion picture epidemic, taking his wife, May Wallace, with him. They were engaged first in a one-act comedy for the Gaumont company at Flushing, L. I. This is called "Does Advertising Pay?" It was released on the Mutual program November 7.

Tom Waters is one of the old-timers, and his broad comedy is admirable for screen purposes. Being a fine musician, his one regret is that motion pictures cannot convey one of the most pleasing features of his stage work—his music. His first engagement professionally was as pianist for the late Bill Nye. After touring with the humorist, Waters went with "One of the Bravest," at that time one of the most popular attractions on the road. Musical comedy has been the medium through which he has entertained America, and as a comedian he has played in some of the most famous productions of the last two decades.

Tom Waters.

Mrs. Waters began her theatrical career in that thrilling yet bucolic melodrama, "Only a Farmer's Daughter." Quitting the drama after a few seasons, she went in for farce comedy, where her laugh-provoking abilities were soon recognized. Her greatest success in this line, perhaps, was with Donnelly and Girard in "The Greazer."

To show her versatility Mrs. Waters next essayed comic opera, appearing as one of the three daughters in "Wang." Later she was prominent in the support of leading stars, among them being Weber and Fields. Since her marriage in 1902 to Mr. Waters she has played with him as a co-star.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Field Battery of Camera Operators Maintained by Industrial Moving Picture Company of Chicago. Left to right, Harry A. Birch, Special Event Department; W. C. Aldous, Edward Linden, C. Leonard, Industrial Department, and I. G. Ries, Feature Department.

Modern Theater Construction*

By Edward Barnard Kinsila.

Large, Commodious Houses Built and Conducted on a Grand Scale.

Article III.

THE present article will treat solely with the salient features of a spacious theater catering to popular-priced audiences and having a comfortable seating capacity for over 1,800 persons. Such a house should be erected on a residential promenade or shopping thoroughfare in the midst of a thickly settled section of this class of people.

The basement of the building underneath the auditorium should be utilized as a spacious waiting-room, where patrons could be entertained by pictured news events of the world.

Abundant Cloak Rooms.

Along either side of this basement hall provide extended counter space, with abundant hanging space behind it for hats and coats, well attended by uniformed maids in pocketless dresses, so that patrons might divest themselves of their outer clothing and recover it quickly when leaving the theater. Avoid fixed charges for hat checking. Furnish locked cash boxes for tips underneath the counter, with coin slots through the counter. After the day is over, make a just division of the tips with the attendants.

Air Conditioning Chamber.

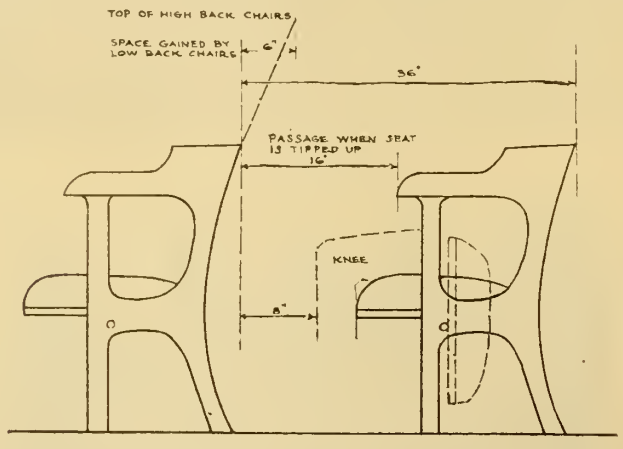
Also in the basement, underneath the front portion of the auditorium, construct an air conditioning chamber as described in my previous article on "Heating and Ventilation." As the provision made therein may not be adequate for properly cooling so large an auditorium as shown here, it might be better to install a cold water spray, supplied from an artesian well, or artificially cooled, in place of the ice-box. This spray should be a constant thin sheet of cooled water, through which the air intended for cooling the auditorium is either forced or sucked before being introduced into the air supply ducts.

Inclosed Auditorium.

Build the auditorium as per the accompanying diagram, the floor representing a broken saucer with the broken edge turned toward the stage. Inclose the orchestra floor at the back with inclosed boxes, and provide double glass paneled swinging doors for each aisle. This will give a comfortable, cozy appearance, not attainable otherwise, to a very large auditorium.

Locate the orchestra in one of the stage boxes provided for that purpose, and the chorus in the opposite box.

Make the approach to the balcony from the ground floor at two points by broad staircases on either side of the foyer, and provide tunnels on the mezzanine floor to pierce the balcony at six points to the broad cross aisle immediately back of the open loges. Equip cloak-rooms between the tunnels on the mezzanine floor for the accommodation of those in



the balcony, and shape the mezzanine floor in the form of a balcony overlooking the foyer. To directly reach the rear section of the balcony continue the approach stairways by an additional flight. Such an arrangement will greatly lessen the number of steps usually employed to reach balcony levels.

Comfortable Chairs.

Install twenty and twenty-one inch low-backed arm chairs and space them thirty-six inches from back to back. The chair the top of whose back just reaches the middle of the spine is far more comfortable than the high-backed chair generally employed that induces a slouchy attitude calculated to induce spinal curvature. It also provides more passage distance between the rows, as illustrated by the small diagram of a chair here shown.

If desired, tiny electric bulbs may be inserted in the upper back rim of each seat, to be operated by the tip-up movement of the seat. With an automatic tip-up seat, the electric current would be connected and the bulb lighted to show that the seat was vacant. When the seat was occupied it would be down and the current closed, extinguishing the light. Electric connection might also be made with the box office to register the number of vacant seats in the house.

Stage Arrangement.

The outer proscenium opening should be seventy feet wide between the columns, and about thirty-five feet high. The curved stage front, three feet nine inches above the floor level first row of seats, should be fitted with metallic filament tubular lamps, similar to those described later for general illumination arranged in three horizontal rows—one red, one blue and the other white—to serve as footlights.

Back of this the stage platform should be submersible, to permit the introduction of water for an artificial canal, about twelve feet wide, spanned in the middle by a wide bridge curved upward sufficiently to permit the free passage underneath of Venetian gondolas containing small bands of serenading gondoliers. This would permit the introduction of brief spectacular scenes between pictures to relieve the choral numbers.

Movable Inner Proscenium Arch.

Just skirting the inner walls of the canal as they come into view should be arranged movable ornamental inner proscenium arches, built of fireproofed profile, and capable of being diminished or extended to accommodate the scene on the stage. Profile arches are light enough to admit the introduction of two or more styles of arch.

The rear of the stage should be canopied with a circular horizon, as indicated on the diagram, painted a sky blue, thus making it possible to introduce moving clouds, storm or night effects by the aid of a stereopticon located above the inner side of the inside arch. If church steeples or other obstacles protrude above the sky line, they may be blocked out by opaque stencils fixed at the lens of the stereopticon.

Double Screen.

Two projection screens, at right angles to each other, should be erected on a circular turntable of the automobile garage pattern, mounted on a hydraulic jack capable of being raised or lowered, thus permitting a variety of screen designs to fit changed stage decorations. If translucent screens are employed, projection could be made effectively from behind. There are any number of good translucent screens on the market not controlled by patents.

Concealed Lighting.

A pleasing effect may be secured by concealed cornice lighting, with no lamp fixtures visible anywhere. This should be done with specially contrived lamps designed for this purpose. These tubular metallic filament lamps are about fourteen inches long, with narrow sockets and small connections to produce a continuous, rather than an intermittent, line of illumination. They are made about three inches in diameter to avoid overheating and are silvered on the inside to prevent dust from accumulating on the reflector surface. If installed in two rows and equipped with dimmers, any desired degree of light may be readily obtained, and if the cove above the cornice be properly curved, all evidence of the source of light is removed.

Lighting of this sort permits the exhibition of pictures on a darkened stage, while the auditorium is brilliantly lighted. Only direct rays of light that reach the screen affect the sharpness of the picture.

The Actual Construction.

Let us now turn our attention to the labor and material requirements of a colossal theater. A topographical survey of the premises should first be made by a competent engineer at a cost of about twenty dollars. The excavating should next be done for about thirty-five cents a cubic yard, with a varying charge for depositing the excavated earth outside the premises when necessary. Rock excavation, with blasting, costs from one dollar and fifty cents to two dollars and fifty cents per cubic yard.

Foundations.

Foundation walls, two feet thick, built from below the basement line and not less than five feet below the outside

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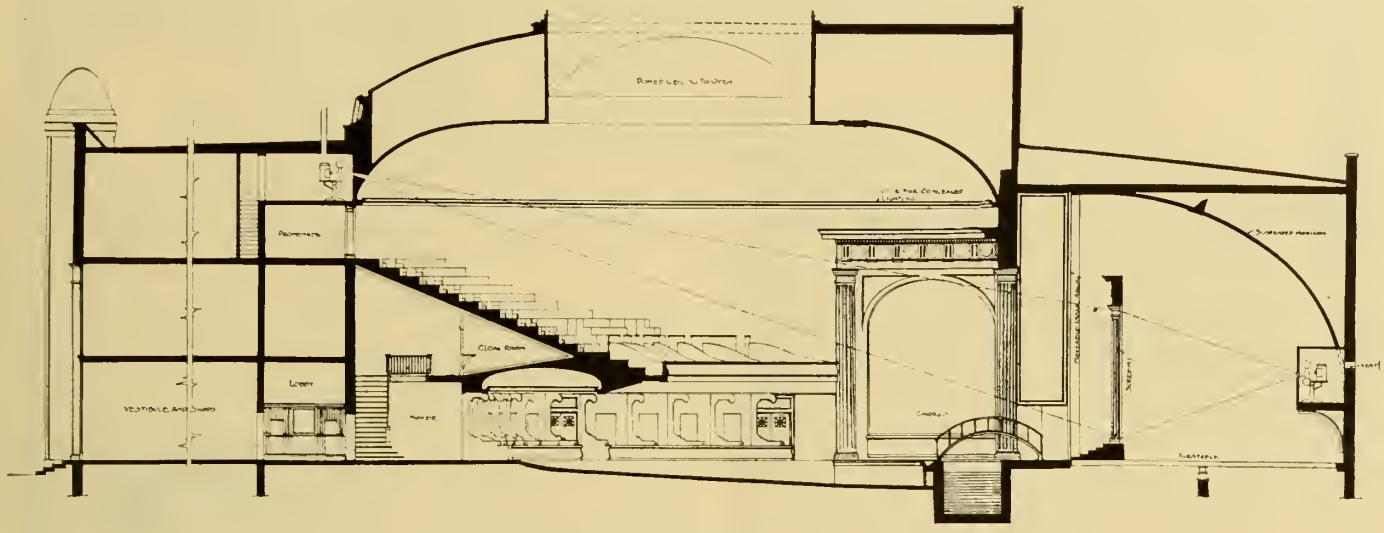


Longitudinal Section of Diagram Shown Below.

grade line (to avoid the ravages of frost), composed of one part Portland cement, two parts clean sand and four parts broken stone, should not cost more than $5.40 per cubic yard, laid without forms, and $6.75 per cubic yard laid with well-braced, smooth forms.

Underneath the foundation walls lay a concrete footing of the same mixture, two feet thick, and extending six inches either side of the wall; also substantial footings for the base of all columns. Footings rarely require forms, the mixture being dumped into the trenches, which are excavated the proper size.

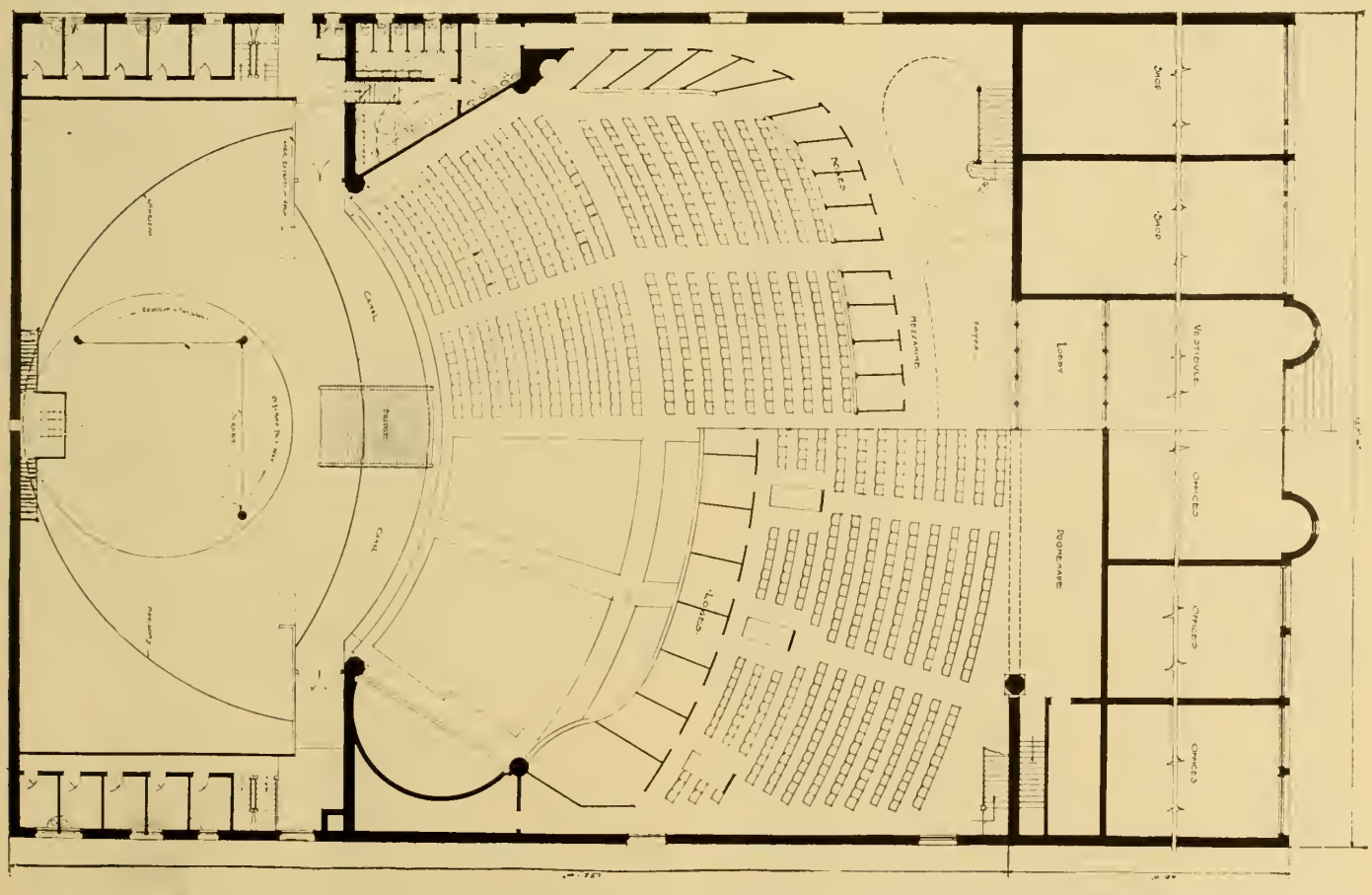
Extraordinary care is necessary in determining the character of the base of your foundations, particularly where rock and earth occur, or where filled-in ground, marsh or quicksand exists. Piling, caisson or special footing construction may become necessary.

Protect your foundation wall against dampness by adding a standard waterproofing compound to your concrete mixture; also supply additional protection by furnishing proper drainage.

Structural Steel.

The structural steel for the skeleton framework of the building should be computed by an architect or engineer, and ordered in advance of everything else. When purchased under mill delivery (meaning after fabrication at the mills), it should cost about $55 per ton of 2,000 pounds. When ordered from stock, to insure quicker delivery, it should cost about $6 more per ton.

Interior exposed posts should always be round steel columns, filled solid with concrete at the factory, technically known as "Lally columns," from the name of their inventor, John Lally. These columns are fitted with cast-iron caps



Plan of Large Theater, Suitable for Musical or Dramatic Spectacle, Hippodrome, Circus or Moving Pictures, Seating 1,800 Persons Without Necessity of Arising to Admit Late Comers.

and plates, and are by far the cheapest and best form of steel column construction, having successfully resisted the severest fire tests. They are sold by half a dozen firms at a regulation price per foot.

Hollow Tile.

Construct the exterior walls of twelve-inch heavy tile building block, with varying sizes for interior partition walls. While the exterior walls are merely curtain walls, the Board of Fire Underwriters demand that they be twelve inches thick, to resist the pressure from high-pressure fire-extinguishing apparatus.

If at any point in the walls where columns be not provided extra bearing strength be required, grout the interior vertical cells of the hollow tile with liquid concrete to their foundation base. A good mixture of concrete, reinforced by the interior webs of hollow tile, will furnish a perfect monolithic concrete column.

Hollow building tile should cost, laid, about twenty cents a square foot; the necessary exterior stucco—two coats, a brown coat and a splatter dash coat—about sixty cents a square yard extra; and the interior plaster, laid directly on the wall without furring, two coats, also sixty cents a square yard.

Floors.

Many of the approved methods of concrete arch flooring, five inches thick, may be laid for from one dollar to one dollar and a quarter per square yard. If it be four inches thick, it will be cheaper and equally good. If the stage be covered with a wood top floor, the under fireproof floor should be laid with hollow tile arches rather than concrete arches, as the escaping moisture from a concrete mixture is liable to warp the wood after it is laid. The price of several forms of efficient hollow tile arches is about equal to concrete arches.

Steel Windows, Doors and Partitions.

In erecting a theater it should be built absolutely fireproof, without a particle of inflammable material in it. Incredible as it may seem, this may all be accomplished at an additional cost of ten per cent., or less. Steel windows may now be had at about the same price as wood ones. Steel doors cost about double. Light partitions may be cheaply constructed of rigid expanded metal, well plastered on both sides. All stairs should be cast iron or concrete, or a combination of both.

Ceilings, Suspended and Otherwise.

All ceilings should be plastered on expanded metal, whether curved or ornamental ceilings, suspended from the construction above by ordinary wires, the additional cost for scaffolding and the extra plaster required for expanded metal being small.

Roofing.

The basis of the roof should be three-inch concrete slabs, covered with Barrett specification five-ply tar and gravel roofing. The concrete slabs cost about seventy-five cents per square yard and the roofing about five dollars per square of one hundred square feet.

Machinery for Stage Effects.

The machinery for the submersing of sections of the stage will depend largely on the extent and character of the apparatus. For the turntable the cheaper form of garage turntables will answer, mounted on a pivoted hydraulic jack.

Heating, Ventilating and Plumbing.

The heating of a theater by boiler may be reckoned at ninety-five cents per square foot of radiation required. Add to this the cost of installing the water spray. The plumbing is a more difficult figure to give and depends largely on the character of the work. A good siphon-jet water closet may be bought for twenty-five dollars complete, excellent urinals at six dollars and lavatories from fifteen to eighteen dollars each. The fittings and piping, of course, cost extra.

Illumination and Decoration.

The lighting contract should be let by competition, as should the decoration. The interior decoration of a theater should never be left to the architect. If he be an expert in artistic mass work required for architecture, he is not likely to be equally good in minute detail work. They are two distinct branches of art, and the human mind is incapable of thinking equally well in mass and detail. The price for decorating a theater as here planned should not exceed five thousand dollars. To my mind, the finest decorated theater in New York City, the Hudson theater, cost but fifty-six hundred dollars to decorate, and was done by the highest-priced and best firm of decorators in America.

The ordinary painting is not much and costs very little. The chairs and draperies are again a matter for the decorators, their price depending on their quality.

To roughly estimate the cost of an absolutely fireproof theater, minus plumbing, heating, lighting and seating, multiply the number of cubic feet contained in the building by sixteen cents.

Manny Goldstein

MANNY GOLDSTEIN, for the past few years manager of New York Exchanges for the Universal Film Manufacturing Company, has been promoted to be assistant to Morris Hoffman, general manager of exchanges for the Universal. Mr. Goldstein has left for Denver, Salt Lake City, and several other important northwestern exchanges, where he will remain for eight or nine months, building up business and increasing output generally.

Manny Goldstein.

Though a comparatively young man Mr. Goldstein has had much experience in exchange work, starting a large office in Des Moines and later going to Boston, where he was one of the large exchange men. Then he came to New York City, going to the Universal. He was shortly made assistant to Mr. Hoffman, and when the latter became general manager of exchanges and needed an assistant, he naturally thought of Mr. Goldstein.

The result was that Mr. Goldstein was promoted, and his rapid rise to one of the most influential positions in the exchange end of the Universal is due in no small respect to his efforts to satisfy the exhibitors and his ability to deliver the goods once he had landed a contract.

ELABORATE SETTING FOR "UNWRITTEN LAW."

Elaborateness of sets and costumes will be an outstanding feature of the early scenes of Edwin Milton Royle's "Unwritten Law" as it is now being produced in motion pictures by the California Motion Picture Corporation at its San Rafael studio. It is reported that for this production the gowns of Beatriz Michelena alone will run far up into the thousands of dollars.

This announcement is particularly interesting to Miss Michelena's large following of admirers, since it will be her first opportunity to appear on the screen as a daughter of wealth, and it will consequently stand out in sharp contrast to the great majority of her previous roles. Heretofore she has won her way to the hearts of the motion picture public in such impersonations as "Salomy Jane," "Mignon," "Lovey Mary" of "Mrs. Wiggs of the Cabbage Patch," "Lily" of "The Lily of Poverty Flat" and Nell Sanders in "Salvation Nell." In each of these characterizations the predominating environment was one of poverty. In the present picture, however, Miss Michelena is to be introduced as the bride of a millionaire attorney with aspirations for the Governorship, and the wealth of her surroundings is to be emphasized for the purpose of contrast with later scenes. An elaborate ball, a fashionable cabaret and a boudoir, nursery and drawing-room of unusually rich appointments are among the big early scenes of the production.

LUBIN'S "HEARTACHES" FINISHED.

Director Joseph Kaufman has completed work on the four-reel original photoplay drama by Daniel Carson Goodman, "Heartaches," in which June Daye, the Lubin star, is appearing, and has begun the making of an original four-reel production by Anthony P. Kelly, "The Rift in the Lute," in which June Daye will also be featured with Craufurd Kent, the new Lubin player, playing opposite, and Inez Buck, formerly of "The Misleading Lady" company.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

CATALOGUE OF EDUCATIONAL PICTURES

Released Between September 30, 1914, and June 30, 1915.

Compiled by Margaret I. MacDonald.

IN ADDITION to the films listed below there are issued from week to week film news journals which record current events of importance, including industrial and scientific progress, and the history of the present war. These are the Pathe News, the Mutual Weekly, the Animated Weekly, the Hearst-Selig News Pictorial and others.

At the end of the following will be found a list of pictures suitable for children's entertainments.

AGRICULTURE.

Animal Export from Algiers—Lux—Feb., 1914.
Apple Industry in the State of Washington—Pathe Exchange, Inc.—May, 1915.
Cotton Industry—Kriterion-Nolege—Feh., 1915.
Stock Farming in Brazil—Pathe Exchange, Inc.—June, 1915.
Sugar Culture in Java—Pathe Exchange, Inc.—April, 1915.

ANIMATED CARTOONS.

Doc Yak's Bottle—Selig—Oct. 9, 1914.
Doc Yak's Cats—Selig—Nov. 2, 1914.
Doc Yak Plays Golf—Selig—Nov., 1914.
Siege of Liege, The—MinA—Dec. 31, 1914.
Cartoons in the Kitchen—Edison—May 4, 1915.
Cartoons In the Barber Shop—Edison—June 2, 1915.
Cartoons in the Parlor—Edison—June 16, 1915.
Cartoons In the Hotel—Edison—June 30, 1915.
Colonel Heeza Liar—Ghost Breaker No. 1—Pathe Exchange, Inc., Feb., 1915.
Colonel Heeza Liar—Ghost Breaker No. 2—Pathe Exchange, Inc., Feb., 1915.
Colonel Heeza Liar Signs the Pledge—Pathe Exchange, Inc.—May, 1915.
Police Dog, Episode No. 1—Pathe Exchange, Inc.—Jan., 1915.
Police Dog, Episode No. 2—Pathe Exchange, Inc.—Feb., 1915.
Police Dog, Episode No. 3—Pathe Exchange, Inc.—Mar., 1915.
Police Dog, Episode No. 4—Pathe Exchange, Inc.—April, 1915.
Police Dog, Episode No. 5—Pathe Exchange, Inc.—June, 1915.
Animated Grouch Chaser—"Jones' Hair Tonic Will Grow Hair Instantaneously," and "A Duckling's Repast"—Edison—Mar. 17, 1915.
Kriterion Komic Kartoons—Kriterion-Pyramid—Mar. 1-6, 1915.
Kriterion Komic Kartoons—Kriterion-Pyramid—Mar. 22-27, 1915.
A Stone Age Adventure—Pathe Exchange, Inc.—May, 1915.
When Knights Were Bold—Pathe Exchange, Inc.—June, 1915.
Dreamy Dud—"A Visit to the Zoo" and "An Alley Romance"—Essanay—May 26, 1915.
Dreamy Dud in the Swim—Essanay—June 16, 1915.
Dud Resolves Not to Smoke—Essanay—June 30, 1915.
Bertleveyette—Great Americans, Past and Present—L. & O. Topical—World Film—Jan. 4, 1915.
Bertleveyette—New York and Its People—L. & O. Topical—World Film—Jan. 4, 1915.
Bertleveyette—Famous Rulers of the World—L. & O. Topical—World Film—Jan. 4, 1915.
Bertleveyette—Famous Men of Today—L. & O. Topical—World Film—Jan. 4, 1915.

ARCHAEOLOGY.

Tombs of the Ancient Japanese Emperors—Pathe—July 14, 1914.
Temples of Japan—Melies—Jan. 1, 1914.
Typical Buddhist Temple—Pathe—Feh. 11, 1914.

BIOGRAPHY.

Du Barry—Kleine—Jan. 18, 1915 (6 parts).
Gwynne, Nell—("Mistress Nell")—Famous Players—Feh. 1, 1915 (5 parts).
Julius Caesar—Klein—November 15, 1914 (6 parts).
Lincoln, Abraham—("Life of Abraham Lincoln")—Edison—Feh. 26, 1915 (2 parts).
Napoleon—("The Last Hundred Days of Napoleon")—A. H. Woods—April, 1914 (5 parts).
Richard III—("The Crown of Richard III")—Eclectic—Nov., 1914 (3 parts).
Shakespeare, William—("Loves and Adventures in the Life of Shakespeare")—Sawyer—Oct., 1914 (5 parts).
Victoria, Queen of England—("Sixty Years a Queen")—Anglo-American Film Co. (W. J. Barker)—Mar., 1914 (12 parts).

ENGINEERING AND MINING.

Army Engineers, France—Pathe Exchange, Inc.—April, 1915.
Uncle Sam's Phenomenal Achievement—Powers—Jan. 23, 1915.
Mining Gold at Nome, Alaska—E. R. Steiner—1914.

GYMNASTICS AND DANCING.

Dance Creations—Big "U"—Feh. 23, 1915.
Physical Training in the French Army—Pathe Excbange, Inc.—April, 1915.
Scotch Dancing—Powers—Jan. 16, 1915.

HISTORY.

Julius Caesar—Kleine—Nov. 15, 1914 (6 parts).
Markia; or The Destruction of Carthage—Kinetophote—Nov. 1, 1914 (5 parts).
Fall of France, The—Apex—Jan., 1914 (3 parts).
For Napoleon and France—Kleine-Cines—Mar., 1914 (6 parts).
Triumpb of an Emperor, The—(Constantine)—World Film—Feh., 1914 (5 parts).
Reign of Terror, The—Eclectic—Sept., 1914 (6 parts).
Lion of Venlce, The—(15th Century)—Kleine—Sept., 1914 (6 parts).
Last Hundred Days of Napoleon, The—A. H. Woods—April, 1914 (5 parts).
Crown of Richard III, The—Eclectic—Nov., 1914 (3 parts).
History of the World's Greatest War—Selig—Jan., 1915 (5 parts).
Du Barry—Kleine—Jan. 18, 1915 (6 parts).
Landing of the Pilgrims, The—Edison—April 17, 1915.
The Midnight Ride of Paul Revere—Edison—Oct. 30, 1914 (2 parts).

HORTICULTURE.

Some Spring Blossoms—Pathe—Dec., 1914.

INDUSTRIES AND MANUFACTURES.

Glimpse of the Oil Regions of Texas—Powers—April 6, 1914.
Rice Industry in the United States—Victor—Oct. 9, 1914.
Making of a Newspaper, The—Vitagraph—Nov. 14, 1914.
Sugar Making in Cuba—Pathe—Dec., 1914.
Porpoise Fisheries—Joker—Dec. 5, 1914.
Japanese Silk Industry, The—Powers—Dec. 25, 1914.
Building a Locomotive—Joker—Dec. 12, 1914.
Eskimo Huntlng Walrus on the Arctic Ocean—E. R. Steiner—1914.
Steel Rolling Mill, A—Keystone—Jan. 2, 1915.
Modern Poultry Farm, The—Joker—Jan. 9, 1915.
Producing a Nation's Pride—American—Jan. 15, 1915.
Deep Sea Fishing—Kalem—Jan. 29, 1915.
Cotton Industry, The—Kriterion-Nolege—Feb., 1915.
Making a Great Newspaper—Kriterion-Nolege—Feb., 1915.
Artistic Paper Cutting and Designing—Joker—Feh. 13, 1915.
Needs of Commerce—Manufacture of Paper Money—Edison—Feb. 16.
Manufacture of Big Guns for the Nation's Defence, The—Edison—Feb. 24, 1915.
Japanese Artisans—Pathe Exchange, Inc.—Mar., 1915.
Pictures of Shoemaking—Motion Picture Specialty Co.—Mar., 1915.
Printing U. S. Stamps—Kriterion-Nolege—Mar. 8-13, 1915.
Aeroplane Building—Vero—April, 1915.
Uncle Sam's Money Shop—Pathe Exchange, Inc.—Mar., 1915 (2 parts).
Where Our Morning Paper Comes From—(Process of manufacturing pulp to the issuing of the morning paper)—Sterling—April 15, 1915.
Apple Industry in the State of Washington, The—Pathe Exchange, Inc.—May, 1915.
How Building Stone is Quarried—Pathe Exchange, Inc.—May 24, 1915.

LITERATURE.

(See very complete list published in issue of July 17, 1915.)

MILITARY.

With Serh and Austrian—Austro-Servian Film Co.—1914 (4 parts).
With the Army and Navy in Mexico—International Film News—June, 1914 (2 parts).
Arsenal of Lloyd—Powers—June 1, 1914.
Dogs of War—Pathe—June 2, 1914.
War-Stricken Louvain—Eclectic—Oct., 1914.
Termonde in Ruins—Warner—Oct., 1914 (6 parts).
War In Europe—Sawyer—Oct., 1914 (4 parts).
Called to the Front; or, Europe at War—Apex—Oct., 1914 (3 parts).
Belgian Battlefields and the Great European War—International M. P Co.—Nov., 1914 (4 parts).
A Day with the French Army—Joker—Nov. 11, 1914.
Defenders of the British Empire—Nestor—Nov. 20, 1914.
India's Defenders of the British Empire—Nestor—Nov. 20, 1914.
History of the World's Greatest War—Selig—Jan., 1915 (5 parts).
United States Army in San Francisco—Keystone—Jan. 4, 1915.
Producing a Nation's Pride—(Manufacture of big guns for battleships)—American—Jan. 15, 1915.
Manufacture of Big Guns for the Nation's Defence—Edison—Feb. 24, 1915.
Great European War, The—Picture Playhouse—April, 1915 (8 parts).
How Troops Cross a River—(Sweden)—Pathe Exchange, Inc.—1915

MUSIC.

Mignon—World Film Corp.—Jan. 18, 1914 (5 parts).
I Pagliacci—Warners—Dec., 1914 (3 parts).
Chocolate Soldier—Daisy Feature Film Co—Nov., 1914 (5 parts).
La Giaconda—Fox Films—June, 1915.

RELIGION.

Birth of Our Saviour, The—Edison—Dec., 1914.
Religious Festival in India—Pathe Exchange, Inc.—April, 1915.

SCIENCE.

Magnets—Joker—May 30, 1914.
Crystals—Their Making, Habits and Beauty—Edison—Dec. 7, 1914.
Birth of Plants, The—Pathe Exchange, Inc.—Jan., 1915.
Wonders of Magnetism, The—Edison—Jan. 20, 1915.
Twilight Sleep—Schlossingk—Motherhood Educational Society—April, 1915 (2 parts).
Fighting the Hookworm—Joker—May 8, 1915.

SCENIC (Including Peoples and Customs)

Famous Illinois Canyon and Starved Rock—American—Feb. 27, 1914.
Colombo—Eclectic—1914.
San Clement's Island—Joker—Sept. 12, 1914.
Picturesque Auvergne, France—Eclectic—Sept., 1914.
Barcelona, The Pearl of the Bosphorus—Joker—Oct. 3, 1914.
Katsura River, Japan—Eclectic—Oct., 1914.
Picturesque Lake Dhal, British India—Eclectic—Oct., 1914.
Santa Catalina Island—Keystone—Oct. 19, 1914.
La Rochelle, France—Joker—Nov. 25, 1915.
Ascension of Theschnig Platte, Switzerland—Joker—Dec., 1914.

Storm on the Welsh Coast—Eclectic—Dec., 1914.
Valley of the Bourne—Eclectic—Dec., 1914.
Algerian Nomads—Eclectic—Dec., 1914.
Ascent of Ingrar Neilson—Joker—Dec. 16, 1914.
Tip of the Dark Continent, The—Edison—Dec. 23, 1914.
Weishaden, Famous German Resort—Pathe Exchange, Inc.—April, 1915.
Lower Brittany, Picturesque France—Pathe Exchange, Inc.—June, 1915.
Japan—United Photoplays Co.—June, 1915 (6 parts).
Torrent of Pau—Research Film Co.—April, 1915.
Winter Scenes in the Valley of Chamouni—Pathe Exchange, Inc.—Jan., 1915.
Fjords and Mountains in Norway—Pathe—April, 1915.
Gulf of Rosas, Spain—Pathe Exchange, Inc.—April, 1915.
The Baltic Sea—Joker—Feb. 8, 1915.
Gorges of the Tarn, Picturesque France—Pathe Exchange, Inc.—Mar., 1915.
Mount Dore—Pathe Exchange, Inc.—Jan., 1915.
Seringham—Madras, British India—Pathe Exchange—Mar., 1915.
A Hindoo Creation—(Preparations for the cremation of a deceased Hindoo wife)—Joker—April 10, 1915.
Homer Croy Along the Nile—Nestor—May 18, 1915.
Seeing India with Homer Croy—Nestor—May 18, 1915.
Ten Minutes with Homer Croy in India—Nestor—April, 1915.
Trip to Medeira, A—Pathe—Feb., 1915.
Mount St. Bernard, Switzerland—Nestor—Jan. 1, 1915.
Gingi, Southern Italy—Eclectic—Jan., 1915.
Quaint Brittany—Joker—Jan. 16, 1915.
Malaga, Southern Spain—Pathe Exchange, Inc.—Jan., 1915.
Views of Holland—Joker—Jan. 25, 1915.
Yellowstone Honeymoon, A—(Scenic drama)—Thanhouser—Jan. 17, 1915
When the Mountains Call—Educational Films Corporation of America—March, 1915 (3,000 feet).
Scenes in Swedish Nordland—Vitagraph—Feb. 15, 1915.
Valley of Chamouni, The—Pathe Exchange, Inc.—Jan., 1915.
Sierras from Base to Summit, The—Joker—Feb. 6, 1915.
Grand Morin, The—(Picturesque France)—Pathe Exchange, Inc.—April, 1915.
Constantinople—Cosmofotofilm—April, 1915.
Ruins of Ancient Rome—Pathe Exchange, Inc.—May, 1915.
Ten Minutes in Bombay—Nestor—April 27, 1915.
Trip to Cairo, A—Joker—May 13, 1915.
Seeing India—Nestor—May 11, 1915.
Missions of Southern California—Pathe Exchange, Inc.—Feb., 1915.
Toledo, Picturesque Spain—Pathe Exchange, Inc.—April, 1915.
Seville, the Capital of Andalusia—Pathe Exchange, Inc.—April, 1915.
Sicily in Calm and Storm—Pathe Exchange, Inc.—April, 1915.
Picturesque Andalusia—Pathe Exchange, Inc.—May, 1915.
Monuments of Pisa—Pathe Exchange, Inc.—May, 1915.
Pisa, Picturesque Italy—Pathe Exchange, Inc.—May, 1915.
Angerman River—Picturesque Sweden—Pathe Exchange, Inc.—Mar., 1915.
Old Andalusia—Pathe Exchange, Inc.—May, 1915.
From Oxford to Windsor—Pathe Exchange, Inc., May, 1915.
Picturesque Wales—Pathe Exchange, Inc.—Mar., 1915.
Bay of Ha-Long, Tonkin, The—Pathe Exchange, Inc.—May, 1915.
Religious Festival in India—Pathe Exchange, Inc.—April, 1915.
Vosges, In the (Picturesque France)—Pathe Exchange, Inc.—May, 1915.
Picturesque Caucasia—Pathe Exchange, Inc.—May, 1915.
Madura and Its Pagodas—Pathe Exchange, Inc.—June, 1915.
Picturesque Caman—Pathe Exchange, Inc.—May, 1915.
Chutes and Rapids of Sivasamudran—(Hindustan)—Pathe Exchange, Inc., June, 1915.
Crimea, The—A Nature Beauty Spot—Pathe Exchange, Inc.—Feb., 1915.
Jeypoor, the Rose City—(Hindustan)—Pathe Exchange—June, 1915.
San Diego, California, Romantic—Pathe Exchange, Inc.—Feb., 1915.

SOCIOLOGY.

Life in a Western Penitentiary—Vitagraph Co.—Jan., 1914 (3 parts).
Reward of Thrift, The—Vitagraph—Sept., 1914 (2 parts).
Outdoor School Life—Joker—Feb. 14, 1914.
Land of Liberty, The—(Emigrants landing at Ellis Island)—Majestic—June 26, 1914.
Fireproofing Children—Joker—Nov. 14, 1914.
The Young Philanthroplst—(Showing conditions on East Side—New York)—Imp—Dec., 1914.
Are They Born or Made?—Warners-Humanology—Jan., 1915 (2 parts).
To Make the Nation Prosper—(Educational Drama—America First)—Edison—Jan. 18, 1915.
Motherhood or Politics—Blinkhorn—Jan. 19, 1915 (2 parts).
Adventures of a Boy Scout—(Ed. Drama)—World Film—Feb. 3, 1915 (5 parts).
Children's House, The—(Exploiting modern method of training children)—Biograph—April 6, 1915.
School in New Guinea, A—Pathe Exchange, Inc.—June, 1915.

SPORTS AND HUNTING.

Hunting Wild Geese—Cal. M. P. Co.—March, 1914.
International Five Hundred Mile Auto Race—Indianapolis Calcium Light Co.—June, 1914.
Tiger Hunt, Indo-China—Pathe—July 7, 1914.
Army and Navy Foothall Game—Eclectic—Dec., 1914.
Winter Resorts—Kriterion-Nolege—Feb., 1915.
Sports on the Baltic Archipelago—Vitagraph—Feb. 24, 1915.

TOPICAL.

With Serb and Austrian—Austro-Servian Film Co.—1914 (4 parts)
Giants and White Sox Tour of the World—Eclectic—June, 1914.
Panama-Pacific Exposition Up-to-Date—Victor—July 7, 1915.
Army and Navy Football Game—B. B. M. P. Mfg. Co.—Dec., 1914.
Day at Universal City, A—Nestor—May, 1915 (2 parts).
Heroic Garibaldis—(Garibaldi Funeral)—Kaiser Film Co.—June, 1915.
Coronation of the Shah of Persia—Kriterion-Nolege—Feb., 1915.
Uncle Sam at Work—A. Warner—May, 1915 (9 parts).
Day at San Diego Fair, A—Joker—May 17, 1915.
Willard-Johnson Championship Fight—L. Lawrence Weber—June, 1915.
Great Italian Earthquake, The—True Feature—Mar., 1915 (over 2 parts).
Pageant of San Francisco, The—Alliance—Mar., 1915.
Hydro-Aeroplane Flight at Palm Beach, A—Paramount—April 12, 1915.
Technique of Alpine Mountain Climbing—Vero—April, 1915.
Hotel de Hoho—Kriterion-Nolege-C. K.—Mar., 1915.
Rescue of the Steffanson Arctic Expedition—Sunset M. P. Co.—Jan., 1915.
History of the World's Greatest War—Selig—Jan., 1915 (5 parts).
Mile a Minute Race, A—Nestor—Jan. 26, 1915.
United States Army in San Francisco—Keystone—Jan. 4, 1915.
Grand Openings of the World's Only Movie City—Victor—April 16, 1915.

WATERWAYS.

Flooding and Opening the Panama Canal—Hagy's Features—June, 1914 (4 parts).

ZOOLOGY.

Prairie Dogs—Eclectic—Sept., 1914.
Some Non-Poisonous Snakes—Eclectic—Dec., 1914.
Friend of Birds, A—Eclectic—Nov., 1914.
Microscopic Marvels of Fresh Water—Pathe Exchange, Inc.—May, 1915.
Rattlesnakes—Vitagraph—Jan. 1, 1915.
After Big Game of the Sea—Sterling—April 29, 1915.
Protecting Big Game—Edison—Feb. 22, 1915.
Life History of a Silkworm—Edison—Feb. 10, 1915.
Swan Life—Sterling—Feb. 25, 1915.
Edward Salishury's Pictures of Wild Life—Central Film Co.—1915.
Le Tamandua (Ant Eater)—Pathe Exchange, Inc.—April, 1915.
Study in Insects, A—Pathe Exchange, Inc.—May, 1915.
Lady MacKenzie's Big Game Pictures—Lady MacKenzie Film Co.—May, 1915.
The Stickleback—Pathe Exchange, Inc.—April, 1915.
Giraffe Hunt, A—(Africa)—Pathe Exchange, Inc.—May, 1915.
Some Interesting Birds—Pathe Exchange, Inc.—May, 1915.
Otter, The—Pathe Exchange, Inc.—May, 1915.
Agouti, The—Pathe Exchange, Inc.—May, 1915.
Intelligence of Apes, The—Pathe Exchange, Inc.—April, 1915.
Monkey Intelligence—Pathe Exchange, Inc.—April, 1915.
Ferrets—Pathe Exchange, Inc.—Feb., 1915.
Praying Mantis, The—Pathe Exchange, Inc.—Mar., 1915.
Wild Birds, Scotland—Pathe Exchange, Inc.—Feh., 1915.
Aylesworth Animal Pictures—April, 1915 (6 parts).
Eagle Owl, The—Kalem—June 18, 1915.
Pigs is Pigs (Nature Study)—Kalem—June 18, 1915.

PICTURES SUITABLE FOR CHILDREN'S ENTERTAINMENTS.

Buster Brown and the German Band—Edison—1914.
Buster Brown Causes a Commotion—Edison—Dec. 7, 1914.
Buster Brown Picks Out a Costume—Edison—Nov. 4, 1914.
Buster Brown's Education—Edison—Oct. 12, 1914.
Buster Brown's Uncle—Edison—Oct. 24, 1914.
Little Lord Fauntleroy—Alco—Kineto—Nov. 16, 1915 (4 parts).
Rip Van Winkle—Alco-Rolfe—Nov. 9, 1914 (5 parts).
The Cornet—Luhin—June 12, 1915.
A Letter to Daddy—Biograph—July 26, 1915.
Snakeville's Twins—Essanay—July 29, 1915 (Comedy).
The Battle of Elderbush Gulch—Biograph—Re-Issue—July 30, 1915.
Some Duel—Vitagraph—July 30, 1915 (Farce Comedy).
Boys Will Be Boys—Essanay—July 27, 1915 (3 Part Comedy).
The Little Boy Who Once Was He—Reliance—Aug. 4, 1915.
A Plugged Nickel—Falstaff—Aug. 6, 1915 (Comedy).
The Elephant Circus—Powers—Aug. 12, 1915.
And
Little People in Fur—On same reel with above).
American Game Trails—Aug., 1915 (4 parts)—F. M. Buckland.
Rags—Famous Players—Aug. 2, 1915 (5 parts).
Not Wanted—Edison—Aug. 7, 1915 (Drama).
The Little Orphans—Reliance—Aug. 9, 1915.
The Right to Live—Majestic—Aug. 10, 1915 (Drama).
A Message Through Flames—Thanhouser—Aug. 10, 1915.
And
Cupid in the Olden Time (on same reel with above).
The Fahle of the Home Treatment and the Sure Cure—Essanay—July 21, 1915.
Broncho Billy and the Posse—Essanay—July 3, 1915.
Her Fairy Prince—Reliance—July 26, 1915.
The Straw Man—Majestic—July 27, 1915 (Drama).
Billie's Rescue—Reliance—July 28, 1915 (Comedy-Drama).
Police Dog Series (Animated cartoons released at intervals)—Pathe Exchange, Inc.—1915.
Max and His Mother-in-Law—Pathe Exchange, Inc.—Aug., 1915—(Comedy taken in Swiss Mountains.)
When a Feller's Nose is Out of Joint—Vitagraph—May 12, 1915 (Comedy).
A Very Rare Companionship—Vitagraph—Mar. 10, 1915 (Split with com.).
Come 'Round and Take That Elephant Away—Selig—Mar. 13, 1915 (Comedy).
The Champion—Essanay—(Chaplin)—Mar. 11, 1915 (2 parts).
Olive's Pet—Sterling—Mar. 25, 1915.
The Taming of Rita—Vitagraph—April 19, 1915 (Comedy).
Sonny Jim and the Valentine—Vitagraph—April 22, 1915 (Juvenile Comedy).
The Heart of a Waif—Edison—April 24, 1915 (Drama).
The Little Soldier Man—Majestic—April 30, 1915.
Jack's Pal—Selig—Mar. 20, 1915 (Animal story).
Olive's Hero—Sterling—April 1, 1915.
The Little Runaways—Biograph—July 17, 1915 (Drama).
The Runaways—Majestic—July 30, 1915.
The Golden Rainbow—American—June 2, 1915.
Her Filmland Hero—Majestic—June 1, 1915.
The Kid Magicians—Majestic—June 29, 1915.
Little Teacher—Keystone—June 21, 1915 (2 parts)
The Flying Twins—Mutual Masterpicture—July 1, 1915 (4 parts).
The Birth of Our Saviour—Edison—Dec. 19, 1914.
Mr. Santa Claus—Vitagraph—Dec. 19, 1914 (2 parts).
Bohby's Bargain—Biograph—May 21, 1915.
Otherwise Bill Harrison—Essanay—May 22—(Day dream of a Newsboy).
The Rivals—Komic—May 23, 1915 (2 part juvenile comedy).
Fairy Fern Seed—Thanhouser—May 25, 1915 (2 parts).
Alice in Wonderland—Nonpareil Feature Film Corp.—May, 1915 (4 parts).
The Sheriff's Bahy—Biograph—(Re-Issue)—Aug. 27, 1915 (Western drama).
Matilda's Fling—Edison—Aug. 28, 1915 (Comedy).
The Master of the Bengals—Selig—Aug. 28, 1915.
The Slavey Student—Edison—Aug. 27, 1915 (Comedy drama).
Green Apples—Beauty—Aug. 31, 1915 (Comedy).
Biddy Brady's Birthday—Falstaff—Sept. 3, 1915.
Going to the Dogs—(Trained Dogs)—Powers—Sept. 9, 1915.
Frog and Toad Celebrities (on same reel with above).
A Country Circus—Victor—Sept. 10, 1915 (Dream story).
The Awful Adventures of an Aviator—Selig—Sept. 4, 1915.
And
Knock-out Dugan's Find (on same reel with above).
Never Again—Kay Bee—Aug. 22, 1915 (Comedy).
How Early Saved the Farm—Rex—Sept. 14, 1915.
Joe Martin Turns 'Em Loose—Victor—Sept. 15, 1915 (Animal comedy).

The Twins of G. L. Ranch—Thanhouser—Sept. 19, 1915.
Helen's Babies—Thanhcuser—Sept. 14, 1915 (2 parts).
A Coat Tale—Essanay—April 1, 1915 (Comedy).
The Heart of Jim Brice—Vitagraph—April 1, 1915 (Detective drama).
A Night in the Jungle—Selig—April 3, 1915—(Animal drama).
Ma's Girls—Selig—(Western)—Mar. 9, 1915 (2 parts).
The Boston Tea Party—(Historical)—Edison—April 2, 1915 (2 parts).
Playmates—Sterling—April 15, 1915 (Comedy).
The Snow Burner—Essanay—April 20, 1915 (3 parts). (A good picture for boys to see on account of virile types of men at logging camp.)
The Children's House—Biograph—1915 (presenting Dr. Montessori's method of training children).
Rumpelstiltskin—Mutual Masterpicture—1915 (4 parts) . (Fairy story.)
The Buckskin Shirt—Biograph—June, 1915.
Sophie's Homecoming—Essanay—Feb. 4, 1915 (Comedy).
The Little Mother—Majestic—April 6, 1915.
Just Kids—Princess—April 9, 1915.
The Little Matchmakers—Majestic—April 13, 1915.
Big Brother Bill—Thanhouser—April 18, 1915.
Helen Intervenes—Thanhouser—Jan. 31, 1915.
Seven and Seventy—Big "U"—Feb. 2, 1915.
When Slippery Slim Went for the Eggs—Essanay—Jan. 14, 1915 (Com.).
Chiefly Concerning Males—Vitagraph—Jan. 15, 1915 (Juvenile Comedy).
A Day on the Farm with the Boy Scouts—Pathe Exchange, Inc.—Feb. 18, 1915.
It's No Laughing Matter—Bosworth—(Paramount)—1915 (Multiple reel).
The Battle of Snakeville—Essanay—Jan. 7, 1915 (Comedy).
Sergeant Jim's Horse—Kay Bee—Jan. 2, 1915.
A Flyer in Spring Water—Komic—Jan. 17, 1915 (Comedy).
The New Teacher—Essanay—Feb. 1, 1915.
Billy Was a Right Smart Boy—Sterling—Feb. 11, 1915.
Captain Kent's Educated Seals—Powers—July 15, 1915.
Sonny Jim at the Mardi Gras—Vitagraph—June 3, 1915.
Dirty Face Dan—Majestic—June 8, 1915 (Juvenile).
Bud Blossom—Thanhouser—June 13, 1915.
The White and Black Snowball—Vitagraph—July 7, 1915 (Juvenile).
A Ten Cent Adventure—Majestic—July 13, 1915 (Juvenile).
The Little Doll's Dressmaker—Vitagraph—June 15, 1915.
Little Sunset—Bosworth—Morosco Company—July, 1915 (4 parts). (An excellent number to please boys—baseball, etc.)
The Life of Abraham Lincoln—Edison—Feb. 26, 1915 (2 parts).
Mishaps of Marceline—Thanhouser—Mar. 7, 1915 (famous Hippodrome clown).
Slippery Jim's Wedding Day—Essanay—Mar. 4, 1915 (Comedy).
The Guardian's Dilemma—Selig—Mar. 6, 1915 (Animal Comedy).
The Portrait in the Attic—Edison—Mar. 6, 1915.
Bobby's Bandit—Majestic—Mar. 2, 1915.
Do Unto Others—Princess—Mar. 12, 1915 (Juvenile).
Little Bobby—Thanhouser—Mar. 14, 1915 (Juvenile).
'Twas the Night Before Christmas—Edison—Dec. 23, 1914.
How Slippery Jim Gets Square—Essanay—Dec. 24, 1914 (Comedy).
The Knight Before Christmas (Sonny Jim Series)—Vitagraph—Dec. 24, 1914.
Doc Yak and Santa Claus (Comic Cartoon)—Selig—Dec. 25, 1914.
Sweeney's Christmas Bird—Vitagraph—Dec. 25, 1914.
The Champion Bear Slayer—Selig—Dec. 26, 1914 (Comedy).
A Soldier of Peace—Lubin—Dec. 24, 1914 (2 parts). (Civil war period to present time.)
Bobby's Medal—Reliance—Dec. 25, 1914 (Dream story).
Baby's Ride—Majestic—Dec. 29, 1914.
Mrs. Wiggs of the Cabbage Patch—Cal. M. P. Co.—Jan., 1915 (5 parts).

HUMAN MOVEMENTS ANALYZED.

Remarkable Educational Subject Released by the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THE above named is without a doubt one of the most remarkable educational films that has ever been made, and is an analytical treatise of the action of the muscles of the body of the athlete in walking, running, the running jump, the high jump, throwing the stone, etc.

Preceding each concentrative analysis, pictures taken at ordinary speed serve as an illustration of the particular movement to be dealt with, after which the same thing is given a slow analysis by means of pictures taken with a Pathe high-speed camera, at the rate of one hundred pictures to the second.

The unusual character of this film as well as its educational value, serves to make it attractive. In fact it is one of the most fascinating pictures of the kind that could well be imagined. The slowness, and effortless deliberation with which the movements are executed, are almost weird in effect, and at the same time wonderfully graceful.

The reel upon which "Human Movements Analyzed" is shown is filled out by a delightful color subject entitled "Children of the Netherlands."

VITAGRAPH'S "HOOLIGAN AND DOOLIGAN" COMEDY.

The Vitagraph Comedy Four, Flora Finch, Kate Price, Hughie Mack and William Shea, in a cast augmented by Nitra Frazer and Donald MacBride, are working in a one-part comedy, entitled "When Hooligan and Dooligan Ran for Mayor," being produced by Wally Van.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Marguerite Clayton

MARGUERITE CLAYTON, who is so well known as leading woman with "Broncho Billy," G. M. Anderson, at Essanay's Western studio at Niles, Cal., now is at the Eastern studio at Chicago where she is taking leading parts.

Miss Clayton, who is twenty-one years old, has been in motion picture work, but two and a half years, but rose rapidly from an extra girl to leads. She joined the Essanay company by answering an advertisement for a position. She is a girl of the Western plains, having been born and raised in Ogden, Utah, where her father is a civil engineer.

Marguerite Clayton.

She spent her time on her pony, racing over the plains, when she was not in school. When she saw the advertisement for an actress she sent her photograph which led to an interview and later an engagement. She showed marked histrionic ability from the first and in the short time she has been playing has leaped to a place as one of the leading actresses in photoplays.

Her first play with the Eastern company is "A Daughter of the City," a five-act feature, which is released on the V-L-S-E program in December. Miss Clayton plays the lead, the part of a daughter of the city. E. H. Calvert plays the leading masculine role, that of the wealthy business man, who has become a vulture. The hero role is taken by John Junior, well known for years on the speaking stage.

Miss Clayton is remarkably well fitted for her part, that of a young and innocent girl, poor and beautiful, who easily falls into the clutches of the vuture, but whose inherent goodness and horror of evil finally extricates her from the net set for her. The play itself is a strong morality drama and one that sounds a note of warning to all girls to keep far from the primrose path. The play is directed by E. H. Calvert.

Becky Bruce

DISCRIMINATING consideration was used in selecting a leading lady to support James J. Corbett and Paul Gilmore in the forthcoming Augustus Thomas production, "The Other Girl," which inaugurates the famous stage plays of the dean of American dramatists by the Raver Film Corporation. The role of Catherine Fulton required more than beauty, pulchritude and grace. It required intelligence and a natural artistry as well as versatility. Director of Productions Percy Winter considered many applicants for the role but after a painstaking process of elimination Becky Bruce was accorded the selection because she was "type" and enjoyed a reputation as well. Patrons of the original productions in New York of "Prunella," "A Pair of Sixes" and "The Show Shop" well remember her work in these vehicles and will realize how thoroughly the judgment of Director Winter will be sustained by her work in the Raver-Thomas production. Miss Bruce is pretty, as the screen will show. Her eyes are bright and snappy with a roguish twinkle. When she smiles, two dimples appear. When she laughs, a pearly set of teeth are exposed.

Becky Bruce.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

CERTAINLY it is very nice to have a program, but *what do you do with it when you get it?* Do you use it to hold trade, or to make trade, or what? Do you spend say three dollars and a half on some programs and then shy on spending another dollar—perhaps in tickets—to get then where they can do you real good? The reason we ask is that the other day by accident we stumbled upon a program of the neighborhood house in our home territory. We saw that they had a series of stories that we had written and would like to show the family; not that they were much to brag about, but just because. Coming to town was too much of a gamble—also an eleven mile trip, and here they were being run off right under our noses and with never a smell because the distribution was inside the house and now and then to shops that would pass them out when they felt like it. More than that, we asked for a program at the Saturday matinee and were told they were not in yet.

In many ways the house is nicely run. You are made glad that you came, and they try to give you the best they can afford, but they seem to trust to luck to get you in instead of making a campaign. Of course not many patrons can be coaxed to a house because there is being shown a series of their own stories, but you can at least tell what you have and try to tell it in a way to make non-writing patrons want to see what you have. You don't have to be secretive. Get the broadest distribution you can afford. Do not trust to the grocer or the dry goods man to get your stuff out for you. Get reliable boys and see that programs are sent out. It pays if you have anything worth while showing.

Hustling in China.

The Arcade theater, Tientsin, China, is running the "Trey o' Hearts" series and booming it with accustomed thoroughness. Both the China Times and the Pekin and Tientsin Times carry the stories of the instalments and the former carries a full page advertisement. Moreover there is a sixteen page, wire stitched booklet giving the full story. And this is not a pamphlet imported from England with the film, but a home product from the Yung Hing Printing Company. Moreover there are nine dodgers for the two shops, the Arcade and Premiereland, which seems to be an airdome. They are running four reels at a time, with a couple of Keystones. For the matinees—which do not begin until half past five and end two hours later—they give a different program, with the first two instalments the matinee bill including Vitagraph's "A Regiment of Two" and our old friend, "One Round Obrien."

One of the advertisements reads oddly to we who are used to twelve and fourteen reels to a show. They offer 7,849 feet of film and ask: "Now what do you think of this monster program. EIGHT THOUSAND FEET of films right off the reel in one single show. Doesn't it take away one's hreath." Even in China the film allowance seems to be going up.

It is no joke to make money in the Orient with a limited white population, but the Arcade early learned to hustle.

Going Down.

The Third Street theater, Easton, has reduced to four pages. We hope the cut down is only temporary, for the sheet has been one of the old reliables for a long time now. All foreign advertising has been thrown out.

Uses Two.

E. M. Simons, of the New Family, Adrian, Mich., uses two calendar programs, one for the home and one for the business office. The latter merely reads: "Hang this up for future reference." The other carries at the top the line:

> Hang me up in the kitchen where motber can see me and some day, when she cooks a particularly good meal, show your appreciation by taking ber to the New Family theater and let her choose her own play.
>
> Why not buy her a book of tickets NOW?

The calendar, which is eleven by twelve inches, is made with two point rule and carries the title and star in the box with each date. Surrounding it are small cuts of Paramount players and corner cuts with legends. It makes a good monthly program, though the cuts might well have been left out to permit the use of larger boxes and consequently larger type.

Ware Cuts.

The Idlehour theater, West Chester, Pa., sends in a well laid out program, but the front page is spoiled by a cut of too fine a screen. Unless the cut will show up well, it is better to use type. The program proper runs inside and the two pages are connected by border into a complete frame. If you have a four-page program or a program on the center pages of an eight, *make* the printer enclose the entire program in one panel and you'll hold it together better. If he says that he cannot, it will be because he is too lazy to change his sticks, so make him. This program comes as a whole because the border work has been properly done. Three foreign advertisements are run, but the house gets the larger portion of the back page because it appreciates the value of its own advertising.

Little Things.

The Doan theater, Cleveland, managed by Walter L. Hill, sends in a four-page vest pocket that is very carefully gotten up. At the bottom of each day's program runs the times of showing. The front page carries the times of opening as well as the admission prices, but the information is repeated at the foot of each announcement partly for the benefit of the Saturday and Sunday matinees, but also because the program is carefully prepared. It would be better still to use a full face six-point line instead of the light Roman. Two programs are sent, one printed in brown on cream and the other done in blue on blue grey. In the latter the small lines sink in because there is hardly enough color contrast. As the stock is the better of the two it might be well to experiment with the brown ink on the grey stock unless a weekly change of color is contemplated.

Hurray!

The Circle theater, Easton, Pa., now prints the entire program on the front page, as we have been urging them to do. That is the place for the program.

Udells.

Dave Udell of Paxton, Ill., sends in another batch of advertisments. He repeats on the Theater for sale by offering Life Stock in the shape of laughs at Chaplin and then running a write-up about a new insurance company, with a reference to the ad. It is almost too soon to take an encore. It belongs in what one of the A 4 E league happily called "just once" advertising. Better is this:

IS SOUND SLEEP EVERY
NIGHT WORTH 10c.
TO YOU?

People who attend our shows learn to sleep well. There is something in every picture that soothes the mind; makes it feel at ease.

The top lines should be in from 48 to 60 point with the lower bank in ten or twelve point.

An oddity is a good cut of Chaplin with a small "tonight" in a panel at the top and another panel below the caption, advertising Tillie's Punctured Romance. Mr. Udell overlooks a point when he fails to mention that Miss Marie Dressler also appeared in the picture. Her name is worth something even in the bushes. Another advertisement for the six-reeler runs:

Dan Patch —1:55
DePalma —Better than 3 Times
Resta —Better Still

These three racers made good time. But "tick of tbe watch" and it was all over—there—here—gone. EXCITEMENT of course, but no comedy.

IT TAKES
Charles Chaplin
One and one half hours
FOR JUST ONE MILE
(BUT THINK OF THE FUN.)

Here the name of the subject might have been employed with advantage. It pays to keep the title, too, before the reader as well as the star.

Greet the Ballous.

Greet Helen and Harold Ballou as editors. The Olympian theater, Seattle, has again swung into the weekly program class. We are sorry that they do not take more of their space for house stuff, for the Ballous in their earlier advertising have shown themselves to be managers with a personality and they could make the Olympian News something that people would sit up for.

In the first issue we note a request that automobile patrons park their cars on the side street in response to the demand of the traffic police, and we also clip this:

FREE TICKETS.

The Olympian has never found it necessary to distribute free tickets of admission in order to obtain audiences.

Earnest effort is made to present entertainment worth paying for.

We will not admit that our performances are so lacking in merit as to be down to the free admission level and your loyal support indicates that you share our belief.

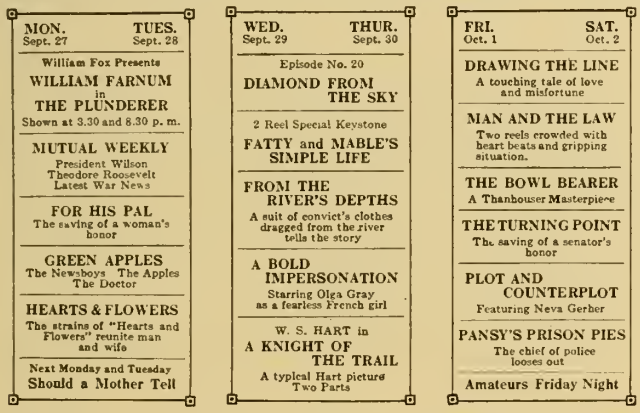
Many free tickets distributed by another theater have been presented at the Olympian by mistake and instead of calling attention to the error they have been honored, and the practice will be continued simply as an act of courtesy.

This is unusual, but it is good business. It gets new people in, and when they discover the error they are apt to come back as a sort of conscience contribution. Presently they will have the habit.

Surcharged.

Recent programs for the Lehigh, South Bethlehem, Pa., have one announcement overprinted in red ink with the explanation that the film originally advertised will be delayed, as it has been held for full weeks elsewhere. This not only calls especial attention to an unusual program for that day, but it paves the way for the other story when it does come. It's good work; good enough to be used once, discreetly, for any program. Pick out something booked about four weeks ahead, then overprint with the actual bill. The Lehigh found this surcharge a necessity, but it can be used just as a novelty as well.

Now It's a V. C., P. B. V. P.

Already we have adopted V. P. as a brief for the vest pocket program and recently we had the pocket book V. P., but now comes James R. Somer, of the Orpheum, Gardner, Mass., with a Vanity Case and V. P. six-page folder that is only 1¾ by 3½ inches. It is about the smallest yet and we reproduce the three inner pages as a suggestion for the layout.

MON. Sept. 27 — TUES. Sept. 28

William Fox Presents
WILLIAM FARNUM in THE PLUNDERER
Shown at 3.30 and 8.30 p. m.

MUTUAL WEEKLY
President Wilson
Theodore Roosevelt
Latest War News

FOR HIS PAL
The saving of a woman's honor

GREEN APPLES
The Newsboys The Apples The Doctor

HEARTS & FLOWERS
The strains of "Hearts and Flowers" reunite man and wife

Next Monday and Tuesday
Should a Mother Tell

WED. Sept. 29 — THUR. Sept. 30

Episode No. 20
DIAMOND FROM THE SKY

2 Reel Special Keystone
FATTY and MABLE'S SIMPLE LIFE

FROM THE RIVER'S DEPTHS
A suit of convict's clothes dragged from the river tells the story

A BOLD IMPERSONATION
Starring Olga Gray as a fearless French girl

W. S. HART in
A KNIGHT OF THE TRAIL
A typical Hart picture Two Parts

FRI. Oct. 1 — SAT. Oct. 2

DRAWING THE LINE
A touching tale of love and misfortune

MAN AND THE LAW
Two reels crowded with heart beats and gripping situation.

THE BOWL BEARER
A Thanhouser Masterpiece

THE TURNING POINT
The saving of a senator's honor

PLOT AND COUNTERPLOT
Featuring Neva Gerber

PANSY'S PRISON PIES
The chief of police looses out

Amateurs Friday Night

Mr. Somer wants some comment on his regular four-page program, but there seems to be nothing to offer other than the suggestion that some house stuff be used in addition to the film talk. The things about the house are just as interesting as the films if you write them up as interestingly.

Uses Cards.

J. H. Farrington, of the Colonial, Saranac Lake, N. Y., sends in proof of a display card and this letter:

I am enclosing you a sample of our Programs. The large one is a reprint on paper; these we issue on cardboard, different color each week, and put them up in frames in every hotel, restaurant and barber shop in town. The small folders are mailed to every boarding house and a large number of individuals in and out of town. Would like to hear your opinion on these programs, as I am a reader of your valuable paper, and have been for the past six years, as I started in the show business six years ago last month, and can truly say that I could not run my business without The Moving Picture World. I started in a little hole in the ground, a basement seating 196, and stayed there two years, and then built the COLONIAL, seating 350 on the ground floor and 150 in the balcony. Our ceiling is 31 feet high, good comfortable seats, rubber matting on the aisles, making a perfectly ventilated, strictly sanitary place of amusement. Use a Power's 6A motor driven machine, which we think is the best made. Use a four piece orchestra—piano, violin, cello and drums and traps. We have one of the best men on effects that this state affords, never missing anything in a picture. I do not care particular for drums, but think that good effects just make the pictures. My orchestra takes lots of pains to select music that fits the picture, and if the music that they use at the matinee is not just suitable it is changed at night. We are buying new music every week and try to keep up on all good new music.

I am a constant reader of all departments of your valuable paper and enjoy very much the discussion on programs, and so am very anxious to hear your comments on my program.

Thanking you very kindly for any trouble I may have put you to in sending this letter, and trusting you will see fit to print your comments, I beg to remain.

In the matter of the card, Mr. Farrington has done better than his printer, except that he does not date his days. The program proper should be enclosed in border and run directly under the date, the matter now between the date and the program should go below and the underline below that still, being set in two columns instead of one. The printer has made up the copy the easiest way instead of the best, as country job printers will often do. It would be well if the copy were to be changed so that the title is used immediately below the date line, then a uniform type face, large enough to stand out should be used, even if the size of the other lines has to be reduced six points. As it stands, four of the titles are lost in the body of the matter on a card that must be read at a glance. We think these suggestions will makes a better balanced card. If Mr. Farrington will have these changes made, we will be glad to look over the bill again.

The smaller card is much better done. But we do not like the last line that reads: "These programs are ready every Saturday. Ask for one." Don't wait to be asked. Make them take them even if you have to go down to their house to do it."

Courtesy.

Here is a self explanatory letter from H. B. Gray, who manages the Royal, Carroll, Iowa:

Enclosed find draft for $2.00 to cover cost of your new book, "Picture Theater Advertising." I read with much benefit your "Advertising for Exhibitors" and want to commend your article of Sept. 18 on "Houses." When we started here about two years ago, we made it a point to greet every patron with a 'good evening" and "thank you" for the ticket. As quickly as possible we learned many of the patrons by name and then used it in thanking them. For a time we followed this up by bidding them "good night" and a "come again"; in much the same manner that the enthusiastic revivalist greets the "sinner" who has moved up to the mourners bench. The effect was surprising and helped to popularize the place at once. A case of inexpensive business courtesy making money for the house.

Courtesy never hurts and sometimes helps tremendously. And sometimes a courteous greeting to a child counts for more than similar notice of the parent. Make people feel that you're glad they came and they'll be glad themselves that they came. It seldom fails.

A Condensed Program.

The Paramount exhibitors seem to be strong for the brief program. Scores have followed the Ralph Ruffner style and now comes an even more simple form for a single column calendar. It is sent in by the Olympian, Seattle, and gives this form:

For September

Mon., Tue., Sept. 6-7
When We Were Twenty-One
Star, William Elliott

Wed., Thurs., Sept. 8-9
Are You a Mason?
Star, John Barrymore

Mon., Tue., Sept. 13-14
Snobs
Star, Victor Moore

This can be set on the machine where the other required double measure and is also adapted for use in house programs.

Going Strong.

Ben Michaels is going strong with his North End News out in San Francisco. He is getting out a live wire that gets more aggressive each issue. He tells about his Verdi theater, but he gives more than plenty space to local issues and if he keeps it up he will have a first class locality paper—also a couple of libel suits—on his hands, but libel suits are a sign of enterprise and as the mouthpiece of the district the issue is doubly strong because it seems to be so little of a program. He has the right idea. We are still waiting for his Chinese supplement. He is sticking to his French, Italian and Spanish departments. Many other editors of house organs have the same chance, but few seem to possess the proper mixture of aggressiveness and journalistic sense.

A NEW HELP FOR MANAGERS

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A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

The Author's Status.

ONE of the foolish ones who dickered with a wildcat and got stung wants to know the legal status of an author. He wants to know if his claim for the manuscript does not constitute a lien upon that particular negative. He adds that local lawyers are unable to advise him.

We cannot quote a precedent, but in a general way, the status of an author seems to be that of any other creditor; particularly if he has signed a release slip. This slip makes over to the purchasing company all rights to the manuscript of a certain story. The legality of this assignment might be attacked—possibly could be, on the grounds that the assignment acknowledges receipt of payment where the accompanying letter distinctly states that a check will be forthcoming when the receipt is returned. This is so nice a point that a case would probably be appealed repeatedly for the sake of a decision to serve as a precedent. Granting that the release *is* legal, the script becomes the property of the company and ceases to be the property of the author. He has no further interest in that particular script but only an interest in a claim against the company for a cerain sum of money. He can, if the company has not gone into bankruptcy, attach the assets of the company as a whole, but he has no lien upon that particular script in any form. He is in the position of a man given a bad check. He has an interest in the check, but no claim for the goods or service for which the check was given, and cannot recover. If the company is bankrupt, he can only wait with the other creditors. If it is not in the courts, he can take the ordinary action but at a prohibitive cost.

Starting Right.

Roll your plot around in your head until it is just right and demands that it be written. Do not start with some factors that should make a good play and wrestle with them as you write the scenes or even the working scenario (using that word in its proper sense). Know what you want to do and how you are going to do it and it will be better for you than to waste half a box of paper and three days in time trying to get it to set right.

A Thinking Machine.

From Boston comes the report of a "thinking machine" for plots. Having been a "Sunday faker" in our own earlier days, we think that the story was written to sell rather than to instruct, but there is an idea back of the yarn. The essential part of the article, as printed in the Boston Post, runs:

> The device is a pasteboard box, three by six inches and two inches deep, containing six printed paper rolls, each wound on a pair of spindles. The ends of the spindles extend through the sides of the box and are turned by hand. In the upper side of the box, above each paper roll, is a slot, in which appears one word after another as the roll is turned.
>
> On the six rolls are printed respectively six groups of classified words and the rolls arranged in such a manner that, as they are turned, a story is unfolded and recorded on the face of the box. There are about 1,200 different words used, which, considering the surprising number of synonyms in our language, appear to be sufficient to describe any action between two individuals.
>
> Trying the device out on a few friends resulted in some curious effects. A confirmed bachelor seemed to have his mind still on the ladies, as he evolved the following two: Eccentric - Spinster - Adopts - Burglar - Excitement - Marriage," and "Wily-Spinster-Accuses-Churchwarden—Scene-Retraction."
>
> A lawyer who has protested that his talents did not run to fiction evolved a wild story: "Aged-Aviator-Discovers-Cannibal-Collusion-Feast." What grim humor in the "aged aviator," and also the suggestion that instead of being food for one cannibal, the aviator succeeded in entering into collusion with him and the two immediately proceeded to eat up the tribe. A man whose profession keeps him out of doors and close to nature the most of the time invented this royal thriller: "Passionate - Empress-Embraces-Diplomatist-Discovery-Double-Murder."

This sounds foolish, perhaps, but it is through just such a combination of words that a plot may be evolved. It is hardly likely that such a machine will be placed on the market, but a little experimenting might be done with a lesser number of cards. The late Paul Dresser used to compose his songs on the organ, holding down one note and trying up and down the scale for the note to follow. The thinking game could be played in some such fashion, taking a card arbitrarily and then running over the pack for the next card and so until the plot was ready for thanslation into a real synopsis. Frequently the accidental combination will yield an idea better than usual.

Plots Again.

Complains a correspondent: "I cannot think the different things. The other day a tiger got loose here and the best I could get from the suggestion was a mouse scaring an assemblage of women."

Much can be gained from a tiger loose in a community. Some years ago a lion escaped in an amusement park and there was a wild tumult. Men braver than the rest followed the trainer with torches and the crowd followed them timorously, but persistently. Then, from the dark of a clump of trees came an irritable exclamation: "Go away, you're frightening the lion." We got two stories out of it and could get more. Suppose that the tiger was lonesome and merely wanted company. A story of its search for companionship would make a capital comedy ending with the weeping tiger creeping back into its cage, sure, at least of seeing its trainer.

But a tiger does not have to remain a tiger, nor yet a lion. Suppose it is a man known as "The Tiger," because of his ferocity, who escapes from prison and visits a town. The men and women take to the tall timber but a youngster, not knowing the reputation of the man, comes upon him asleep, binds him in play with his toy lariat and the men charge in and complete the arrest. Turning back to comedy, it might be a dog dressed up in a skin rug. It might be an alarm raised by the report of a tiger escaped from a circus plus a small boy making a lion roar out of a tin can and a rosined string out in the barn. The populace assemble with guns and pitchforks and open fire on the barn, scaring the small boy as badly as he has scared them.

There are plenty of stories to be suggested by a tiger either in a cage or loose, but imagination must be employed and if you have no imagination, the case is hopeless.

"Same As."

Here's one that an old timer propounds. He asks: If you are writing of a kitchen, first used as scene 10, you refer to scene 13 as "kitchen as in No. 10." But suppose that in scene twenty-three there is a terrific fight and that subsequent scenes still show the damage done during the fight. Are these latter scenes "as in No. 10" or "as in No. 23?"

This raises a nice point and one that may be settled either way according to the director. The idea of referring to a previous scene number is to indicate that this is the same and not another kitchen, and to ensure all of the scenes in that set being made before the scene is struck. The double reference would perhaps be confusing. Our own preference would be to adhere to the first number, writing:

63—*Kitchen as in No. 10—but still wrecked.*—Jane leads the constable in—he looks about—acts as he thinks Sherlock Holmes would—exits—Jane follows.

That will keep the reference to ten but still explain that the scene is upset as at the end of the fight. As a general thing the director will get the idea of the precise condition of the stage from the written scene and will not need the additional reminder, but it is better and more workmanlike to put it in. Just as a matter of fact, if you tell your story clearly it does not matter precisely how you get it down so long as you get it down. It does not matter, but it does pay to be precise if you can and if this precision is not gained at the expense of your freedom of thought.

Swindles.

"This is no worse than some of the Wallingford stories," defended a writer who was told that the censors would probably refuse to pass a story of a swindling scheme. He was correct in that it was by no means so daring a swindle as those George Randolph Chester loves to write of, but will you please turn your attention to the other side of the hall and look at the Wallingford series now running. Notice, please, that the schemes of Wallingford are not mere exhibitions of adept gold brick selling. Now Wallingford seeks to prey upon those who have preyed upon others. He is engaged in a sort of holy war against a certain clique. Even the great Wallingford has had to come under the rules and regulations. Take comfort in that, but take a lesson, as well, and do not write of swindles in such a way as to glorify the swindler.

Better Not.

The locally produced picture is becoming a popular scheme. Some man with a camera drifts into town and arranges to make a film for some local charity or theater or newspaper. Then the local writers are urged to prepare a script. Be one of the ones to stay out. Mostly the scheme blows up before the film is made and if you get into the row you have to stick. There is little glory and no fun in the local event. Keep off.

Concentration.

Evidently one author is less of an author than he thinks, for he complains that he cannot keep his interest in a story. He gets the plot down and then he loses interest. After that he wants to go out and catch another plot instead of working out what he has.

Lots of would-be writers find the same trouble, just as lots of would-

he gardeners plant seeds and carefully watch them germinate, but lose interest when the plants show and neglect the weeding and irrigation that bring crops. They lack concentration. They cannot hold interest past the point of novelty.

As a rule it is impossible for a writer of this type ever to make much headway, but now and then it is possible for a plot writer to become a real author through practice. To do this it is necessary for a time to make it a rule not to take up a second plot until the first has been developed and revised. The plotter must resist all temptations to write plots and concentrate upon a single plot. If there is hope for a worker of this type, the enforced application will presently become a pleasure and what was once forbidding labor becomes a recreation. The man who simply presses the button and lets a professional photographer do the rest is not getting all the fun out of his camera, nor does the tank developer bring much more enjoyment. The real fun of camera work lies in seeing the white plate flash into a negative. That is where both the fun and the instruction come, for it is not easy to tell faults from the developed negative. You must learn from dark room work when you have under or overexposed.

It is the same way with writing photoplays. If you merely work out plots, you may be able to sell from synopsis, but you will never be a real author, nor will you be able to tell why this plot or that was taken, because you do not know enough about development to be able to see faults and benefits.

The only way to learn to concentrate is to practice concentration. And the only way to do that is to master your laziness.

Again.

Once again let it be said that polite comedy is not too polite. It is not slapstick, but that does not mean that it is the exact opposite. It merely means that the idea should not be grotesque and meaningless, but should tell a real story in *lively* action. Too many writers seem to think that to get away from slapstick they must go to the other extreme. This is not so. All comedy must show lively action but on one hand you supplement the action with falls and water-throwing and on the other you add plot to movement.

Sensations.

Almost any person can think of having an automobile fall over a cliff or can invent a falling airship, but the trick is to think of some new reason *why* an auto should do ground and lofty tumbling. The studios are full of men who can think of things to do, but one reason why so many of the mechanical sensations fail is that there is no real plot to back up the thrill. If you can get something better than an auto dive, then you are still more likely to be welcome in the studio, but the main point is to be able to give interest to the mechanical thrill.

As the Author Sees It.

It is our happy memory that once we saw a play of ours done by the Vitagraph without addition or subtraction. It was a novel and very delightful experience. The producer took the script and made it. It was a pretty fairly good play at that. Recently Clarence J. Harris wrote that it was bad enough to see his stuff butchered without being present at the vivisection. Most authors have had some such feelings when they saw their first plays screened and will enjoy this criticism from the Chicago Evening Post. It was written by Miss Penelope Knapp in reference to the visualization of her own play:

> A certain producer, not many moons ago, announced to the world, through the medium of the press, that he had unearthed a treasure; said treasure being "The Victory of Virtue" now running at a local theater.
>
> Said this producer: "I have read hundreds of plays and I consider 'The Victory of Virtue,' the very best it has ever been my pleasure or good fortune to read. If the play is not a success, the fault lies alone with yours truly, the producer."
>
> When the author of "The Victory of Virtue" saw the play upon the screen for the first time, it had been so padded, distorted and changed that she scarcely recognized her own idea, to say nothing of the beauties of the story, which were so hidden behind a mass of incongruities as to almost entirely obliterate them. All this was done without her knowledge or approval; done by one who, she is informed, was permitted to have free hand with her script.
>
> The original scenario was made in three reels only, and was pronounced finished by both author and producer. Three reels told the story, and told it well, making it intelligible even to a child, but with the enlargement and extra footage the trouble began.
>
> The author understands that the critics one and all ask, "Why the triangle?" "Why the cross?" "Why the so-called 'Seven Cardinal Sins?'" and that they one and all have pronounced them "old stuff." Old stuff or new stuff, not one of the above mentioned were included in the original scenario or story.
>
> The minister who forms the left-handed prong in the love triangle does not belong to the story, because there never was a triangle. He is the product of a brain as antique and worn-out as are the wings which he sports when transformed into the guardian angel. This does not reflect discredit upon the man who played the part as a man; it is wholly impersonal. The "Seven Cardinal Sins," so called, are indeed "old stuff," revamps from scripts and brains long since moldering in dust and ashes. Instead of the hideous creatures along the pathway leading from heaven to earth (as represented in the play), the author placed Cupids shooting darts at the unsophisticated young maiden as she picked her way along; also lovers and alluring beauties beckoned her to come to Daphne's Garden and become Queen of Love. Why should she be subjected to such indignities before she had even sipped the froth from the wine of pleasure? What connection have these beings to the theme of the play? What purpose do they serve? If anyone knows, I wish they would inform the author of "The Victory of Virtue," for she craves enlightenment upon the subject.
>
> The cross was never included in the original script and it was not the intention of the author to event hint at Catholicism; had she wished to do so, she would have written a Catholic play and labeled it as such. However, since the cross was introduced, it seems a pity that a 17-year-old girl should be so lacking in affection for the memory of her dead mother as to deliberately cast it from her when stealing away to meet her lover. Upon the very face of it it would appear that she was anticipating her own downfall. Even criminals regard tenderly the keepsakes of their mothers.
>
> The incident of the material body leaving the astral body and passing through a door without the door opening, and going galavanting through space, is an insult to an enlightened public. Such a thing was never heard of, so far as the author has been able to learn, until introduced into "The Victory of Virtue," but, then, this play has been such a revelation in so many ways that we must not be surprised at anything it portrays. However, in the original script the astral body left the material body and when its vacation was finished returned to it. If the author has made a mistake in this respect, she stands corrected.
>
> Dr. Dorsey, a critic and gentleman, suggested that we cut the film, and before it was shown a second time on the screen more than one thousand feet had been eliminated. However, that was not sufficient; it could easily stand cutting another thousand feet and be made better thereby. But why write more? There is but one way to restore the play to its original conception and that is to make an entirely new production, and no company would risk another $32,500 to do so.

Trying Again.

Many directors have a bad habit of using the back of a script for a memorandum pad and lately a correspondent got a story back with the memo that the story had some novelty but would require entire reconstruction into two reels. The recipient did not know whether the suggestion was intended for himself or not, but he took a chance, worked it into two reels and sent it back. He wants to know what we think.

As a general proposition we should say that the correspondent got only half the message. He should not only have expanded the story, but he should have looked carefully into the script to see what there was that needed reconstruction. It very probably was not merely that the story was too short. It is more likely that there were certain features of the story that needed to be completely changed to get over. Many stories offer novel themes but are so hopelessly untrue to probability that the work of making the story over and lining it with accepted facts would be greater than the return in novelty would bring.

A story may be novel and yet so filled with inconsistencies that it is almost hopeless. And in attempting to bring the plot into harmony with accepted facts, it may be found that the value of the story is gone. In such a case the reconstructive work will not pay, and it is probable that this script was returned because experiment showed that it would not pay to work it over—and if a trained writer gives it up, there is small likelihood that the author will see and correct the faults without elaborate explanation.

Beating You to It.

To forestall comment from those who purchase Mrs. Parsons new book, it is explained that the sample script of ours that she uses is a studio script written for the Lubin company in Jacksonville. Therefore scene 15 is described as "Street by Standard Oil," because the dock of that company is just a few doors from the studio and is the nearest gas station to the place where the rest of the picture was made. Such a location in a general script would never do, but being written for a specified location, that location was mentioned.

Going Down.

Money must be getting scarce in certain quarters. The Story Revision Company, of Smethport, Pa., now has a form letter that tells a dead prospect that they regret that he did not stick with the big show. To prove their interest they offer to waive their entrance fee and to "sacrifice" their revision and typewriting fees "in order to get the large commission" from selling, but you must send them seventy-two cents for postage, "to and from nine editors." This sounds logical and attractive, but seventy-two cents is within three cents of being six bits.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 112.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the "beater type" of intermittent? What are the points for and against it? Why was its use abandoned? What is the "Gripper type" of intermittent? Why is a large, heavy star, which would have ample wearing surface, not used instead of the smaller one?

Roll of Honor on Question No. 106.

The Roll of Honor on Question 106 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York, and M. Nosti, Tampa, Florida.

Incidentally, it is plain to be seen that these optical questions are too much for many of you. Well, that is not surprising. Frankly, I am free to confess that some of the optical end of it keeps me jumping sideways too, but we are forging ahead, and I hope within a comparatively short time the average operator will be able to answer questions of this kind at least with a reasonable degree of intelligence and accuracy. Heretofore there has been practically no procurable data on projection optics. It has all been very largely guess work.

Brother Solar has, I think, come as close to being correct as any of those answering question 106. In fact, I believe that is hardly a fair statement. I think I should say that Solar's answer is correct, and that is more than I could say of any of the others, though those named in the Roll of Honor have made a very close approximation to correct answers.

Reply to Question No. 106.

By John Solar, Watertown, N. Y.

The Question:

What is the effect of the followiug: (a) Condensing lenses not square with each other? (b) One set higher than the other? (c) Whole lens out of square with objective? (d) Whole lens higher or lower or out of line sidewise with objective?

The Answer:

In order to get the best result at the screen, the principal axis of the condensers and the projection lens must be in line. This in order to get equal illumination at the back of the projection lens, on all sides of the axis, and, most important, at such angles as will match the angles of the back focus of the lens. Under conditions a, b, c and d, with any condenser mount, the displacement would be small. The result under any of the conditions would be to give unequal angles at opposite sides of the axis at the back of the lens, consequently a loss of illumination at the screen, though the loss would be small. In some cases conditions may be such as to allow displacement, out of line, or out of square, sufficient to cause great loss of light at the screen, but in such cases the displacement would be great enough to be easily observed by inspection.

New Home Projector.

The Motion Picture-Scope Company is marketing a new projector styled the "Portoscope," designed for use in the home, in schools, lecture halls and by traveling salesmen. The mechanism of this machine is of the regular cam and star type; it has an upper, lower and intermittent sprocket, witb the usual idlers and driving mechanism, and two aluminum magazines, each 11 inches in diameter. The whole mechanism is enclosed in a substantial asbestos lined fibre-board case 29 inches high, when in operating position, 10 inches wide and 7½ inches deep, or "thick." The weight is 35 pounds, including the lamp, which is attached to the outside of the case when the machine is ready for use.

Either incandescent or carbon are illumination is provided. A 500-watt incandescent lamp, claimed to develop nearly 1,000-candle power, is regularly furnished with the equipment, which will project very satisfactory pictures over distances up to 40 feet. A 5 and 10 ampere pencil carbon light, having rheostat built into body of lamp house may be used with the projector, and will give very satisfactory results up to 60 feet. A still larger lamp, using standard sized carbons, in connection with any standard rheostat of 25 or more amperes capacity, may be attached to the portoscope, and the manufacturer claims very satisfactory pictures over a distance of 110 feet. All these lamps are interchangeable, being attached to machine case by a standardized bracket and hanger.

The claim of distance I do not agree with. Such claims should always be based on area of picture, if the machine will project a good 6 foot picture at 40 feet there is no earthly reason why, with proper lines properly adjusted it will not project the same size picture 100 feet. The lamphouse is, by means of two thumb screws, attached or detached from the outside of the case. The operating side of tbe machine consists of a door the full size of the case, in which is another door 4½ inches square, immedlately opposite the mechanism. By opening this small door the operator can watch the film as it passes through.

By a very clever arrangement both the framing and focusing is done from the outside, the knobs used for this purpose being on the top—as the machine sets ready for work. Let it be understood that the case, which is the shape and size of a large suit case, and has a serviceable handle on one side, sets on end when the machine is ready for work, and in what would then be the front end, but when packed for traveling is the bottom of the case, is a door which drops down out of the way, disclosing the lens. The distance of the lamp from the condenser may instantly be altered at the will of the operator, thus controlling the size of the spot and the concentration of the light.

The lamphouse swings over to the left and a stereopticon lens is attached, when desired, to the left side of the case, so that the machine is really a combined moving picture and stereopticon projector.

The whole thing is not only thoroughly practical, but is substantial and very well made. The corners of the case are metal bound, and there is no reason why the machine should not last, if given reasonable care and attention, as long as any standard projector. The driving crank s attached to a suitable knob on the outside of the case, and when the door is closed connection is automatically made with the crank shaft of the mechanism. For rewinding, the crank is removed from the driving knob and placed on the end of tbe upper magazine spindle on the opposite side of the case, the lens is lifted out of the way, and by releasing tbe film from the mechanism rewinding is accomplished without even so much as opening the door of the magazines—that is to say unless the film has been run clear through and the end carried down into the lower magazine, in which case it would have to be attached to the upper reel again.

There is a water cell which can be instantly shoved lnto place, and when this is done the film may be stopped and held in front of the lens for any desired length of time. A very convenient arrangement for a lecturer.

The machine is not designed to project a picture exceeding 6 feet in width, but up to that size tbe illumination is very good.

To put the whole matter in a nutshell I would say that the projector is perfectly safe so far as the fire risk be concerned; very practical, and will, I think, be found to be acceptable for use by traveling salesmen, and the other purposes named in the beginning. It can he set up and made ready for use in less than three or four minutes. It uses standard film and standard stereopticon slides, standard upper and intermittent sprockets and idlers. I can recommend the Portoscope to the favorable consideration of those seeking a practical home projector, and traveling salesmen demonstration outfits.

He Commits Matrimony.

Milton M. Moon, Gainesville, Texas, encloses a check for subscription and says:

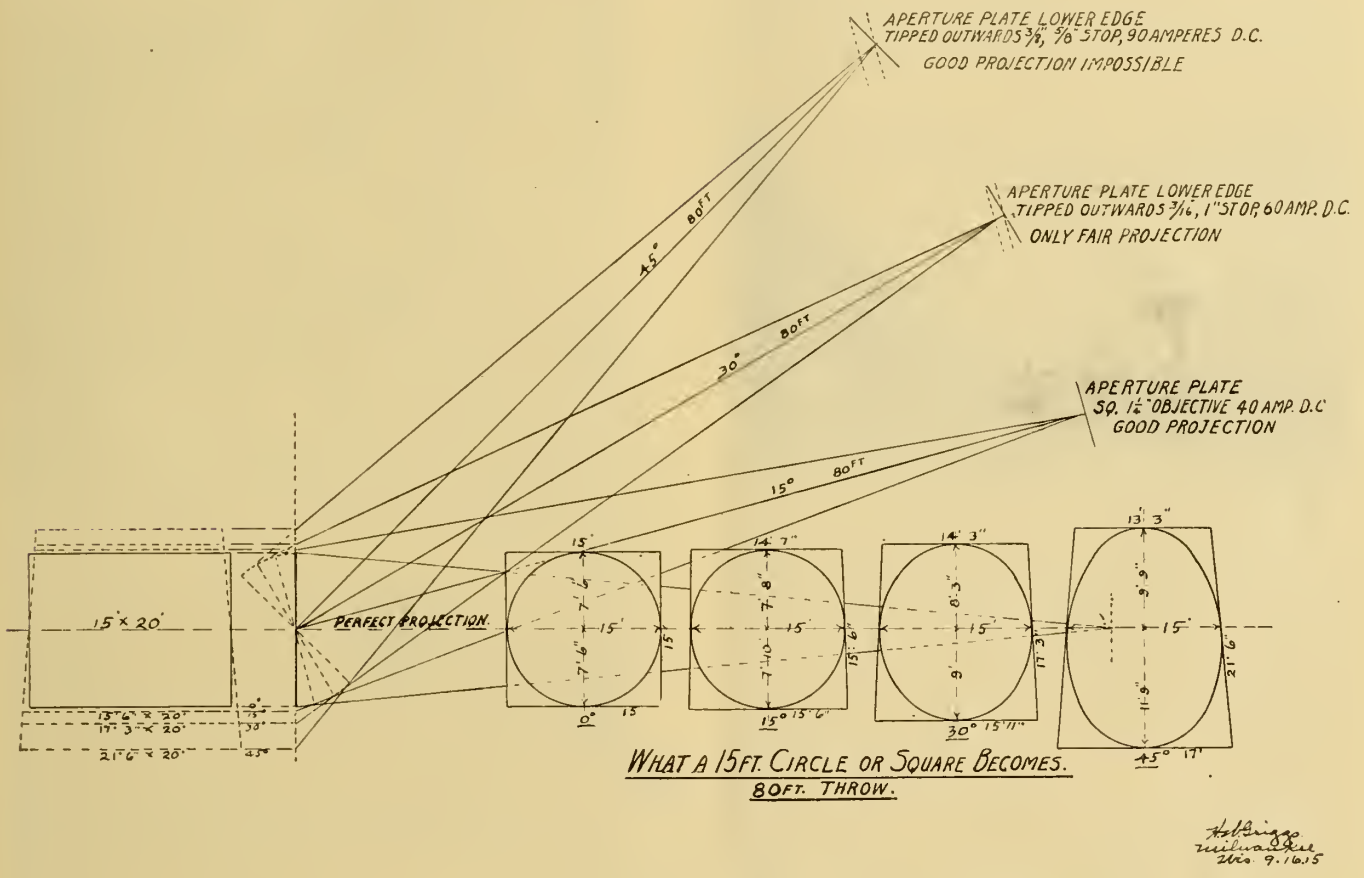
> I have a lot of trouble getting the World through the news agency here, so here is tbe money for subscription. The Honorable Joseph H. M. Smith, of Fort Worth, Texas, assisted me in committing matrimony two weeks ago. Went over to Fort Worth to get the license, and he was my witness. Well, he is a good fellow, and if I can ever do as much for him he has but to let it be known.

There you are, Smith! If you have not already done it, grab the girl and the Moon will do the rest. As to your remarks concerning the Vitagraph I have called the attention of that company to the same, asking them to see what is wrong.

Another Angle to the Lens Proposition.

H. W. Griggs, Milwaukee, Wisconsin, sends in an excellent drawing and says:

> After all is said and done with regard to the necessity for the best obtainable objective lens, it falls short of accomplishment if the angle of projection be not square with the screen, or at least not more than fifteen degrees away from square, especially from above. Slanting the screen to meet the oblique rays helps matters but little, and anything else than a vertical screen is a makeshift. Bringing the top forward to square with the lower angles convexes the screen the wrong way, and a concave screen badly distorts at the edge nearest the spectators in the side seats. A fifteen degree angle makes a 15 foot square picture 15 feet 6 inches high; a thirty degree angle makes it 17 feet 3 inches, and a forty-five degree angle makes it 21 feet 6 inches high.
>
> And all of this also gives us the inverted keystone effect. I enclose herewith a drawing showing that oblique projection should not exceed 15 degrees at the most. One vaudeville house on Grand avenue, this city, showing one reel of film has an oblique slant of apparently 30 to 40 degrees, making it necessary to focus separately on the three verses of a hymn as reached. Of course you know all this already, but it occurred to me as a good diagram would show it up better.



What you say, Brother Griggs, is perfectly correct, as an abstract proposition, but I can show you right here in New York City a projection which has a slant of about 40 feet in 80 with a picture quite sharp all over the screen. How is that done? Well, frankly, I don't know. It has been accomplished by Mr. C. W. Johnson, who has charge of the projection in all the New York Fox theaters. I have not examined these machines closely, though I presume I should have, but I take it that Friend Johnson accomplishes the effect by a manipulation of the aperture plate of the machine. So much for the out-of-focus effect. The distortion of the picture cannot, of course, possibly be avoided, but one does not seem to notice the distortion so much after one becomes accustomed to it. When the picture is first thrown on, under these conditions, I notice it quite considerably, owing to the odd shape of the picture on the screen, but after a few moments the thing seemed to look perfectly natural, although, as a matter of fact, the distortion was rather terrific. The aperture plates of the machine had been filled in to compensate for the keystone effect, so that the sides of the picture were perpendicular.

Of course, I do not wish to be understood as saying that this sort of thing is at all desirable. It is not. It is far from being ideal, but the fact remains that you can, by the manipulation of the aperture plate of the machine and the gate, sharpen the focus pretty completely, even under very abnormal conditions, and the high grade lens will, it seems to me, operate comparatively as well under abnormal as normal conditions, that is to say the gain as against the low grade lens will be equally great under either condition. The diagram is excellent, and in the name of the fraternity I thank you for it. Of course what Friend Griggs says about the projection of a map or other diagram is quite right. A map or diagram projected from the machine having a steep angle of projection would be so badly distorted as to be entirely misleading. You would notice it in that sort of thing very quickly. I am not making the above statements dogmatically, but simply giving you my own impressions in the matter. I have not personally had much experience with correcting steep angles. Would be very glad to hear from operators on this very interesting and highly important subject.

The New Book.

L. T. Jones, St. Louis, Missouri, writes:

> I have used the old Handbook until it is nearly worn out. Can't you give us the dope on the new one? Wherein will it differ from the second edition?

Sure I can, and the difference is, as our friend the little girl would say, lots, and lots, and lots. Those of you who remember the little 175-page first edition can get a pretty good idea when I tell you that the first edition compares with the second edition just about as the second will compare with the third. The third edition is *not a revised work*, but completely new and up-to-date, and a work which I think will please you all. If the second edition was worth $2.50, then in my judgment the third is worth three times that sum, though you need not get the idea that we are going to charge you that. We cannot tell yet what the price will be, but it will be kept just as low as possible. We want to keep it at $3, and may be able to, though that is by no means certain in these days of high cost of paper and about everything else that goes to make up a book; it may be $3.50.

Those of you who have the old book will find the third edition to be even of greater value to you than was the second. The light ray experiments, carefully checked up and corrected, are incorporated, together with the entire series of illustrations that accompanied them in the department, as well as the tables.

Reason for Blue Ghost.

A. J. Mason, St. John, N. B., Canada, says:

> I have sometimes experienced trouble with blue ghost in picture. When this occurred the arc would burn very badly, and I finally discovered that the positive carbon (using 60 amperes, ¾ cored carbons) had a bad core. It looked as though the core was entirely gone, leaving a hole in the center of the crater, and until it burned down the blue ghost would be in evidence. Don't remember having seen this set forth in the department, therefore I send it in.

No, I have never seen ghost attributed to faulty carbon core, yet when you come to think of it, I guess that is about what would happen, since it would ruin the illumination of the center of the crater, and that could not well be done without showing its effect on the center of the screen. Anyhow a defective core in a carbon is a mighty bad thing, and brands of carbons which contain many defective cores are pretty good brands to let alone.

Joy Riders.

W. A. Labarthe, Port Arthur, Texas, says:

The flood we had some weeks ago left our theaters with a $2,000 damage bill to foot. The wind blew at seventy miles an hour, and the roofs of two of our theaters stuck to it and were carried away, but we are now lined up, and are stacking them up just as steady as ever. I think I may say that projection in Port Arthur is good. All the boys have your Handbook, though none of them have gotten in on the questions yet, but they have, nevertheless, read and studied, and I believe there is much good being derived therefrom. Am sending you some

photographs of the flood. One of the pictures is the Pearce theater, with Manager Holton holding the fishing pole; the other picture shows a few of the I. A. boys out joy riding. And now for a few lines on projection. When you get time some day drop in in some theater where they are showing the V-L-S-E program and give "The Sins of the Mothers" the once over. There is a bad flashing effect in it which is certainly hard on the audience, as well as on the operator, who has to keep his eye on the screen eight or nine hours at a stretch. I also notice the same effect in many of the Vitagraph pictures. Won't you see what you can do to have it eliminated? The elimination would certainly be a Godsend for patrons of moving picture theaters all over. In closing I extend best wishes to the World, and particularly to the editor of the projection department.

Well, Brother Labarthe, that is some joy ride, all right, all right. I see the ticket seller of the Pearce is in place, with her bean supported on one hand. I don't know as I blame her. I would have the tired feeling too; also while the lady may not have cold feet I should say she has probably reasonably damp ones. As to Manager Holton and his fishing pole, why I don't believe he was able to pull any victims up to the ticket office window, even with the best kind of bait. The joy ride is quite a classic one. See that you don't get pinched for over

speeding. As to the flashing effect, why I could not spare time to hunt up a theater where that particular film is being shown. I will, however, try and find out what is wrong, and doubtless the remedying of the matter will be quite simple.

Graphite.

R. G. Kittel, Weaubleau, Missouri, says:

I use a 2½ K. W. 35 ampere, 60-volt D. C. dynamo and get a good light, but a pencil-like crust forms on the lower carbon and I am obliged to knock it off every once in a while to keep the light going. It seems as though carbon dust comes from the upper carbon and forms on the lower, or rather I think the core drops down and forms on the lower.

The trouble is caused, Brother Kittel, by carrying too short an arc. The net result is that the arc does not get sufficient air with which to thoroughly votalize the carbon, and as a result the carbon is changed, into graphite, which collects on the lower carbon tip and forms the mushroom cap you complain of. Graphite has much higher heat resisting power than the carbon from which it is made; also it offers very high resistance. The remedy is: Be careful and don't get your arc too short, as it only takes a few seconds for the graphite to start forming.

My Swelled Head.

J. L. Derfus, Redlands, California, says:

Don't think you ever had a letter from this town. You have one now. First and foremost I want to reduce the swelling in your head. I always read Father Sargent's department first, then I may read yours, if I do not find anything else. (I guess I don't get read very much by Friend Derfus, then, because there are lots of other good things in the Moving Picture World.) I may not know anything about projection except what I read in the department, but I do know when a picture don't look right to me, in which case I suppose I am just like a bunch of others who go to shows. Well, now, I will tell you about things out here. There are three houses, viz.: The Empress, Grand and Majestic. The first two are owned by a Mr. Adler. The Empress runs only once in a while, or twice in a long, long while. The Grand runs seven days a week, with a change every day. The program is mixed, Pathe, Universal, General and Paramount. The pictures have an up and down and sideways motion, which makes it very hard on the eyes. I guess I don't know what travel ghost is, but I am acquainted with Mr. Flicker. The operator slows down for leaders and letters and I really have to look away, the flicker being very bad, even when running at regular speed. One day I went up to the operating room to see what it was like, and there found two old Edison machines, without lower magazines, mounted on wood tables; also there were a lot of open switches and fuses. The machines clicked, chattered and banged as they ground along. Some sort of gold fibre screen is used. The location of the theater is the best in town, a block from its center, and I do not think that Adler does any advertising except for the paper in front of his house. The boss says he takes the M. P. World. I wonder if he does. The Majestic is five or six blocks from the center of town, uses a Mutual program except on Wednesdays, when V-L-S-E stuff is put on. This takes good at 20 cents at night and 10 cents in the afternoon. The pictures are good except in the right-hand corner there seems to be a light spot in leaders and letters. The pictures are quite steady, and the light is good. A slight flicker can be noticed in leaders, letters and such things. The projectors are motor-driven Power Sixes. Both houses run ad slides, and both get 10 cents, except, as before stated, the Majestic gets 10 and 20 cents for the V-L-S-E.

Now, lest someone imagines that this is the operator of the Majestic writing, allow me to say I know better. It does seem strange that the manager of the Grand does not wake up and get modern projection machines. If he can do a capacity business at 10 cents with poor projection (and no operator can produce high class work with old style, worn out machines) he could do capacity business at 15 cents with high class projection, and I think anyone will admit that that would be a good business proposition from any and every point of view. As this department has many times pointed out it never has, does not and never will be a good business proposition for a theater manager to be penurious in the matter of operating room equipment and supplies.

Lens Dope.

John Solar, Watertown, New York, who is among our best posted moving picture machine operator on light rays action, makes the following comment:

In your experiments the results arrived at in matching the condenser system to the projection lens is far in advance of anything heretofore published, and with condensers in the form procurable at the present time, cannot be very much improved upon. * * * There is a most important point, however, which you have touched lightly upon in your experiments, viz: the focal length of the back factor of different makes of lenses. This seems to be a trade secret. I wrote to several lens manufacturers asking for the focal length of the front and back factor of their objective lenses of four to five inches E. F. After lengthy correspondence I obtained this information as to the Bausch & Lomb lens, but the Gundlach people refused to give it, and others did not even reply to my inquiry. One of our theater managers requested me to fit the machines in one of his theaters with condensers. I did this according to the tables. One machine was a Power's Six and one a Six A. The lenses were the same E. F.; the aperture of one was 1⅜ inches and the other was 1⅝ inches. The back focus of the small lens was about ½ inch longer than that of the larger lens. I found I could meet the table requirements with the small lens on the Six A machine, but not on the No. Six. With a short back focus and a large aperture lens I could meet the requirements on either machine.

I would like to take this opportunity to congratulate Mr. Griffiths on the good work he has done. He seems to feel very secure in his position and my intention is not to disturb the work as a whole, but merely to ruffle up his back focus theory somewhat.

I have asked Friend Solar to set forth in detail his view with regard to the back focus of the objective, and its exact effect on the matching of the system, which he has promised to do. If it is found that any of the lens manufacturers are using a formula which is unsuitable for the work in hand, it is quite possible they can be induced to change the same.

Criticism.

L. W. Carroll, Lancaster, New Hampshire, who recently paid a visit to Burlington, Vt., writes:

After viewing the projection at Burlington I would like to offer a little friendly criticism. October 1 I went into the "Majestic," a beautifully equipped theater seating 800. They were running "Sold," a Paramount feature. Two machines were used, one of which produced very noticeable flicker, while the picture projected by the other was out of focus and did not register the same as the other on the screen. The light, however, was good. I also was in this house again on October 2, and found the same conditions, plus poor light, and once the show stopped, due to trouble in the operating room. I also visited "The World in Motion," October 2, where they had a rainy, nine-months-old General program. Projection was fast, and the pictures jumpy, with one reel out of frame about three inches, from middle clear to its finish, also the light from the lobby reflected on a space about 2 feet wide down the screen. The illumination was fair. From reliable sources I learned that these operators were pulling down $18 a week, and this in a city of 25,000. As to my own work here in Lancaster, while I am well aware there are many faults, I certainly try to give the best results possible.

Well, Burlington, what have you got to say to this? *What excuse can there possibly be for a picture out of frame half way through the reel?* Can't blame the manager for that, can you? If one machine was giving a flicker more noticeable than that of the other machine, it simply shows that the operator either does not understand how to adjust his revolving shutter to local conditions, or else has not done it.

I don't like to publish these criticisms, except where I am able to positively verify their correctness, which I am not in this case. But the letter is very mild in tone, and I believe is absolutely correct, therefore I am giving it space. If it displeases Burlington, why let the operators and managers of the theaters in question mend their ways.

I Apologize.

L. F. Guimond, Monticello, New York, says:

It is some time since my last effusion, so I will write just to prove my continued existence, but I want to know what you mean by being in Liberty, only twelve short miles of state road away, and not shooting over to Monticello? I have read with a great deal of interest the article by Mr. Bennett on lenses. Well, if we gotta have anastigmats to get better projection, why then we gotta have them, but my acquaintance with the animal is so very slight that I don't know whether it is male or female. I have on hand three Bausch & Lomb, and one perfectly new Gundlach-Manhattan, making a total of four, with a combined value of some fifty-odd dollars. Query: What will I have to do with these if we get the twenty-five-dollar article? (I didn't say twenty-five positively. They go as high as eighty, Old Top.—Ed.) We have heeded the ring of the tocsin to the extent of reducing the picture from eighteen to sixteen feet, and this, too, with a rather wide house. We use the M-bi-C condenser combination; Brushelectricize our own direct current; watch the arc and the pictures; don't read newspapers during working hours and stay sober on week days. As we don't show on Sundays, have nothing to say about the seventh day. If we must excavate twenty-five perfectly good iron men for a new lens we will do it, but must we scrape our other perfectly good, but inefficient present lenses? In addition to all my other troubles, I ran pictures at a nearby summer resort for four weeks this summer. Huh! You had better not ask me to my face. Next summer I am going to open a peanut stand, and let the other fellow get all the summer resort trade. That's all!

During the hot spell my operator hooked up a hickey which may be as old as the hills, but it worked, was harmless, and made life much more endurable in the operating room. He took the top of a tin film container, cut it with a cold chisel and bent out about twelve blades, fan-shape, and then hooked them on the main drive wheel; net results: as fine an electric fan as one would wish for, shooting ozone right at his head as he watched his picture. (Which drive wheel do you mean? The balance wheel of the projector or—what?—Ed.) This is good by itself or as an auxiliary to any other fan equipment the operating room may contain. Give it for what it is worth. It may have been done for years.

What can you tell me of the Lubin projection machine? Are they still on the market? Do mirroroid screens deteriorate if properly cared for? It may be the latter question cannot be answered by you with due regard for ethics. If so, forget it. Please take my order for the new Handbook as soon as issued. Sold!—No I don't mean I am sold, but the book is. Am glad the condenser argument is being put into tangible shape, because I am free to admit that with my poor non-technical brain this Arkin-Griffiths-Wall-Richardson argument has left me hanging to a lamp post, murmuring brokenly: "Gee whish! zhe earth haz drifted out to sbee." Seriously wish you could get up here some time, old man. We have oceans of room to put you up; credit is still good with the grocer and butcher. Yaas, and at Mike's place on the corner, too, if you wanta know. We will be more than glad to have you and the go-devil up here before we get snowed up, after which time no go-devil in the world can break through.

Huh! Huh! Huh! I suppose I am due to get my block knocked off, but I actually was not only in Liberty, but went through Monticello twice. However, I went through so darned fast, both coming and going, that I was not much of anything but a grey streak. The speed going was because it was nearly dark and I had just negotiated one of the worst mountain detours I had ever saw, and the speed coming was due to the fact that I was going to make another detour to Port Jervis, with miles of ? ? ? road in front of me. However, I will be up there again soon, always providing the weather holds good.

As to the lens matter, why I really don't know what to say. It surely does seem tough to throw away fifty dollars worth of lenses. Yet, possibly it may pay to do it after all. However, I do not think you can get a high grade lens until the war is over, so it is not time to worry yet. Evidently you did not accumulate wealth on the summer resort stunt. As to the fan, I don't quite understand what you mean by the "main drive wheel." Come across with a little further information please. Certainly the mirroroid screen surface will deteriorate. I don't know of anything in this broad, wide world that won't, but it is fully guaranteed for five years and—there you are. I have seen mirroroid screens that have been in use for as much as three years which appear to be still in good condition. However, I very much doubt if it pays to use a screen that long. Certainly any screen surface, with the single exception of glass, is bound to lose some of its luster with the passing of years. Your order for the Handbook will be taken care of. As to the Lubin machine, as far as I know they are no longer made. The last new one I saw was four or five years ago.

Live Ones.

R. E. King, proprietor Aster theater, Toronto, Canada, says:

Just a few lines to the old reliable to let you know that we still have a few live ones left over here in Canada. Am enclosing photograph of the operating room of our theater, which I claim to be one of the finest in Ontario. It is 15 feet deep by 12 feet wide with a 9-foot ceiling. Has two 14-inch vents, one over each machine, direct to the open air, each flue being equipped with a damper. There are two Simplex machines and a Union electric reverse compound 35 ampere, 75 volt motor generator set, located in operating room in full sight of the operator at all times. The room also has two large windows opening to the street, and large port holes which give the operator a good, clear view of the picture.

When building this theater I engaged one of the best operators I could get and left the designing of the operating room and the installation of the machines and equipment entirely to him, and I may say that I have never regretted the move.

The picture is 16 feet wide, with a 98-foot throw, the screen being surrounded by a shadow box with a 3-foot black frame on a white plaster wall. We have been open for more than two years and have never found it necessary to shut down our show in all that time, and the machines are practically as good as the day they were installed. The projection room is in charge of Mr. D. L. Odette, the big fellow in the photograph, who has been with me since the house opened. He is ably assisted by Mr. Earnest Smithers, and I may say that our projection is as nearly perfect as human ingenuity can make it, being rock steady and flickerless. Delays are a thing unknown. The house seats 500, and is located in one of the best residential districts in the west end of the city. We are doing capacity business, using Universal program with Broadway Features once a week.

It is indeed gratifying to receive a letter from a manager who has advanced to the point of understanding and considering the importance of the work of the operator, and who is willing to encourage good work by giving the man due credit. Mr. King has, it seems to me, taken precisely the right course all the way through. First, he got the best operator obtainable, and then left the designing of the operating room to him, depending upon his superior knowledge of operating room requirements, and his ability in applying that knowledge. My own plan

has always been: get a competent operator, and turn the operating room over to him with the single instruction: "It is results I want, not excuses. Produce the goods or get out."

It is astonishing how many managers who, even when they get a good operator, proceed to make it utterly impossible for him to deliver good results by scrimping on current and operating room supplies. Friend King is a live wire, and a manager with the right kind of ideas.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies hy mail on matters which cannot he replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Trouble With the Camera.

A western cameraman, who wishes to remain anonymous. has sent in a list of his troubles all of which are so liahle to happen to any camera operator that the questions and answers are appended below. They are:

1. Our machine, a Model No. 5 Prestwich, is equipped with 330-ft. magazines. At no time have we heen able to load with even a 300-ft. roll, since the film always hinds after running from ten to twenty-five feet, and this ohtains without the core or bohbin on the spindle. The same condition exists with 200-ft. rolls. In fact, we cannot run with the spools on the spindle. Furthermore, the machine runs very hard, as compared with other models or makes which we have used; we can find no way to adjust or reduce the tension, without sprcading spiral spring belts.

2. Static and plenty of it. We recently applied a remedy used to prevent static in electric mimeograph machines, viz: That of placing Xmas tinsel in the magazines above the outlet, and near the sprockets and film gate; this seemed to reduce the amount of static, but it still appears, particularly when we use film which has been unpacked, perforated and repacked. We noted recently, that a correspondent to your department, advocated the use of "brass or metal handle." It is assumed that he replaced the leather carrying handle on his Pathe with a brass handle. As you are aware, the Prestwich is equipped with a hrass tripod plate both top and hottom, which in our opinion, would surely take as much static movement as a brass handle on a machine built like the Pathe.

3. What is the exact distance for placing the Pathe finder? That is, how far from the front of the lens, considering the peculiar design of the Prestwich, and the fact that a 3-inch lens may be used? What should he the size opening on the ground glass of the finder, for the Zeiss 2-inch and Goerz 3-inch? We find that the negative size does not show the exact field of the 2-inch lens.

4. The Prestwich brings the line opposite the perforation. Can any adjustment be made which will bring the line hetween the perforations?

5. Would you advise removal of cotton velvet from film gate? We note that some claim the plain hrass gate gives hest results.

6. Would you consider it possible to equip the Model 5 Prestwich with the Goerz double exposure box? We have ordered the Goerz dissolving device.

7. Do you consider silver aperture plates as good as brass? One dealer, handling supplies for our make machine, quoted a price of $2.50 net for plates (hrass) while a local firm quoted 35c. each for plates of silver. In replacing the lower film race gate, that which guides the spring fingers, and through which the film punch works, would it be advisable to have it made of silver?

Your first question is very hard to answer without seeing the camera. Look for trouhle as follows:

Are retort outlets free?

Are retorts held firmly in alignment?

Are retort spindles free from play and perpendicular with hottom of retort? Does cover of retort permit film and spool to revolve freely when tightly closed?

Are retorts, sprockets and gate in perfect alignment?

Do you allow sufficient loop between sprockets and gate?

Are the movement fingers directly across from one another so that they engage equally in the perforations?

Does the film crawl and lose the loop?

Does the film ever ride the sprockets instead of the perforations engaging?

Does the film run freely through the gate?

Is the take-up belt too tight? It should not he tighter than is necessary to take the film up tightly.

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Are all bearings oiled and free running but without play?

Do you remove the plate where the claws engage and clean the ack frequently?

Do the retort spools fit the spindles without play?

Is take-up pulley worn smooth so that the spring belt does not grip or bite properly? Or, is pulley groove so sharp a V that it hinds the take-up helt?

Are you sure that closing the door does not bind the film in some way?

Are you sure that film punch does not stick in film or make a burred perforation which catches in the retort traps?

Are your sprocket rollers free running and adjusted so that they just clear the sprockets without touching?

Do all rollers over which the film passes revolve freely without binding?

If camera is fitted with automatic reverse take-up is the film in the feed retort rewound so as to feed with and not against the clutch rachets?

2. In the altitude in which you live you should use X back or so-called non-static stock all the year around. You must have read very carelessly not to have understood that the handle of the turning crank was what was meant and not the carrying handle. The idea was to give a continuous metal contact from the operator's bare hand and that the operator's body would carry the static discharge to the ground.

In your high and dry climate extreme care should be exercised in every rewinding operation to do it slowly and carefully and, if possihle, in a small room where the humidity has been raised hy hoiling water in it for some time previously. If you do your own perforating you will have to do it where you can install some method of raising the humidity of the atmosphere. Make a comparative test of your film by developing a piece of unexposed stock from the roll and one that has been run through the camera with the lens capped.

3. Place view finder on side of camera at same height as lens and not too far hack for the camera to obstruct the image in the finder. Set the camera up in a room facing a window 15 or 20 feet away and turn it until the image of one of the vertical parts of the window sash coincides with the edge of the aperture plate opening when focused, then place a mark on the ground glass of the finder directly over the same line of the image in the finder. Swing the camera to the other edge and repeat—then, with a horizontal line mark the top and hottom; now, with these guide marks, make a rectangle on the ground glass of the finder and you will have the field of the lens you used. The Pathe finder should show practically the same field as the 3-inch lens and the field of the 2-inch lens makes a line ahout one-third the distance from the edge to the centre of the finder.

4. Frame line may be changed in a Prestwich by having a mechanic shift the aperture plate or by shortening the claw arms. This should only be done hy a competent workman.

5. Yes, velvet has no place in a motion picture camera where it can possibly he avoided as it collects dirt and causes scratches and static. In the gate it should be replaced with hard polished metal like steel, hard hrass, or coin silver or Monell metal.

6. Yes, it is possihle to equip almost any camera with the Goerz double exposure hox.

7. Any hard metal capable of retaining a high polish could be used and hard silver seems a very logical substance to use as heing immune to ordinary corrosion. The prices you quote seem very low for good work—mechanics here charge from $18 to $80 for removing velvet and putting in Monell metal or silver tracks on Pathe cameras. All gate parts in contact with the film should be relieved or milled out .002 to .01 inch except along the perforation edge so that only the edges of the film come in contact with the metal.

The Only Universal Standard.

C. Francis Jenkins, one of the pioneer inventors in motion picture photography and projection, addressed the University Cluh of Washington, D. C., recently.

Among many interesting things related from his long experience in the Industry he called attention to the fact that the motion picture ribhon is the only unit that is standard in every country. Railway gauges, for example, vary in different countries; units of value, volume, weight and length differ; hut the motion picture film is the same the world over.

After all, there is *only one moving picture paper that you really need*, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.

Comments on the Films

General Film Company.

THE ORGY (Lubin), Nov. 8.—The orgy shown in this one-reel drama never really takes place. It is the creation of a dream, brought about through the study of hypnotic influence. John Pemberton imagines that he obtains control over his ward and involves his household in serious trouble. Matters are more than mildly exciting while the dream lasts. Bernard Siegel, Ethel Clayton and Frances Joyner make the film interesting.

HEARST-SELIG NEWS PICTORIAL, NO. 89, 1915 (Selig), Nov. 8.—A struggle between college boys, Troy, N. Y.; trial trip of the U. S. S. Nevada; unveiling monument at White Plains, N. Y.; training Junior Police, Berkeley, Cal.; Serbian war pictures; Turkish town captured by Russians; Gov. Whitman's daughter christening flying boat, N. Y., and newsboys at the Chicago Zoo, are the news items in this number.

NO TICKEE, NO WASHEE (Vitagraph), Nov. 8.—The Irish and the chinks become engaged in a comic war in this one-reel comedy, written by Frederic Chapin. The fun is of the wildly hilarious sort, William Shea and Kate Price leading the hosts of the Emerald Isle. A short educational picture, California Scrap Book, is on the same reel.

THE HOODOO'S BUSY DAY (Kalem), Nov. 9.—Bud Duncan, Charles Inslee, Owen Evans and Ethel Teare are the victims of the hoodoo in this one-reel comedy. The laughs occur with agreeable frequency, the comic business on the painter's scaffold being an important factor in the chuckle making.

HALF A MILLION (Lubin), Nov. 9.—A married man who leaves his wife at home and runs after a burlesque queen is the leading character in this one-reel comedy. His son, who is something of a stage door Johnnie himself, discovers what his father is up to, and blackmails him out of half a million. Mother also takes a hand in bringing about this transaction. An average good farce, neatly played by D. L. Donn, Eleanor Blanchard and John J. Delson.

THE CHEF AT CIRCLE G (Selig), Nov. 9.—Tom Mix is the chief fun-dispenser of this one-reel western comedy and ladles out his usual supply of wholesome amusement. The Mix pictures of ranch life are always replicas of the real thing.

CARTOONS ON A YACHT (Edison), Nov. 10.—This number of the Animated Grouch Chaser is devoted to the doings of "Kid Kelly" and amateur theatricals in "Silas Bunkum's Boarding House." Reoul Barre's cartoons are as amusing as ever. Herbert Prior and George A. Wright are the leading members of the human cast used in introducing the cartoons.

THE FABLE OF "HANDSOME JETHRO, WHO WAS SIMPLY CUT OUT TO BE A MERCHANT" (Essanay), Nov. 10.—The doctrine expounded by Elder Ade in this one-reel fable is strongly in favor of the "back-to-the-farm" movement. A country chap deserts his birthplace for the city and his stay-at-home brother beats him out when it comes to garnering the kale. Another of Elder Ade's excellent preachments in slang. Albert Martin, Charles J. Stine and Royal Douglas are a competent cast.

HATS IS HATS (Vitagraph), Nov. 10.—Ellis Parker Butler, who wrote "Pigs Is Pigs," is the author of this one-reel comedy. Mr. Butler hit upon a novel theme, containing good comic possibilities, and Hughie Mack makes much of Mike, the expressman. Edwina Robbins and Donald MacBride complete the cast.

CUPID'S BATH (Essanay), Nov. 11.—A number of well-fitting bathing suits figure in this one-reel comedy. An over-confident lady killer is given a much-needed lesson during the action of the reel. The offering is an average good comedy picture. Carl Stockdale, Bonnie Leonard, Marjorie Reiger, Lee Hill and Leo White comprise the cast.

AN EYE TOO MANY (MinA), Nov. 11.—Margot Williams has the leading female role in this one-reel comedy. The inspiration of the scenario writer was a happy one, and the efforts of the cast have resulted in a laughable photoplay.

SIS (Vitagraph), Nov. 11.—A neat one-reel comedy-drama, the country boy hero getting the better of the city chap in a race for the hand of Sis. Arline Pretty realizes the title role in every way, and Thomas Mills and Garry McGarry are excellent foils as the rival lovers. George Ridgwell made the production.

THE INDIAN'S NARROW ESCAPE (Essanay), Nov. 12.—G. M. Anderson does a very creditable piece of character work as a good Indian, in this one-reel drama. The heart interest is strong and owes much of its appeal to the clever acting of two little girls—if their work can be called acting.

THE KIDNAPPED HEIRESS (No. 3 of "The Ventures of Marguerite"—Kalem), Nov. 12.—Marguerite gets into serious trouble by trying to assist her maid, in this one-reel episode of her adventures. A band of kidnappers furnish plenty of excitement for the young lady and keep the interest at high pressure. Miss Courtot has the support of Richard Purdon and a good cast.

A NIGHT IN OLD SPAIN (Lubin), Nov. 12.—This one-reel drama is a dream play, and the past and present are pleasantly blended in the story, which was written by Julian Louis Lemothe. The dream is made up of richly colored romance, noble lords and ladies moving grandly through it. Helen Eddy, Jay Morley, L. C. Shumway and Adda Gleason have the leading roles.

ROMANTIC REGGIE (Vitagraph), Nov. 12.—The humor of this one-reel comedy does not always hit the mark, in spite of the fact that it is directed by Sidney Drew. The part played by Mr. Drew offers but little change in expression, although the situations promise plenty of fun. Mrs. Drew makes all that is possible of her part. The finish is the best thing in the picture.

ROSA AND THE AUTHOR (Biograph), Nov. 11.—The leading role in this one-reel drama gives Augusta Anderson a chance to appear as an Italian girl—a novel character for her. The story is a soulful little romance, and is made convincing by the acting of Miss Anderson, W. J. Butler, Charles Perley, Laura LaVarnie and Hector V. Sarno.

A BROTH OF A BOY (Edison), Nov. 13.—Andrew J. Clark is the star of this one-reel comedy, and the author, Felicia Blake, has supplied him with a rattling good part. Andy fits the character perfectly, and the reel tells a simple and direct story that has many entertaining qualities. Mrs. G. Clark, Frank A. Lyon, Florence Stover and Olive Wright complete the cast.

THE GIRL AND THE SPECIAL (Episode No. 53 of the "Hazards of Helen" Railroad Series) (Kalem), Nov. 13.—A leap from a bridge to the top of a speeding train is one of the thrills of this one-reel sensational drama. Helen Gibson does other daring deeds during the action of the reel, and maintains the reputation of the series, with no apparent shock to her own nerves.

HIS THREE BRIDES (Lubin), Nov. 13.—Mark Swan wrote this one-reel comedy, and the star role has been intrusted to Billie Reeves. The photoplay is decidedly different from the ones in which Mr. Reeves has been seen lately, but it has merit and the fun is kept moving at a lively pace. Any one of the three brides is worth the winning.

THE WHITE LIGHT OF PUBLICITY (Selig), Nov. 13.—Edward Peil, Bessie Eyton and Cecil Holland are prominent in the telling of this one-reel drama, which concerns an actress, a newspaper woman and a clever advertising scheme. The plot is novel and the photoplay well acted.

General Film Company Specials.

TWICE INTO THE LIGHT (Essanay), Nov. 8.—The incidents and surroundings of this three-reel photoplay are distinctly out of the beaten track of screen drama. The plot has to do with modern life and, although melodramatic at times, is free from exaggeration. The locations are well chosen, and the acting of John Lorenz, Harriet Notter, Charles Racy and the other members of the cast is entirely satisfactory.

THE WOMAN FROM THE SEA (Kalem), Nov. 8.—This picture is exciting enough to hold interest well. What is more, the leading woman, Jackie Saunders, fills the heroine's role with personality and good acting. There are also many pretty sets and scenes. The other players are only so so, and except for its able handling, there is little to especially commend in the story. The picture was reviewed at length in Moving Picture World of Oct. 30a, on page 984.

THE COME BACK OF PERCY (No. 3 of "The Chronicles of Bloom Center"—Selig), Nov. 8.—The basic idea of this two-reel comedy is original and delightfully humorous. The situations, during which Percy returns to his home town and thrashes everyone against whom he has a grudge, are the essence of good fun. The handling of the material is very skilful and the cast, led by Wm. Scott, enter heartily into the humor of the photoplay.

WEAVER OF CLAYBANK (Biograph), Nov. 9.—This two-reel drama presents an interesting picture of lowly life. The characters are aptly drawn and the producer has been mindful of his local color. A quickening of the action would improve several portions of the play. Ivan Christy would have gained additional sympathy for the exhorter if he had endowed him with a little more backbone. Mary Malatesta, Joseph McDermott and Charles H. Mailes invested their respective roles with vitality.

WINE, WOMAN AND SONG (Essanay), Nov. 9.—In this two-reel drama G. M. Anderson illustrates, in a very realistic manner, the truth of the old adage, "A fool and his money is soon parted." As the hero of the play, Mr. Anderson is left a fortune and proceeds to waste it on the three expensive articles mentioned in the title. The production is thoroughly in keeping with the subject, and the acting well up to the mark.

FOR THE HONOR OF THE CREW (Vitagraph), Nov. 9.—A big regatta day at Poughkeepsie is reproduced in this three-reel drama without one detail lacking. W. P. S. Earle is the author and producer and his efforts are responsible for a very enjoyable photoplay. The cast, a well

selected one, consists of James Morrison, William B. Davidson, Muriel Ostriche, Hattie De Lara, Edward Elkas and Charles Cook.

THE LAUREL OF TEARS (Biograph), Nov. 10.—Human appeal in story and acting is the distinguishing feature of this three-part Biograph picture, produced by J. Farrell Macdonald with Vera Sisson, Jose Ruhen, Madge Kirby, Raymond Nye and Charles Mailes in the cast. It is a story of present-day commercial and artistic life very well handled in every respect. A stenographer with literary ambitions is told that she must live and suffer before she can hope to write convincing fiction. In these three reels she gains the experience that sooner or later, in one form or another, comes to every woman.

THE DREAM SEEKERS (Kalem), Nov. 10.—A two-part offering of exceptional interest as well as merit. It is the last picture that William Herman West, who recently died of heart disease, made, and it shows his fine power of human interpretation at its best. The humanity of the picture will make a strong appeal and it is one of those pictures that the reviewer can recommend to the exhibitor without reserve. The picture was reviewed at length in the issue of October 30, 1915, see page 809.

THE SECRET ROOM (Lubin), Nov. 10.—Julian Louis Lamothe has written a two-reel mystery drama that holds the interest to the end. The story is rather improbable, but its hold on the attention is a firm one, and it has been capably produced by Paul Powell. Melvin Mayo, L. C. Shumway, George Routh, Velma Whitman, Sidney Hayes and Robert Gray make the performance of decided merit.

THE GHOST OF THE TWISTED OAKS (Lubin), Nov. 11.—Valentine Grant is the star of this three-reel drama and Sidney Olcott the producer. It is a story of the South, and the ghost plays an important part in the action. An interesting picture. A review appeared in the issue of Nov. 13, page 1317.

THE TRUTH ABOUT HELEN (Edison), Nov. 12.—Grace Williams and Robert Conness are the stars of this four-reel drama, written by William Addison Lathrop. It deals with love and politics and has the benefit of a large and competent cast. A review of the picture appeared in the issue of Nov. 13, page 1322.

THE SECOND SON (Essanay), Nov. 13.—This three-act drama, written by Charles Bradley, is a story of English life, a proud old general and his two sons being the leading characters. One brother tries to ruin the other. The plot is dramatic and the character drawing skilfully done. Nell Craig is her thoroughly reliable self as the sweetheart of the hero, and Edmund F. Cobb, Cecil Yapp and Thomas Commerford are excellent as the three Trevors.

THE WOMAN'S SHARE (Vitagraph), Nov. 13.—A strong plot, with a timely thesis underlying it, and opportunities for varied and striking locations, and forceful acting, are found in this two-reel drama, written by Rev. C. J. Harris. Rollin S. Sturgeon has given it a careful production, and it is most ably played by George Holt, Anne Schaefer and George Kunkel.

Fox Film Corporation.

CARMEN, Nov. 1.—This film version of Carmen with Theda Bara in the leading part is a very strong production. The settings are exceptionally fine. The play has the true Spanish atmosphere and the errors of direction are greatly overshadowed by its merits. Theda Bara is in her favorite role as a home destroyer and does not show any new wrinkles. Her support is good and the realism of the play expressive. This subject was reviewed in last week's issue on page 1319.

THE BLINDNESS OF DEVOTION (Fox), Nov. 8.—Robert Mantell and Genevieve Hamper make their first photoplay appearance in this five-part Fox drama, a rather morbid, but strongly presented story of a wife's unfaithfulness. Mr. Mantell, in particular, gives an interesting performance.

Metro Pictures Corporation.

THE WOMAN PAYS (Rolfe), Nov. 15.—Produced by the Columbia Pictures Corporation under the direction of Edgar Jones, "The Woman Pays" is a convincing drama that holds the attention. Valli Valli, in the role of an extravagant woman who pays dearly for her folly, gives an able performance and is adequately supported by John E. Bowers, Edward Brennan and others. Several scenes have unusual dramatic power.

ONE MILLION DOLLARS (Rolfe-Metro), Nov. 22.—This five-part story features William Faversham in a fanciful melodrama the locale of which is India and New York. It is reviewed at length on another page in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 45, 1915, Nov. 11.—In addition to interesting war pictures, this issue contains views of the Harvard and Penn battle at Cambridge, Mass.; ruins of the school at Peabody, Mass, where 21 pupils were burned to death; Mrs. Tom Thumb unveils memorial tablet in honor of her ancestors at Middleshoro, Mass., and an enthusiastic welcome given to the Jackson Highway Pathfinders at Huntsville, Ala.

TO RENT, FURNISHED (American), Nov. 12.—This is an attractive and well-produced comedy with Vivian Rich in the feminine lead. The story is of the renting of a country bungalow to two different parties by mistake. Both of these parties are friends of the proprietors, and being former lovers who have only recently quarreled, the situation is especially funny. The young woman, reaching her destination first, has that night what she believes to be a terrible experience with burglars. The truth of the matter becoming known, the other tenant has been making desperate attempts to get to his room. A wedding ceremony next morning places a happy climax on what must be termed an excellent comedy offering.

BEAUTY IN DISTRESS (Casino), Nov. 14.—An eccentric comedy number, featuring Harry Vokes, Dorothy Powers and Bud Ross. Mrs. Devere sends for the beauty doctor, portrayed by Vokes. He arrives and the angry husband comes home and raises a rough house. The situations are largely of the knockabout order and contain considerable amusement.

JOHNNY, THE BARBER (Beauty), Nov. 16.—A comedy of rather ordinary merits. It is based on the old story of the young man trying to make good in order to prove himself worthy of his sweetheart's hand. Some amusing situations occur in the barber shop opened by Johnny, and his prospective father-in-law is treated to rough handling before his identity is discovered.

SEE AMERICA FIRST (Gaumont), Nov. 16.—The Mutual Traveler in this number visits Portland, Me., and vicinity. Waterfalls, woods, rocky seacoast and views in the city itself make this an interesting half reel.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 16.—On same reel with above. Pa McGinis takes a flier in the stock market to procure funds for his extravagant family, with dire results. This is amusing.

A CUNNING CANAL BOAT CUPID (Falstaff), Nov. 18.—An amusing story in which the canal boat captain's daughter inherits a fortune if she marries her elderly cousin. The cook on the canal boat masquerades as the girl and gives the suitor such a series of unpleasant happenings that he gladly renounces the girl's hand. This has some good humor in it and is well presented.

THE FIGHTING FOUR (Cub), Nov. 19.—This is one of the best of the George Ovey comedies, and depicts two sides of a story very cleverly. The convict who tries to keep his sweetheart in ignorance of his whereabouts, and the innocent girl who believes firmly in the statements of her lover that he is a soldier at work in the trenches. The escape of the fighting four, and the theft of an automobile and costumes belonging to a moving picture company lead up to a thrillingly amusing climax.

BENEATH THE COAT OF A BUTLER (Thanhouser), Nov. 21.—This contains a good plot, in which a young college graduate learns that he is the son of a butler. He gives up his girl and remains true to his father; then the girl in turn renounces social position for him. The father later proves to be a millionaire instead of a butler. This is well constructed and enjoyable.

THE POSTMASTER OF PINEAPPLE PLAINS (Falstaff), Nov. 22.—A rural comedy in which the postmaster, bearded and gray, loves a young woman of the village with her father's approval. A younger lover wins the girl and elopes with her. Some of the comedy of the picture is gotten out of the postmaster's addiction to reading other people's mail.

Mutual Film Corporation Specials.

MAN TO MAN (Mustang), Nov. 12.—A commendable two-reel feature produced by Donald MacDonald, with Jack Richardson and Anna Little in the principal roles. The production is semi-western, and gives fine opportunity to Anna Little for displaying her charming personality in various garbs. Jack Richardson, contrary to the usual, has been given the role of the hero, which he plays with the daring spirit of the cattle man. The production pleases from start to finish.

THE CREST OF VON ENDHEIM (Reliance), Nov. 14.—A two-part story of the days of Maximilian in old Mexico. The picture is in many ways creditable. It is of course romantic in type, but suffers somewhat from over-sentimentalism where the shepherd hero, who afterward turns out to be the Count Von Endheim, persists in carrying a young lamb about with him on his worshipful visits to the grounds of the home of the Mexican maiden whom he loves. This is really the only severe point of criticism that could be offered.

CHAMPIONSHIP BASEBALL SERIES (Novelty), Nov. 15.—A two-reel number, giving some excellent flashes of the world's series games, the pictures being taken in both Philadelphia and Boston. Close-ups of the famous players are shown, views of President Wilson and Mrs. Galt, the league presidents and others of prominence. Scenes from all five games are shown. There is no continuity in the playing, but all sorts of snappy work is pictured from the various contests. The big crowds are also given good attention. The number is a very successful one of the kind, particularly as regards good photography.

A POLAR ROMANCE (Centaur), Nov. 18.—A two-reel production that is fashioned after the manner of an adventure. Some real polar bears cavort about in a few scenes of the picture, and some fairly thrilling atmosphere has been obtained. The production is not one of high standard, but will prove fairly entertaining to the average audience.

A ROMANCE OF THE ALPS (Reliance), Nov. 21.—An attractive two-reel offering, featuring Marguerite Marsh, Wm. Hinckley and Alfred Paget. The scenes are presumably in the Alpine country and some good settings do much to carry out the illusion. There are some good mountain climbing incidents and certain scenes are taken above the clouds. The young mountaineer and the visiting army man are rivals for the girl's hand. After many difficulties the former wins her. An exceptionally appealing out-door number.

THE VALKYRIE (Than-o-play), Nov. 27.—This three-reel production has many charming points, and is based on the belief of the peasantry of certain parts of Europe in the power of these fairy creatures. In the

play a young woman who loves to desport on the green in the lightest of attire, becomes the terror of the peasants round about, who believe her to be a valkyrie girl. A love story is brought in, and a duel is fought between two rivals for the hand of the girl. The production is of medium quality.

North American Film Corporation

A DEAL WITH DESTINY (American), Nov. 15.—Chapter XXIX of "The Diamond from the Sky." This number is alive with developments. Blair marries Vivian and goes to England, where he lays claim to the earldom and the big estate. Arthur falls in an aeroplane and lands among Esther's gypsy friends. He is restored to health and later marries Esther. The gypsy wedding was decidedly picturesque and artistic. They agree to give up all thought of wealth and to enjoy life together, but Tom Blake is still working on the case, and it seems that they may yet find justice. The reel closes with a new theft of the diamond during the coronation ceremonies in England.

Paramount Pictures Corporation.

CARMEN (Lasky), Nov. 1.—This film version of Carmen is a production of unusual supplement and excels with Geraldine Farrar occupying the center of the stage as Carmen. She is well supported by a capable cast. The photography and settings are exceptionally fine. The realistic bull fight is one of the features of this production.

Pathe Exchange, Inc.

PATHE NEWS, NO. 89, 1915 (Pathe), Nov. 6.—Two of the most interesting items of this issue are views of a speed test trip made by the "Nevada," and scenes in an American munition factory, showing the testing out of big guns, etc.

OUR FEATHERED FRIENDS AT DINNER (Globe), Nov. 20.—An interesting series of illustrations of how and where our feathered friends such as the tomtit and the hullfinch feed, their choice variety of menu, etc.

BAMBOO AND ITS USES (Indio-China—Photocolor), Nov. 21.—This is an intensely interesting industrial subject, showing the methods of dealing with the bamboo from its cutting to its conversion into houses, water pipes, umbrellas, hats and other useful articles.

Pathe Exchange, Inc., Specials.

A BOLT FROM THE SKY (Balboa), Nov. 8.—This drama in three parts features Jackie Saunders. The story introduces a crooked gang who send one of their number to get acquainted with the daughter of a mining man who is a millionaire. The girl learning that her father is nearing bankruptcy accepts the young crook's offer of marriage and later makes her escape from his house with her maid, when she discovers what manner of man he is. The man, following her to her father's home, is shot and killed by her former lover, who is tried for the murder and acquitted on the ground that he has rid the country of a criminal. The inserts and sub-titles might be more carefully worded and placed, which would add a great deal to the enjoyment of the picture.

NEAL OF THE NAVY, NO. 11 (Panama Films), Nov. 11.—"The Dreadful Pit" proves quite as dreadful as its name implies, and turns out to be a panther trap, into which Ponto, the tool of Hernandez, falls and meets his death. This episode is a good one. Annette reaches the Californian mission just in time to hinder Hernandez and Inez from getting from the monks the grant for Lost Island. There are thrilling situations, and fine dramatic opportunities in this number. The brute man still holds the admiration of those who admire clever impersonations of unusual types.

NEDRA (Gold Rooster Play), Nov. 12.—An excellent five-reel adaptation of George Barr McCutcheon's novel, featuring George Probert and Fania Marinoff. Many of the scenes of this feature have been taken on the Bahama Islands, and introduce spectacularly hundreds of natives. A full review of the production will be found on another page of this issue.

A GENTLEMAN'S AGREEMENT (Balboa), Nov. 22—A three-part production with a rather unusual story which carries considerable interest. A man who has been saved from drowning by his chum promises above his own signature that he will give his chum anything that he possesses at any time he may ask it. An unusual sort of a love story follows in which the man gives up the woman he loves to the other man, finding that she loves the other man and not him. A criticism which may be trivial, but at the same time carries weight on the artistic side, calls attention to the makeup of the leading lady which destroys to a large extent the beauty of the upper part of her face, a narrowness between the eyebrows being unpleasantly accentuated.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 192 (Universal), Nov. 10.—A diversified number showing an airship christening, California water carnival, university football game, factory fire in Brooklyn and some good war scenes. Hy Mayer drawings conclude the number.

READY FOR RENO (L-KO), Nov. 21.—A lively burlesque number beginning with the usual park flirtations and winding up with a bed falling out of a house onto some telephone wires. The closing scenes are laughable and novel. Peggy Pearce, George Gebhardt, Fatty Voss and others participate.

WHEN FATHER WAS THE GOAT (Nestor), Nov. 22.—A comedy number featuring Neal Burns, Ray Gallagher, Billie Rhodes and Harry Rottenberry. Father is caught in a gambling raid and the son gets his honeymoon expenses in squaring things. This is well-pictured and quite amusing.

WHEN WILLIE WENT WILD (Imp), Nov. 23.—Once more the perennial story of an English gentleman and his valet in the West. The incidents are amusing throughout, and in spite of the trite subject matter, this will bring laughter. Victor Potel plays the valet.

THE TRAP THAT FAILED (Big U), Nov. 24.—An original story, by Ben Cohen, featuring Murdock MacQuarrie, Edna Payne, Duke Aldis and Arthur Moon. Some clubmen decide to test the honesty of the first man they meet on the street. One of them tries to frame up a theft for him to commit, with surprising results. This is a good number.

LADY BAFFLES AND DETECTIVE DUCK IN "KIDNAPPING THE KING'S KIDS" (Powers), Nov. 25.—Another amusing number of "Lady Baffles and Detective Duck" series. This is a costume burlesque, picturing the efforts of Black Rudolph to carry off a pair of royal children. Detective Duck substitutes a pair of goats. This is laughable and well presented.

SAVED BY A SKIRT (Nestor), Nov. 26.—A comedy number featuring Ray Gallagher, Neal Burns and Billie Rhodes. The plot, in which the brother represents his sister in a marriage ceremony, is preposterous, but has amusing features. This is fairly strong.

Triangle Film Corporation.

THE WINGED IDOL (Kay-Bee).—The story of a wealthy young drunkard who drifts into the influence of a fanatical woman who resolves to cure him, and she does—for the woman to whom he is married. A well-pictured story of unusual interest and rather abrupt conclusion.

A SUBMARINE PIRATE (Keystone).—In many respects the most remarkable Keystone ever shown on the screen, in which Syd Chaplin can be seen doing a lot of reckless as well as amusing acrobatic feats on an actual submarine, one having every appearance of belonging to the U. S. Navy.

JORDON IS A HARD ROAD (Fine Arts Film Co.).—A labored and loosely made adaptation from a novel, containing some bright spots and fair acting, but so badly put together that it drags along like a two-reel play stretched to five. The least interesting Triangle yet shown.

Universal Film Mfg. Company, Specials.

THE FRAME-UP (Broadway Universal Feature), Nov. 8.—A five-part subject written and directed by Otis Turner and featuring George Fawcett, supported by Maude George and Harry Carter. It is a good, strong picture. It was reviewed at length on page 1155 on November 6.

COLORADO (Broadway Universal Feature), Nov. 15.—Hobart Bosworth is featured in this good five-part adaptation of the melodrama by Augustus Thomas. The picture, which is of outdoors, has many moments that thrill. The subject was reviewed at length on page 1154 on November 6.

AN AMERICAN QUEEN (Universal Special Feature), Nov. 15.—This final instalment of "The Broken Coin" serial brings the story to a very interesting denouement. Kitty and Frederick put the coin together in the torture chamber of the palace and locate the missing treasure. Count Frederick is found to be the rightful king of Gretzhoffen and he dethrones the puppet king, Michael, in a dramatic way. He then lays claim to the throne and to Kitty's heart. The construction and action are good and some excellent night photography is shown.

THE MYSTERY OF THE LOCKED ROOM (Rex), Nov. 21.—A three-reel number, written by Wm. A. Lathrop, with Ben Wilson, Joseph Girard, Dorothy Phillips and Ned Reardon in the cast. This pictures a mysterious murder, the girl's father being killed in a darkened room while quarreling with the hero. Porch climbers, a crooked butler and a broker who owes him money complicate the situation. The mystery is practically cleared up at the close of the second reel, but the subsequent events are full of interest. This is well constructed and makes an entertaining offering as a whole.

THE NEW ADVENTURES OF TERENCE O'ROURKE, NO. 1, "The Palace of Dust" (Universal Special Feature),—Nov 22.—This two-reel number is the first of a new series of adventures of Terence O'Rourke. It features J. Warren Kerrigan as the bold young soldier of fortune, whose heart and sword are at the disposal of any just cause. In this particular number he is called on to perform distasteful service and escapes the clutches of his enemies in a dramatic way. This sort of role is particularly adapted to Mr. Kerrigan's personality and the new series promises to afford good entertainment. Carmen Phillips and George Periolat are in the supporting cast.

IN SEARCH OF A WIFE (Gold Seal), Nov. 23.—A two-reel number, by Robert F. McGowan, featuring Herbert Rawlinson, Agnes Vernon and others. This is a Thanksgiving story of a delicate, pleasing sort, not very strong in plot but quite entertaining. It tells of a young man who leaves home for the city, where he searches for a wife. Eventually he returns home and marries his father's ward, whose charms he has just learned to appreciate. The Thanksgiving dinner makes a timely touch.

STOLEN HEARTS AND NICKELS (L-KO), Nov. 24.—A two-reel low comedy, featuring Billy Ritchie, Louise Orth and Reggie Morris. Billy apepars as a street car conductor, who gains prosperity at the expense of his passengers. There are numerous flirtations, much of the action centering about a bracelet he purchases for his girl. The humor in this number seems forced in many instances and is never very strong. It is, however, free from any objectionable features.

MAN OR MONEY? (Imp), Nov. 26.—A three-reel number, featuring King Baggot, Edna Hunter and Ned Reardon. The story is very con-

ventional and leaves little to the imagination. The young girl marries for money. Later she and her husband meet her first lover in the Canadian woods. There is a clash of interests between the men. Friendship is restored through the generosity of the hero, but later comes another fight in which the husband falls over a cliff and is killed. Some of the scenic effects are pleasing. A familiar plot, well handled but lacking novelty.

A DESPERATE LEAP (Bison), Nov. 27.—A two-reel number, featuring Helen Holmes, L. D. Maloney and G. F. Cummings. This is an extremely lively railroad yarn, picturing the manner in which some hoboes grab a mail sack from a moving freight train. The wife of the station agent catches them when they try to repeat the trick. They tie her in an attic, but she jumps from the roof to the freight train they are on and the thieves are rounded up with the help of the train crew. The story contains much exciting action and is a good offering of the type.

World Film Corporation.

HEARTS OF MEN (Harris), Nov. 8.—Produced by the Charles K. Harris Feature Film Company, under the direction of Perry N. Vekroff, this five-part picture tells an interesting story and gives a sympathetic interpretation of child life. It is altogether a wholesome and entertaining photoplay very well acted by Beulah Boynter, Arthur Donaldson and the juvenile players cast in important roles.

A DAUGHTER OF THE SEA (Equitable), Nov. 22.—This five-part subject is reviewed on another page in this issue.

Miscellaneous

THE GRANDEE'S RING (Interstate), November.—This five-part picture, produced by the Interstate Feature Film Company, is being handled on the state rights plan. The story is simple and clearly told with scenes about equally divided between the Mexican border and a New England college, where the hero of the tale is a student. Helene Wallace makes an attractive heroine.

THE CONCEALED TRUTH (Ivan Film Productions, Inc.), Nov. 10.—This five-part subject is reviewed at length on another page of this issue.

FLORENCE NIGHTINGALE—FOUNDER OF THE RED CROSS (Ideal Film Service).—The career of Florence Nightingale is accurately and thoroughly portrayed in this four-part picture produced in England. The life of the famous woman is shown from childhood to death. The audience sees how she came to found the Red Cross Society and something of the great work that she accomplished.

Two More Experts for Horsley

Ulysses Davis, Director, and Frank Crompton, Technical Director, are Signed to Contracts.

DAVID HORSLEY has added to his staff at the studio in Los Angeles two experts whose servies are sure to be favorably reflected in future Horsley releases. The two additions are in the persons of Ulysses Davis, director, and Frank Crompton, technical director, both prominent in their respective vocations.

Mr. Davis was born in South Amboy, N. J., in 1872. He was educated in the public schools of Chicago, to which city his family had moved, and later took up elocution. His first public appearance was in 1889 as a member of the Boston Concert company, with which he remained for several seasons touring mostly the middle west. His introduction to film work was made in 1909 at the Centaur studios in Bayonne, N. J. He played leads and heavies in the Centaur pictures for three months and was then made director. After nine months he left and since then has been associated with different producers as director, notably the Champion Film company, the Vitagraph company and Bosworth, Inc.

Mr. Davis is now at work on his first picture for Mr. Horsley. It is to be a two reel Centaur feature entitled "The Hindoo's Way," and was written by Miss Theodosia Harris, co-author of "The Martyrs of the Alamo" and other successes, who is now a member of Mr. Horsley's scenario staff. The picture, which will be played by a large cast of principals and the Bostock animals, will be released in December.

Frank Crompton, Mr. Horsley's other acquisition, has for the past eight years been accepted as one of the best authorities on technical construction in the motion picture business. He will supervise the technical direction of all the Horsley productions made in Los Angeles.

Mr. Crompton was born in Manchester, England, in 1859. At the age of three his parents moved with him to Australia, where he was educated. After mastering the profession of architecture and upon acquiring a practical experience as a contractor he went to Africa. In 1906 he returned to London and three months later came to the United States. After traveling throughout the United States to perfect him for the course he had mapped out, he presented himself to the Edison company and was engaged. There he supervised the construction of sets for many pictures and when it was decided to produce in Cuba Mr. Crompton was sent along with the company. He made two trips to Cuba with Edison, and upon the return from the second he was approached by the Imp company with a most flattering offer which he accepted. For three years he remained with the Imp. In 1911 he was sent to the Universal plant in Los Angeles and remained there for some time, giving splendid service.

Mr. Crompton's first effort with Mr. Horsley is in the construction of sets used in "Could a Man Do More?" a three reel Centaur Star Feature, with Crane Wilbur, which is to be released November 24 on the Mutual program.

"See America Now" Lesson in Films

Arthur J. Aylesworth, Sporting Authority and Crack Shot, Takes Trip with Gun and Camera.

"SEE America First" is an admonition which, though dinned into our ears for some considerable time, has had little effect upon the chronic European traveler till recently, when two things conspired to keep him on this side of the water and to awaken his interest in the great country of his birth. They are: The greatest war of history and the greatest invention of the age—the motion picture. "See America Now" is the invitation held out by the Aylesworth Wild Animal Pictures, which are now being booked through the Paramount exchanges.

Arthur J. Aylesworth, the crack shot and sporting authority, secured animated photographs of every variety of North American big game in their native haunts, in order that the views might be presented to the patrons of moving picture theaters and preserved for the edification of posterity and the United States Government's records.

The pictures of the impressive big-horn mountain sheep are said by Mr. Aylesworth to be the only ones in existence. The camera man was "in at the death" of one of these remarkable creatures.

The sportsman, however, will find more than this one scene to appeal directly to him. The views of camp life, the dog sleds, trout fishing, the pictures of bears, deer, bison, and other animals in their homes will delight his soul as well as deeply interest the many who love the great outdoors.

From a purely scenic standpoint the films are remarkable. Jagged, snow-covered mountains, reminiscent of the Alps, greet the eye in the sheep country. Deep valleys, lakes, swiftly rushing torrents, broad plains and dark woods are brought from the little known country of the Far Northwest.

More War Pictures

"The Battles of a Nation" Offered by the American Correspondence Film Co.

WHAT is pronounced to be the most remarkable set of war pictures ever exhibited in this country will be shown at the Park theater, Columbus Circle, beginning Monday, Nov. 15. "The Battles of A Nation" is the title of the new production, and its sponsors are the American Correspondence Film Co. Tom Bret wrote the scenario. There

Scene from "The Battles of a Nation" (American Correspondence Film Co.).

are six reels of vivid action, the scenes for which were taken on the Eastern front by A. K. Dawson, the intrepid A C F correspondent, who has already gained a world-wide reputation for being one of the nerviest men who ever turned a camera crank.

"The Battles of a Nation" depicts every phase of the great European struggle, from the amusing pranks of the soldiers during their "rest periods" to the awful misery and destruction caused by modern warfare on a tremendous scale. The new feature presents at close range the dominant figures who are shaping the national and military policies of Germany and Austria-Hungary, and affords a striking insight into that wonder of wonders, Teutonic efficiency and organization. The keynote of the entire production is action. Events which are so thrillingly interesting as to be almost incredible follow upon each other in bewildering succession.

Reviews of Current Productions

"Nedra"

Five-Part Gold Rooster Play Produced by Edward Jose, Features George Probert and Fania Marinoff.

Reviewed by Margaret I. MacDonald

GEORGE BARR McCUTCHEON'S novel has been converted into a most delightful comedy drama for the screen, and was released on the program of the Pathe Exchange, Inc., on Nov. 11th. To gain the atmosphere required for the latter half of the story, Edward Jose with his company of players, which included George Probert, the well-known Broadway star, Fania Marinoff and Margaret Greene, spent some time on the Bahama Islands. Needless to say, the scenes filmed on these islands are singularly attractive, and hundreds of natives have responded with remarkable intelligence to the disciplining of Director Jose. The successful attempt of Ridgeway, the "white god" of the natives, to train a picked army from among their midst, affords considerable room for spectacular results. The staging of these scenes has been done with an eye to the artistic, and it is distinctly impressive to view the apparently endless procession of armed blacks coming toward us from a deep vista that loses itself back in a hazy perspective.

But this is only a part of it all. The real comedy of the play occurs more largely in its earlier stages, when to escape the eager attentions of their friends the two young people decide to elope. Mistaken for burglars, they escape with difficulty the clutches of the police, and later are treated on a boat they have boarded to the startling news that they are on their way oceanward, headed for Manila. Neither is there a clergyman aboard the boat, hence an even more serious situation faces the unfortunate pair, and in presenting his fiancee as his sister, the plot thickens and Ridgeway discovers to his sorrow the limitations of a brother's influence.

The shipwreck, later, bares another difficult situation, for on the barren island to which he manages to swim with one who is supposedly his wife, he discovers that he has rescued the wife of another man. Reconciled to their fate, the two decide to make the best of it, and are believed by the natives to be white deities. Here again it is impossible to lose the comedy of the situation when the natives decide that to insure themselves against a future wherein their white deities may die and there shall be no more white gods, their god and goddess must marry. The wedding ceremony is interrupted by the arrival of an American vessel, and the pair live to find that they are really in love with one another. Ridgeway arrives

Scene from "Nedra" (Pathe).

at the home of his fiancee just in time to see her joined in holy matrimony to his old chum, after which he decides that his pride and not his heart has been hurt, and returns to the widow whom he has rescued and all goes humming.

The Drews in "Is Xmas a Bore?"

Mr. and Mrs Sidney Drew, assisted by Mary Maurice, are busily engaged in the production of "Is Xmas a Bore?" the second story from the pen of James Montgomery Flagg to be produced by the Vitagraph Company.

"The Hungarian Nabob"

Biograph Players in Four-Part Adaptation of Novel—Griffith's "My Hero" Reissued.

Reviewed by Lynde Denig

THE illusion of reality is not an attribute of this four-part picturization of a novel by Marus Jokai. Evidently the author of the scenario was content to find material for an odd, romantic and somewhat old-fashioned story—the kind of a story that may entertain even if it taxes the credulity. It is

Scene from "The Hungarian Nabob" (Biograph).

a bit difficult to take the Hungarian Nabob and the other characters in this picture seriously; but one may accept the author's situations and enjoy them without inquiring too closely into their likelihood. The production is prettily mounted and acted in an appropriately romantic spirit.

Charles H. Mailes plays the aged Nabob whose early death is eagerly waited by his nephew, a reckless young count whose fortune has been dissipated in riotous living. Franklin Ritchie acts the fastidious count and Louise Vale is the very correct young woman with whom he falls in love. Her name is Fanny and she is grievously tried by the indiscretions of her two high-spirited sisters. These sisters side with the count in his efforts to win Fanny, who springs a surprise by marrying the Nabob. When we last see the count he is penniless and well started on the road to ruin. The picture has a number of good points and should be well received.

"My Hero" is an early Griffith single-reel production of a quality hard to match in current releases. It presents a dramatic story laid in a western settlement menaced by unfriendly Indians. Admirers of Henry B. Walthall will find him in an unexpected role, that of Indian Charlie, a warrior who flinches under the first test of his physical courage and plans to redeem his reputation by leading a massacre of the whites. He ends by saving the lives and promoting the love affair of two very natural young people, played by Dorothy Gish and Bobby Harron.

"Hearts of Men"

The Harris Feature Film Company Produces an Excellent Picture for Release on World Film Program.

Reviewed by Lynde Denig.

THE first title selected for this five-part photoplay, directed by Perry N. Vehroff for the Charles K. Harris Feature Film Company, was "School Bells," suggested, no doubt, by Mr. Harris' popular song of that name. In changing to "Hearts of Men," the producers found a stronger title for advertising purposes, but not one that suggests the outstanding elements of this very attractive photoplay. "Hearts of Children" would come nearer to the mark in indicating the spirit, the appeal and the real charm of as wholesome and interesting a picture as the most exacting exhibitor need desire.

Without being a child's story, "Hearts of Men" is essentially a story of children. They figure prominently from first to last; in the second reel they have the screen practically to themselves and the solution of the plot is entrusted to the author's youthful hero and heroine. Quite unconsciously they become

the reconciling influence which wipes out a grievance of years' standing between their elders. The story is logical and sympathetic without once verging on sentimentality. The treatment is original, even if the theme is not, and the acting of Beulah Poynter, Arthur Donaldson and the youngsters, so vital to the production, is in all respects adequate.

The plot development is to be commended for its clearness and its avoidance of the non-essential. In the first reel we see the treachery that led the inventor of a valuable perfume to harbor a bitter hatred for the man who proved false. The second reel introduces the second generation, presenting the son of the disappointed inventor as one of a large class of

Scene from "Hearts of Men" (Harris-World).

school children, among them the daughter of the man who made a fortune out of the perfume formula. Incidents in the school-room are humorous in the extreme without burlesque exaggerations, and the types of boys are finely contrasted.

This tone of accuracy, of fidelity to the character and spirit of youth, is equally well maintained throughout the subsequent action that ends a feud of long standing. "Hearts of Men" proves that Mr. Harris can live up to his promise, that of producing clean, wholesome, entertaining photoplays.

"The Concealed Truth"

Gertrude Robinson and James Cooley Featured in a Five-Part Subject of Ivan Film Productions, Inc.

Reviewed by George Blaisdell.

IN "The Concealed Truth," a five-part drama issued by Ivan Film Productions, Inc., Ivan Abrahamson, its writer and producer, aims to show the misfortunes that fall to a whole household following a marriage that is based neither in

Scene from "The Concealed Truth" (Ivan).

love nor in reason. The picture is frankly revelatory of domestic skeletons and makes no attempt to call things by other than their right names. One brother marries the secretary of his father; the other brother is deeply in love with her, but has not declared his regard. The wife is lonesome and longs for children. The husband knows her wish is hopeless; he received first-hand information to that effect from a doctor before the marriage took place. He was told one other thing as a result of a bacteriological examination the nature of which will puzzle medical men as well as laymen. The subject is well staged and well photographed, but the situation just described may cause hesitation on the part of those managers who are considerate of their younger patrons.

Gertrude Robinson has the role of the unhappy wife. Miss Robinson has had a wide experience in screen work and her performance is that of the player who knows her camera. She is the real center of interest in the story. James Cooley is the younger son, the one who fails to declare his love and loses out to his brother, or rather he does until after his brother is shot and killed by a deserted paramour. This killing, by the way, is an important factor in the story.

The shot is fired through a window, much like a well-remembered event on Long Island a year ago. Victor, accompanied by Robert's wife, has just come from a hospital, whither he had been taken suffering from starvation. As the crime is committed he is alone with Robert in the room. Victor goes to the window, picks up a pistol and is found with it in his hand when the household rushes in. He is condemned to die for murder. The governor, even, denies clemency, stating the evidence is overwhelming. No account is taken of the fact that no man will starve with a pistol in his pocket when pawnshops are doing business, not to mention the further fact that if Victor possessed a weapon the hospital would have a record of it.

Frank Whitson is Robert, the elder son. His work is good, barring a tendency at times to the melodramatic. Carrie Lee, as the adventuress, is excellent, and so is Frank De Vernon as the elder Gilmore. While the story is in color gray, undoubtedly it will have interest for many picture patrons. The denouement is satisfactory—the adventuress who committed the murder confessing her crime and saving the condemned man just as the march to the chair is begun. The end is the marriage of Victor and Dorothy, and of course there is a "later" scene that contains a baby.

"Buck Parvin and the Movies"

Third of the Series, "This Is the Life," Affords an Excellent Sample of Entertaining Multiple-Reel Comedy.

Reviewed by Margaret I. MacDonald.

THE time is ripe when a word of praise is due the three-reel comedies being made at the studios of the American Film Co. and released under the Mustang brand. The comedies referred to are adaptations of the Chas. E. Van Loan's "Buck Parvin and the Movies" stories, well known to readers of the Saturday Evening Post, and which are now being published in book form by the George H. Doran Co.

The first of the series "Man Afraid of His Wardrobe," was a side splitter, and the second, "Buck's Lady Friend," followed closely the lead of the first. The third stands well by comparison with the other two, and presents many truly amusing situations.

The Mustang comedies serve two purposes: they give an insight into the making of a moving picture, comic though the incidents portrayed may be, and they supply clean, wholesome comedy features. Arthur Acord as "Buck" is one of the finest as cowboy types go, and never fails to bring with him that breeze from the cattle country that fascinates the rest of us.

In "This is the Life," Buck's picture experience gains in

Scene from "This Is the Life" (Mustang).

variety, and he is out-distanced as a shining star by the new feminine lead, who happens to be a wife looking for a career, and whose moving picture career her husband has decided to cut short through a conspiracy with the director. The lady's trials are many and will find little sympathy and much laughter in the moving picture audience.

Playing the feminine lead is Adele Farrington with John Gough as the conspiring husband. Others of the cast are Lawrence Peyton, who does duty as the over-wrought director, Sylvia Ashton, Harry Gibson, Joe Mackey, D. Stratton and others.

"The Ghost of the Twisted Oaks"

A Three-Reel Tale of the South, in Which the Supernatural Plays an Important Part—Produced by the Lubin Co.

Reviewed by Edward Weitzel

VOODOOISM and a real ghost which appears to several characters in the drama, have been employed to advantage by Pearl Gaddis in her three-reel play, "The Ghost of the Twisted Oaks." A profound respect for, if not an absolute belief in, the supernatural, is necessary to the full enjoyment of the story. The opening scenes are laid in the North. Mary

Scene from "The Ghost of the Twisted Oaks" (Lubin).

Randall and her widowed mother are released from poverty by the death of the girl's uncle, who leaves her his plantation in Florida. Mary and her mother go to "Twisted Oaks," and, eventually the young girl becomes engaged to her neighbor, Jack Carlton.

The "Blue Gum" negroes who work in the turpentine forest of the plantation are controlled by a Voodoo priest. Mary has the man driven off the place, and he vows to get even with her. The "ghost" then appears to Mary and Jack, and the action cuts back to disclose the history of the perturbed spirit of "Twisted Oaks," an unfortunate young belle of antebellum days who was killed while trying to save her lover during a duel. After the action shifts back to the present, Mary stumbles upon the Voodoos at worship and the priest determines to use her as a blood sacrifice, but the ghost again appears to Jack and leads him to the rescue. The stories of Caroline Lee Hence, familiar to a past generation, were made up of the same admixture of the weird, the real and the supernatural.

Sidney Olcott is accountable for the production of this photoplay. He has shown excellent judgment in his choice of locations and reproduced the ensemble scenes of the Voodoo worship with uncanny effect. In achieving this result, he has received great assistance from the actor who plays the Voodoo priest and the ambitious and energetic rattlesnake who impersonates himself. The scenes where the priest captures the snake and where Mr. Rattle bites the hand that made him a prisoner are startling in their realism. Valentine Grant is winsome and capable as Mary Randall, and James Vincent makes a gallant Jack Carlton. The minor roles are satisfactorily played.

"The Blindness of Devotion"

Robert Mantell Makes First Photoplay Appearance in Intense Melodrama Produced by Fox.

Reviewed by Lynde Denig.

AUDIENCES that have become accustomed to associating Robert Mantell with Shakespearean drama may be a trifle surprised at the material selected by the Fox Company for his first screen performance. "The Blindness of Devotion" is modern melodrama, rather Frenchy in tone, and at times undeniably intense. It is an appropriate addition to the Fox program of sensational pictures, and interesting to followers of screen acting because of the performances given by Mr. Mantell and Genevieve Hamper.

The part of Count de Carnay, played by Mr. Mantell, frequently demands a display of strong emotion. The Count is a deceived husband, who, blinded by his devotion to his wife, is slow to recognize the liaison that is being carried on in his own house. Even after he has had visual proof of the faithlessness of his wife and the perfidy of the youth whom he adopted, de Carnay is ready to accept a rather weak explanation. Once more he sees Renee in the arms of her lover and this time there is no possibility of a reconciliation. Renee is tricked into drinking the poison she had prepared for her husband and the young army officer shoots hmself. The closing scene shows the two bodies stretched side by side on the floor.

Mr. Mantell acts the Count with sincerity and power; he rises to the big scenes of the picture in a masterly fashion and at no time is there any suggestion of a lack of familiarity with the requirements of photoplay expression. Miss Hamper photographs well and puts plenty of feeling into her interpretation of a seductive woman, whereas Stuart Holmes is well cast as the victim of her wiles. Director J. Gordon Edwards supplied an artistic production for an unpleasant story that is not without power.

"Florence Turner Impersonates Film Favorites"

A Single Reel MinA Offering—Miss Turner's Idea of Well Known Screen Players Makes Excruciatingly Funny Film.

Reviewed by Hanford C. Judson.

WHAT the more than leading lady, Florence Turner, being as she is the doyen of the film business, does in this single reel of remarkably funny film, is primarily for the amusement and pleasure of those who not only know her, but others, like Ford Sterling and Broncho Billy, whom she impersonates in it. Yet any one at all who sees it will have to laugh—it's a sure-fire laugh getter.

The curtain rises on her as a slavey in a kitchen. The slavey is film crazy and soon has a dream in which we see snatches, first of a scene in a French Pathe picture. This is followed by her idea of Ford Sterling, which made this reviewer bali right out with laughter, although it is not so compellingly funny as her idea of the early Biograph method; at this we had to wipe the tears from our cheeks. Her impersonation of Broncho Billy is also good and her Mabel Normand will more than pass muster. She closes the picture with the last scene in Sarah Bernhardt's "Queen Elizabeth," when she falls on some piled up cushions and bounces from them to a more comfortable position. Then she wakes up in the kitchen.

It is a picture that ought not to be missed. It is rich and the spectators will count it a privilege to see it. We have told the whole story, though it is worthy of a much more extended space than we give it.

"One Million Dollars"

William Faversham Is Starred in Finely Staged Rolfe-Metro Subject Containing Exciting Moments.

Reviewed by George Blaisdell.

METRO'S release for Nov. 22 is "One Million Dollars," a five-part subject from the studio of Rolfe Photoplays, Inc. William Faversham is starred in this picture, the action of which opens in mystic India and is very soon transferred to New York. Mr. Faversham has the role of a criminologist who through his chance prevention of a murder is rewarded by the narrowly escaping high priest with a wonderful crystal globe, which enables him to project his astral body unseen into places where his body in being would be extremely unwelcome.

So it is that "One Million Dollars" is a fanciful melodrama, and an exceedingly good one. John W. Noble, who directs the

Scene from "One Million Dollars" (Metro).

picture, has employed large and artistic settings. Those shown at the opening, of the Indian plaza, are impressive. Those of the interiors in New York are luxurious. Not many of the scenes are of outdoors, but such as there are are picturesque.

Mr. Faversham gives a good impersonation of the unemotional, cold-blooded crime detector. His business is a serious one, and his portrayal of Richard Duvall contains no lighter touches, if we except that moment at the denouement when Duvall declares his love for the client to whom he has been instrumental in restoring a fortune. Carlotta De Felice has the role of the niece of Count D'Este. The count poisons his wife and forges a new will, which is in his favor and against

the niece. Grace, suspicious, appeals to the chief of police, and this official calls in Duvall.

Exciting scenes ensue after Duvall begins work. In an ingenious way the crime is uncovered, an accomplice confesses, and the air is cleared. There is an excellent cast. Among the players are Henry Bergman, George Le Guere, Mayme Kelso, Camilla Dalberg, Arthur Morrison and Charles Graham.

"The Woman Pays"

Valli Valli Plays Leading Role in Strong Picture Produced by Columbia Corporation for Metro.

Reviewed by Lynde Denig.

ONCE more we have the story of the extravagant wife who pretty nearly becomes the ruination of her husband, but "The Woman Pays" is enough unlike other photoplays based on the same theme to escape being a mere repetition of something that has been done in the past. Edgar Jones directed a decidedly interesting picture in which there are many effective scenes, from a dramatic as well as a pictorial standpoint, and a picture in which Valli Valli shows herself to be an accomplished photoplay actress. In the character of Beth Coventry she acts with discrimination and feeling. Moreover, she is admirably supported by Edward Brennan, John E. Bowers and Marie Empress.

The opening of the picture immediately catches the interest. Beth is confronted by a problem, that of selecting a husband from three eligible suitors, one offering high social position, another wealth, and the third happiness, for Bettie is in love with Langton, a bank cashier of limited resources. After an elaborate wedding, beautifully staged, the coming of trouble is foreshadowed in a scene between a jealous woman, who wanted Langton for herself, and the wealthy Murdock, whom Beth had rejected. The plot is deftly developed to show how the bank cashier becomes more and more deeply involved in debt, how he ventures securities belonging to his wife's aunt

Scene from "The Woman Pays" (Metro).

and how he gradually becomes estranged from his extravagant wife.

Probably the most impressive scenes in the production are those at a ball attended by Beth. While the festivities are at their height, a thunderstorm rages around the building; a bolt of lightning tears a limb from a tree and sends it crashing through the roof. Beth is caught under the falling timber and her face is badly cut. The scar disfigures her beauty and believing that her husband's interest in her is dead, she leaves to live in seclusion with her aunt. It takes about one more reel to settle misunderstandings and effect a permanent reconciliation. Finely staged, intelligently acted and reasonably developed, "The Woman Pays" is a very satisfactory offering.

"The Black Hole of Glenranald"

Third Number of Kalem's Series of Hornung's Australian Gentleman-Bandit Stories Will Interest and Amuse.

Reviewed by George Blaisdell.

THE third release of the Kalem Company's series of pictures adapted from E. W. Hornung's "Stingaree" stories will be "The Black Hole of Glenranald." As it was the first of these stories to be seen by this reviewer it gave him an opportunity to appraise the statement of the company that each "Stingaree" subject is of independent interest. He so found it.

Stingaree is played by True Boardman. Mr. Boardman fits easily and naturally into the part of the gentleman-bandit. He seems a master of that particular degree of insolence "which comes only from good breeding." Then, again, he possesses the physical qualifications and the horsemanship to make convincing and realistic his portrayal of the bandit. Paul C. Hurst, as Howie, Stingaree's "pardner," makes an interesting foil for his more polished confrere. Howie makes up for his lack of the graces of ultra-society by his direct methods of doing business—and one of the principal of these is his quickness in reaching for his light-triggered weapon.

"The Black Hole of Glenranald" contains more of the comedy element than that of the straight dramatic. It is this phase of the story that tends to obscure in the mind of the beholder the fact that Stingaree really is holding up a stage and robbing a bank. Somehow in smiling at the turning of the tables on the banker and his assistants, who get dumped into the very pit they had digged for Stingaree, we forget to commiserate with the men who have been held up and robbed. From another angle, it seems to be a fact that apparently it is less

Scene from "The Black Hole of Glenranald" (Kalem).

an offense to hold up a man if at the same time by utilizing and turning against him his own contrivance you also hold him up to obloquy.

James W. Horne has given us a story of picturesque outdoors that will make two reels of entertainment.

"The Grandee's Ring"

Wholesome Picture of Romantic Tone Is Produced by the Interstate Feature Film Company.

Reviewed by Lynde Denig.

THE story in "The Grandee's Ring" is quite simple. There is no effort to expound a theme, nor is subtlety of characterization attempted, nevertheless the picture makes very fair entertainment, better entertainment, in fact, than

Scene from "The Grandee's Ring" (Inter-State).

many photoplays that aim higher and fall short of their mark. Produced by the Interstate Feature Film Company and handled on the state rights plan "The Grandee's Ring" should find a profitable market, especially among exhibitors in the smaller towns.

If one enjoys the thrills of cowboy life, just across the Mexican border, the taste is gratified in the early scenes of the picture. Ranch life is given a convincing enough depiction and there is plenty of excitement in the escape of Carlos from

Mexican bandits and his subsequent rescue of the eastern girl who is looking for thrilling experiences. She almost finds more than she bargained for.

Contrasting with the western scenes and equally interesting in their way are those at a New England college where Carlos acquires an education. Of course, he falls in love with the girl he saved from the bandits and, as not infrequently happens, he is seriously troubled by a rival suitor. When his rival bats out the winning run in an important baseball game his case looks quite hopeless; but in the end one is not surprised to find that the girl decides in Carlos' favor.

Especially noteworthy are the scenes of college life on a picturesque campus with the college buildings for a background, and those on a baseball field during a critical game. One sees genuinely enthusiastic students in the cheering sections and is made to feel something of the spirit of college rivalry. Helene Wallace makes a very attractive heroine, whereas Carlos is forcefully portrayed by Kenneth MacDougall.

"A Daughter of the Sea"

Equitable Five-Part Subject Contains Picturesque Backgrounds of Village and Ocean, But Lacks Dramatic Quality.

Reviewed by George Blaisdell.

THE Equitable Company will release on November 22 "A Daughter of the Sea," written by Frances Marion, adapted by Russell Smith and produced by Charles Seay. The subject is in five parts. The story, as its title indicates, is of the sea and shore—of a motherless girl brought up by her father in his fisherman's hut. Muriel Ostriche has the part of Margot, the maid, who, through reading magazines, becomes excited over the limelighted doings of persons of means and who later is given an opportunity to live with and to try to be of them. Miss Ostriche's part is of the ingenue sort. The little player tries hard to make an impression, but it must be said she is unsuccessful. She is handicapped on one side by a story that lacks depth—that fails to stir.

The cast is a good one. William H. Tooker has the role of the father. He makes much of the part. Catherine Calhoun is Mrs. Rutland, a society woman, who, when Margot saves her life, in gratitude carries her home with her that the girl may have an education. Clara Whipple is the daughter of the

Scene from "A Daughter of the Sea" (Equitable).

young matron: it is her infatuation for Gibson, a married man, that impels her, when thrown over, to kill him. Clifford Gray is young Rutland, against the wishes of his mother in love with Marget. Roy Applegate is Gibson. The work of these players goes far to vitalize the story.

"The Palace of Dust"

First of a New Series of Adventures, Featuring J. Warren Kerrigan as an Intrepid Soldier of Fortune.

Reviewed by Robert C. McElravy.

THERE is always a wide public for the romantic type of story in which the hero is a gentleman of parts, ready to serve any form of human need. Louis Joseph Vance has created such a character in the role of Terence O'Rourke, already featured in one series by the Universal Company, with J. Warren Kerrigan in the leads.

Mr. Kerrigan is particularly fitted for the part of a soldier of fortune, both in appearance and style of acting. He has the requisite dash for such a character, and when the redoubtable Terence declares "My sword may be for hire, but I have yet to draw it in an evil cause," the words carry conviction.

The new series, like the former one, is to picture certain detached episodes in the life of Terence, each complete in itself. There will be three altogether of two reels each. The first number, under the above title, has its scene laid in Egypt, where Terence is approached by the friends of Princess Constantine, in an effort to get him to lead the Egyptian army against the English. He refuses to do this, and it is decreed that for this refusal his life must be forfeited. Princess Constantine is a party to the original agreement, but when the time comes for Terence to die, her love for him leads her to

Scene from "The Palace of Dust" (Universal).

shield him from death. His escape, with the would-be murderers at his heels, is a dramatic one.

The settings are adequate in this and the atmosphere pleasing. Carmen Phillips and George Periolat also have leading parts.

"The Raven"

Poe's Immortal Poem Finely Filmed in Six Reels by Essanay, with a Remarkable Characterization of the Poet by Henry B. Walthall.

Reviewed by James S. McQuade.

THE filming of "The Raven" is a most exacting task for the most talented producer, one that might well cause the fittest to fear and hesitate before undertaking it; but Charles J. Brabin was strengthened in his purpose and work by the knowledge that he had in Henry B. Walthall an ideal personality for the impersonation of America's gifted erratic genius, if not her greatest poet.

Director Brabin wrote the photodramatic adaptation himself, and he has my sincere congratulations for the delicacy and nice discrimination shown in his treatment of the subject. He has not harrowed our feelings by holding up in lurid hues the deplorable moral failing of the great poet and short-story writer; but he has accomplished his aim just as significantly, and infinitely more artistically, by lifting the veil only at times so that we can view the tragic weakness of the author of "The Raven."

One of these occasions is a scene showing Poe, after a night of revelry with some fellow students at the University of Virginia, in his room next morning. He is sitting at a table asleep, with his face buried in his hands. He has a dream in which he sees the figure of himself, playing cards with his friends, in the act of cheating. Immediately he challenges his dream self to a duel and, in the vision, kills him. Then one is nervously affected by the sleeping man's fearful tremors as he slowly awakes, with a look of horror on his face. In his trembling hand he unconsciously grasps tightly a glass half full of ale. He stares fearfully at the empty chairs around the table, and staggers to his feet. His clenched hand shakes so vibrantly that the ale in the glass splashes over, and the cold sensation causes him to look at the glass. The sight brings memory back, and we shudder at the smile on his face as he clutches the glass with both hands, raises it to his lips with palzied effort, and drains it to the last drop.

Surely this is sufficient indication of Poe's besetting sin, and Mr. Walthall's realistic acting—realistic to the point of dread in the spectator's mind—makes one remember it all through the six reels, and for a long time afterward.

I must compliment Mr. Brabin on another nice point in his adaptation of the Hazelton book and play. It will be a gentle reminder to the good people, who refused the immortal Poe a niche in the Hall of Fame, that with his great fault he was a man in whose heart the good strove against the evil, and sometimes prevailed!

This scene occurs in the fifth thousand feet—I do not say reel, for the filmed story is not divided into parts, but is given continuously, thus preventing gaps that would distract the attention—where Poe in fancy sees the spirit of the lost Leonore

beckoning him up to the height on which she stands. He is seen climbing one almost insurmountable peak, on which there suddenly flashes, in letters of fire, the word, "Wine." Poe is at the door of his room, in answer to the "tapping," and, in the words of the poem:

——long I stood there, wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before.

He stops peering into the darkness, closes the door, and rushes wild-eyed to a chair, into which he sinks distraught. Then he fills a glass to the brim and is about to drink when a death's head appears behind it, and he crashes it to the floor.

I could fill many times the space at my disposal in writing about this story and its talented production, so I shall dismiss further reference to the narrative by stating that it opens with a prologue in which the ancestors of Poe are seen landing in Virginia, in 1745. As the reader will recall, Poe was a descendant of the famous De la Poer family, of Ireland. We are introduced to David Poe, a revoluntionary patriot and grandfather of the poet; also to his father, David Poe, Jr., and his mother, who were actors, and next to the poet himself. Here a photograph of Poe is flashed on the screen and, as it fades out, that of Mr. Walthall takes it place. The spectator will be impressed by the singular likeness of the pictures. Poe's nose is more aquiline than that of Walthall; but the eyes, the forehead and the hair are counterparts.

The death of Poe's mother, his adoption by John Allan and his wife, his student life and the debts contracted, his love-making to sweet Virginia Clemm, his expulsion from his foster father's home, accompanied by Virginia and a devoted negro servant, the life of Virginia and himself in the Fordham cottage, near New York City, and her untimely death, take up about 4,000 feet of film. The remaining 2,000 feet are devoted to "The Raven," in which Mr. Walthall gives us the impersonation of Poe that always will be considered a classic—in my opinion. In these two reels he sounds the depths of terrible mental anguish, of despair, of disordered fancy, and of all the ills that a brilliant mind distraught is heir to. As we look, we pity, we sympathize, and at times are strangely moved.

Scene from "The Raven" (Essanay).

The realism of the scenes which occur in his lonely home, in the Fordham cottage, cast a spell on the spectator. Not least is the uncanniness created by the use of a real, live raven, which takes its part in the action, all through the poem. It flies in through the window, when he opens it, and perches on the bust of Pallas, just as naturally as one had outlined in imagination.

And it stays there until the end, in true conformance with the lines:

And the Raven, never flitting, still is sitting,
On the pallid bust of Pallas, just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor.

The death scene will be remembered long by all who see it, as his soul is lifted "from out that shadow that lies floating on the floor."

Mr. Walthall totters to the chair in his lonely room, now and then casting a sorrowful look at the raven, always perched on the bust, peering and croaking. His face gradually assumes a look of peace and his head lies far backward. Behind his chair the figure of Death appears. At the right an angel comes into vision. He touches the reclining body with his sword and, by the magic of double exposure, we see the spirit depart from it. The spirit casts a lingering look at its late habitation, then passes out with the angel. Our eyes, still fixed on Poe's dead body, see it relaxing and finally roll to the floor, where the shadow of the Raven falls upon it.

The acting of the people in the cast throughout is worthy of unstinted praise. Miss Warda Howard appears as Virginia Clemm, Helen Whitman, the Lost Leonore and a Spirit. In the first-mentioned character she is given a good opportunity and takes full advantage of it. In the fine character part afforded by John Allan, Ernest Maupain, as is his wont, is thoroughly at home, and Harry Dunkinson is equally happy in the part of "Tony," Poe's chum while in Virginia. A commendable characteristic of the acting is that every small character part is well sustained. Among these may be mentioned old Billy Robinson as Joseph Reed, Burt Weston as the negro, purchased by Poe with an I. O. U., and Grant Foreman as John Allan's secretary. It must not be overlooked that Misses Eleanor Thompson and Marion Skinner give becoming characterizations of Mrs. John Allan and Mrs. Clemm.

"The Heights of Hazards"

A Vitagraph Blue Ribbon in Which Charles Richman Is Featured.

Reviewed by W. Stephen Bush.

THE theme of this feature is not strikingly new. It is a clever variation of the winning of a woman by masculine mastery. Charles Richman is in his element as the masterful man. He is in turn bold and chivalrous, domineering and tender, daring and timid. He commands and entreats, but whether commanding or entreating he makes it plain to the

Scene from "The Heights of Hazards" (Vitagraph)

object of his devotion that love for her is the motive and mainspring of all his actions. His acting throughout is of the highest quality. Equal praise is due to Eleanor Woodruff. To make an old theme like this acceptable to audiences nothing less was required than such a perfect couple, giving their best artistic skill.

It will readily be seen that a story like this required little more than one reel. Indeed the real story does not take much more than one reel, the rest is filled up with episodes, which are quite diverting and are all in good Vitagraph style, but not one of the episodes has any but the most remote bearing on or connection with the main theme. The audience is kept guessing and wondering too long before the story proper begins to unfold itself. There are prolonged social festivities which retard rather than advance the development of the plot. It is needless to lay stress on the photographic excellence, on the choice of the settings, on the thrilling and impressive realism and on the superb acting of every man and woman in the cast. The Vitagraph trade mark guarantees all that.

"The Winged Idol"

Five-Reel Triangle-Kay-Bee Featuring Katharine Kaelred With House Peters.

Reviewed by Louis Reeves Harrison.

IT IS no easy matter to find a suitable medium for stars who have lost youth in gaining reputation on the stage, though voices help there, whereas the screen is merciless, but "The Winged Idol" does very well. It affords Katharine Kaelred all the opportunity her heart could desire, but it unconsciously sends the gentleman she is with, the versatile House Peters, very much to the front. His, the characterization of deep significance, on which all interest centers, and his performance contributes materially to the enforcement of a fine theme, the idea that a man can only release the finest capabilities of his soul when untrammelled by the emotional, even including sex impulses. He must dominate all feeling, keeping it well in hand, if he would give the best that is in him adequate expression.

A great deal of this splendid purpose is submerged to give the star's role prominence by stretching the time accorded to

the scenes in which she appeared. The psychology of the part given Peters, that of a man in desperate self-struggle, now failing miserably, now mastering his weaknesses contains what grips and holds attention. The subtitles are also a strong contributing factor in "The Winged Idol," lending it dignity and dramatic value. The story holds well, but there is a lack of finish at the abrupt conclusion that is possibly the fault of bad editing. That the man who has been struggling upward achieves nothing to win sympathy is an artistic error and affords the audience no satisfaction.

"Florence Nightingale"

Sincere Portrayal of the Career of the Founder of the Red Cross Is Offered by Ideal Film Service.

Reviewed by Lynde Denig.

PRODUCED in England with Elisabeth Risdon, a capable actress, portraying Florence Nightingale from childhood to death, this four-part picture is of particular interest in that it shows the inspiration and early days of the Red Cross Society—the society which is working so heroically to alleviate the suffering in Europe today. The photoplay serves a double purpose, it entertains and it must give to many a more personal interest in the life of a self-sacrificing, noble woman, the one English woman to be awarded the Order of Merit by the King.

It may be superfluous to note that the picture is biographical, rather than dramatic. It opens with the birth of Florence Nightingale in Florence in 1820, gives a few scenes of early childhood and shows by means of several spontaneously charitable acts the development of a strong, unselfish nature

Scene from "Florence Nightingale" (Ideal).

that almost from the first finds its natural expression in helping others. The audience sees how the beautiful young woman—a social favorite—overcomes all opposition to her becoming a nurse, an unheard of thing for a lady in those days, and even convinces the secretary of state that she is needed at the front in the Crimean war.

The most effective contrasts in the picture show conditions in the Scutari hospital before Florence Nightingale took charge and after she had inaugurated a regime of system and cleanliness. Obvious care has been exercised in making the production historically accurate. Sub-titles are sufficiently explicit and Miss Risdon displays a knowledge of the art of make-up in changing from a radiant girl to a venerable woman. Some of the settings will appear rather artificial to audiences accustomed to American methods of production; but technical shortcomings are overbalanced by the educational value of the subject.

"The Forbidden Adventure"

Five-Reel Mutual Masterpicture, Featuring Louise Glaum and Charles Ray.

Reviewed by Louis Reeves Harrison.

HIDDEN away in one of the Arabian deserts are communities so intent on preserving their integrity that outsiders are forbidden to intrude, and one of these excites the adventurous spirit of a young American, Cicil Weatherby, roaming at large with a boon companion and an extensive suite of native servants and guards. Cecil visits the forbidden city alone and out of sheer perversity, no other reason being shown, though he might have in mind the fact there is at least one pretty girl in every self-respecting town on earth. She is there, cooped up in Oriental fashion, nothing to vary the monotony of existence except an occasional dance with others of her order—she is a priestess—in the temple, for she can not speak to a man under penalty of the "Living Death."

She takes a chance when the young American invades the city and both are condemned to die the living death. They are conducted with due formality across a rope bridge to the edge of an inactive crater, tied back to back, let down into the pit and the rope thrown after them. Now begins a real struggle that must have caused fascinating Louise Glaum to long for minor roles. The young American refuses to die. Inch by inch he cuts his way up the precipitous sides of the crater, hauling the girl after him. At the edge of liberty there is a

Scene from "The Forbidden Adventure" (Mutual).

villain waiting to cast him back, but he and the lovely creature he has rescued from eternal boredom kill the villain, reach the desert just as his boon companion and the servants happen to pass that way, and all ends well.

"Keep Moving"

A Five-Part Comedy Produced by George Kleine Featuring Bickel and Watson.

Reviewed by W. Stephen Bush.

THERE is very little to review. The production is very fitly characterized on the program, which tells us that "it is adapted from nothing, founded on fancy, produced with one ambition only—to make you smile."

If the response of Sunday night's specially invited audience in the Candler theater is any criterion the ambition announced by the producer has attained its object. Harry Watson is very funny as a tramp and he is responsible for a good many of the laughs. Bickel has many funny scenes likewise. Some

Scene from "Keep Moving" (Kleine).

of the things, notably the happenings in the cheap lodging house, will always be sure of a laugh. The "humor" of the production is frankly on the slap-stick order and folly is enthroned. The team work of Watson and Bickel is excellent, the dream of Watson is an honest provocation to laughter.

A five reel slap-stick comedy presents, of course, considerable daring on the part of the director and producer. Not all the parts are of equal merit. To concentrate the fun a little cutting here and there might not be amiss.

"The Danger Signal"

A George Kleine Production in Which Arthur Hoops Represents Two Different Characters.

Reviewed by W. Stephen Bush.

THIS production consisting of five reels is a film adaptation of a Saturday Evening Post story entitled "Canavan, the Man Who Had His Way." The story is by Rupert Hughes.

The theme of the story consists of "The Life, the Fortunes and Adventures of Danny Canavan" woven into light dramatic form. Danny Canavan is a wretched poltroon when the story opens. Though of the best Irish stock and the son of a sturdy blacksmith Danny is afraid of everybody and of everything.

Scene from "The Danger Signal" (Kleine-Edison).

His own father, Dennis Canavan, also portrayed by Mr. Hoops, is heartily ashamed of him. Poor Danny is even afraid of his wife. Kicks and cuffs are his daily portion. There seems no hope for Danny until a political boss, answering his wife's request, gives him a job on the subway. Danny is intrusted with a red flag to warn the traffic and the passengers against imminent blasts. The possession and the use of this flag works a profound and marvelous change in Danny's character. He knows that all must respect his flag and presently the authority of the flag is embodied in its wielder. The consciousness of power grows in Danny. His political boss takes an interest in him. Step by step he advances in social and in political life until all his ambitions are gratified. Canavan's luck is the strongest dramatic element in the play. Much of the merit in the play is due to the acting of Hoops and in an even greater degree to the splendid work of Ruby Hoffman.

There are fine spectacular features, there is an English Derby, a polo match, a political riot, there are most realistic and finely chosen scenes along the subway. The details in the blacksmith's shop were particularly fine.

The opening and the closing were the strongest parts of the feature. "The Man Who Had His Way" is there at the rising of the curtain holding a flag of genuine red in his hand. He is quickly followed by Hoops in his other part Dennis Canavan, the father. The opening scenes and indeed the whole first reel promised well. The finish was strong as logical climaxes always are.

There is no doubt that a little cutting will improve the film. There are digressions and prolongations which have a tendency to weaken rather than to strengthen the dramatic character of the play. There is an underlying current of humor throughout the play cleverly sustained through almost every situation.

"The Mummy and the Humming Bird"

Charles Cherry and Lillian Tucker Have the Leads in a Finely Acted Famous Players Subject.

Reviewed by George Blaisdell.

GOOD drama and strong is "The Mummy and the Humming Bird," the five-part subject released by the Famous Players. November 11. The picture marks the screen debut of Charles Cherry. Beyond question Mr. Cherry's welcome will be hearty. His performance is marked by a spontaneity, a wholesomeness, and above all by a naturalness that will insure it. His is a "speaking" portrayal, the winning quality that is the product of a blending of personality and art.

Lillian Tucker has the role of the wife who accepts attention from Signor D'Orelli when she feels her husband is neglecting her for his inventions. Miss Tucker makes a splendid coworker for Mr. Cherry. She, too, creates a character that portrays a woman of rare dignity, of impressive appearance, a high mark indeed for the aim of a man like D'Orelli.

Arthur Hoops is D'Orelli, who in Italy breaks up the home of a peasant and later in England continues the practice of the gentle arts of the humming bird. Mr. Hoops gives to his interpretation an admirable and a self-sacrificing touch of the unspeakable and the repugnant. William Sorelle is Giuseppi, the man who follows D'Orelli to England in pursuit of the vendetta he has declared. Mr. Sorelle completes the fine quartet of principals.

James Durkin is the director. He has done good work. The picture is staged in a manner commensurate with the acting and the story. There are dramatic situations and they are treated with skill. One of the strongest of these is the visit of Lady Lumley to the home of D'Orelli and the call of her husband following the revelations of the watchful Giuseppi. There are big moments before the Lumleys are out of the house and Giuseppi has immediately afterward executed his vengeance.

There is a happy denouement—one, by the way, in this instance characteristic of the stage play. So far as the action

Scene from "The Mummy and the Humming Bird" (Famous Players).

shows Lumley was the last person seen by the butler with D'Orelli before the Italian was found dead on the floor. The butler, too, knew of the presence in the house of a woman he had a right to assume was Lady Lumley. Yet nothing happens after the murder to disturb the happiness of the Lumleys. For the disregard of the probabilities we may blame the license that is given to the stage and which we are more and more inclined to deny to the screen.

Aside from the immediate foregoing "The Mummy and the Humming Bird" is a well-told story and well sub-titled—a good all-around picture.

"Bella Donna"

Pauline Frederick in Big Famous Players Subject Equals Her Work in "Zaza."

Reviewed by George Blaisdell.

STRONGLY dramatic is "Bella Donna," the five-part Famous Players production released November 15. The name role is carried by Pauline Frederick, and carried in a manner worthy of the best traditions. She is given skilled support,

Scene from "Bella Donna" (Famous Players).

as witness: Thomas Holding, Julian L'Estrange, Eugene Ormonde, George Majeroni, Edmund Shalet.

There was pronounced applause from a great house at the Strand Monday afternoon at the conclusion of "Bella Donna"—by no means an every-day occurrence. Three thousand persons by their deep silence had attested the dramatic quality of the

Hichens-Fagan story. There is in "Bella Donna" little pathos; there is no comedy. It is a straight tale of a woman who sees only herself, who has eyes for no one who stands in the way of her ambition, who hesitates not to sacrifice her best friend, her husband, when she thinks her fortunes will be furthered by attaching herself to the Egyptian Baroudi.

It is a stern role that falls to Miss Frederick in this subject and a difficult one. To portray a woman lacking apparently a redeeming trait, a cold-blooded courtesan, and yet retain in a measureable degree the sympathy of her house, is a real achievement.

Mr. Holding as Nigel Armine, the Englishman, who marries Bella Donna in spite of the warnings of his friend Dr. Isaacson, with the doctor divides the sympathies. Mr. Ormonde has the role of the authority on poisons, the friend who brings back to health the husband who is dying by inches of the poison administered by his wife. The friendship of the two men is one of the bright sides of the story. Mr. L'Estrange is Baroudi, the Egyptian, one of whose chief fascinations for women is said to be his direct, brusque, even brutal manner of manifesting his attentions. Baroudi and Bella Donna have the same code of morals, using the expression advisedly and for want of a more apt term.

The interest is steady and cumulative, from the opening where Bella Donna meets Armine at the hotel at Nice to the end in the desert, where the raging, disappointed woman throws herself into the sand to die. The picture is staged in the manner of Messrs. Porter and Ford. The exteriors are of the far south, with a hotel surrounded with tropical luxuriance; with a great houseboat; a river running between banks of sand, the lone palms standing like sentinels; and the desert. One of the most striking scenes of the latter is at night, Armine by his campfire, a number of Egyptians at another a dozen paces away, and the black night in the background.

Of tense situations, especially in the last third of the story, there are many. "Bella Donna" is a subject of unusual power.

Thrills in Centaur Features

Bostock Animals Take Part in Unusual Scenes Before Camera in the Stanley Series.

AN INSTANCE of the thrills provided in the Centaur Features, which are animal subjects in an advanced form, is shown from the following reproduction of a scene from "Stanley Among the Voo Doo Worshippers," the sixth episode of the "Stanley in Africa" series, which is founded on the Stanley expedition sent into Africa by the New York Herald to recover Livingston, the lost missionary, and which is to be released December 2 on the Mutual program.

The story, in brief, concerns the efforts of the Stanley party to rescue Ada, the sweetheart of Wilson, the reporter, who is a member of the expedition, from the Slave Traders into whose hands she has fallen. A guide attempts to effect Ada's escape, but is caught by the King of the Traders, who condemns him to die. A particularly savage elephant is brought forward and, encircling the man's body with his trunk, throws him into a tree. Stunned and weakened the man falls to the

Scene from "Stanley Among the Voo Doo Worshippers" (Centaur).

ground and as he lies prostrate the elephant walks over his form as if to crush him.

Later in the story Jack causes Ada's release. With Ada and her companions he makes into the jungle, which offers a degree of safety against discovery. Jack goes in search of food and during his absence a lion appears over a rocky ledge immediately in back of Ada. Before she has a chance to heed the warning cry of her companions the lion springs upon her, bearing her heavily to the ground.

While the scenes are staged, the effect is made realistic through the excellent training of the Bostock animals, which assist in playing these scenes under the direction of Captain Jack Bonavita.

Mark Twain on Screen for First Time

Marguerite Clark Starred by Famous Players in Humorist's Beloved "Prince and Pauper."

FOR the first time in its history the motion picture screen is to reflect the humor and pathos of the incomparable Mark Twain, when the Famous Players Film Company stars Marguerite Clark in its superb adaptation of "The Prince and the Pauper," through the Paramount Pcitures Corporation, on November 29th.

Though "The Prince and the Pauper" has frequently been seen on the stage and in this form of public presentation has

Scene from "The Prince and the Pauper" (Famous Players).

been extremely successful, the limitations of the theater made it always necessary to so construct the story that only each of the characters—either the prince or the pauper—should appear on the scene at one time, as both roles were invariably played by the same person, due to the necessity for the resemblance between the two characters, so vital to the story.

In the film version this difficulty is entirely obviated by the use of the double exposure, Miss Clark appearing on the screen in both characters simultaneously. Realizing that the double exposure, merely for its own sake, has long since ceased to interest the public, Edwin S. Porter and Hugh Ford, who collaborated in the screen production, have introduced the trick camera work only where Mark Twain's story makes it absolutely essential. In these instances, however, it has been used with rare effect and has given Miss Clark one of the best opportunities she has ever had of displaying her remarkable versatility under the most exacting conditions.

The production is conceived and executed in the same spirit that so distinguished Mark Twain's tale, the delicious descriptive qualities of which have been adhered to as accurately as human ingenuity renders possible. It is sumptuously exquisite and yet rarely simple, playing over the lights and shades with the master's touch.

In support of Miss Clark there appear Robert Broderick, William Sorelle, William Burrows, William Frederick and other well-known players.

Col. Draper, Famous Type, Is Dead.

Old Colonel Draper has heard for the last time the studio call of "Lights!" The most famous "Type" actor of the pictures, after a brief illness, departed to the great beyond on November 8, and his many friends of the screen were shocked by the news.

Colonel T. Waln-Morgan Draper was an American by birth, but received his education abroad, being a graduate of the Royal Polytechnicum in Munich, Bavaria, and the Royal School of Mines, Frieberg, Saxony, from where he graduated in 1875. He fought in the Franco-Prussian War as a volunteer, and returned here in 1876. He was in charge of the Mineralogical Collection at the Centennial Exposition and then went to Colorado and the Western States, where he made exhaustive studies of the Toqui and Zuni Indians, in addition to taking charge of a number of mines and engineering tasks. In 1882 he returned here and practiced his profession; but a few years ago he happened to be visiting the Thanhouser studio and while there was invited to appear behind a desk in a scene. Other producers seeing the picture, inquired as to the identity of the distinguished-looking six-footer, with the result that within a short while the Colonel found a great demand for his services in pictures. At first it was merely a lark, but when he saw that he was able to draw very satisfactory compensation, he took up the work in earnest. In the past two years every fan in the United States has come to know the Colonel, but it has been mostly in Thanhouser pictures that his services were utilized; in fact his last picture was at the New Rochelle studios under Director George Foster Platt, in which he played with Gladys Hulette, Arthur Bauer, Bert Delaney and Morgan Jones.

Manufacturers' Advance Notes

"A ROMANCE OF THE ALPS" (Reliance).

"A Romance of the Alps," Reliance feature, is a charming blend of love and adventure, with some exquisite mountain scenery as a background.

As befits such a photoplay, the cast is a strong one. Marguerite Marsh and William Hinckley head it, while the principal roles other than the two "leads" are taken by Carl Formes, Jr., Charles Gill, Alfred Paget and Kate Toncray.

The romance lies between Wally (Marguerite Marsh), a young

Scene from "A Romance of the Alps" (Reliance).

girl of the Tyrol and Andreas, a chamois hunter. The young people are bound together by more than ties of love. A strong psychic unity enables one to know when harm threatens the other. Each is able to call the other at will, though they may be miles apart.

Though Wally is betrothed to Andreas, she is annoyed by Captain Vollenberg, who forces his attentions upon her and follows her to the shrine in the mountains at a great height, where she usually meets Andreas. When Captain Vollenberg tries to take the girl into his arms she summons Andreas by means of her psychic force. He arrives. In a struggle between the Captain and the chamois hunter, the former falls over the ledge and hangs in mid-air, clinging to scanty vegetation which threatens to give way at any moment. Andreas rescues him at Wally's urging.

Shortly afterwards Andreas is drawn for military service. He deserts when Wally, from her old trysting place summons him.

He is about to be shot for his military offense when Wally goes to General Count Vollenberg, father of the captain. On the Captain's appearance in his father's quarters, she makes him tell of his rescue by Andreas at the risk of life. For this service to his family the General pardons Andreas.

The photoplay ends with a beautiful series of pictures of the lovers once more at their mountain trysting place.

V-L-S-E BRANCH HAS REMARKABLE COLLECTION RECORD.

What is probably one of the most efficient reports ever made by a branch office to the home organization, has just been submitted to the Big Four by C. W. Sawin, manager of the Minneapolis branch office of that organization. This report shows that that office has not a single dollar outstanding, and that it has not charged off a single account as uncollectable.

Mr. Sawin has been able to make such a showing by reason of his frank, open avowal as to why he will not extend credit. He takes the position that the exhibitor who is lax in his payments, injures all his fellow exhibitors, because he increases the exchange's cost of doing business, and thereby forces the exchange to increase their prices to prompt-paying exhibitors.

ROSENTHAL WITH ALL FEATURE.

After seven years of activity in the motion picture affairs of Chicago, Al Rosenthal has yielded to the call of Broadway and joined the forces of the All Feature Booking Agency at 71 West 23rd street.

Starting with the Virginia Amusement Company of Chicago in 1908, Mr. Rosenthal was connected with the successful establishment of the Jefferson, Arch and Virginia theaters, later managing the Apollo theater for the Louise Amusement Company. When Warner's Features came into being, he joined forces with the Chicago branch of that organization, being one of the first feature road men to cover the territory of the Middle West. From the Warner Exchange Al Rosenthal moved to the World Film, later becoming identified with Metro. He is now receiving a royal welcome from his many friends in New York and meeting for the first time scores of business associates with whom he has had a phone, wire and mail acquaintance for many years.

"RIGHT OFF THE BAT" INTRODUCED BY PERCENTAGE BOOKINGS.

The practice of introducing a feature picture by booking theaters on a percentage basis throughout the territory controlled seems to be rapidly gaining in favor. Several productions recently launched by independent manufacturers have been handled in this manner with marked success, and have created a demand for themselves by proving their box office value beyond question to the theater managers in the sections of the country played. Mike Donlin in "Right Off the Bat," which is now being sold to the state rights' buyers by the All Feature Booking Agency, was launched in New York and New England by only booking certain theaters and playing them on a percentage basis.

The All Feature Booking Agency is preparing to launch five new features in the same way. Pawnee Bill in "The White Chief," Pawnee Bill in "The Frontier Detective," Pawnee Bill in "The Buffalo Hunters," May Lillie in "Queen of the Buffalo Ranch," and "The Fire King." Each of these productions is in five reels and will eventually be sold to state rights' buyers and booked to theaters on a straight rental basis.

"THE LOSING GAME" (Essanay).

This is a strong photoplay, full of action and thrills. Darwin Karr takes the leading part and portrays the character he represents with a skill that clearly brings out all the fine shades of emotion. He is the favored son of a rich father, but his rascally brother prejudices the father against him by stealing from him and placing the blame at his brother's door. The supposed thief is cut off in his father's will, but he does not betray his brother because of his mother's love for him. He fights manfully but rather unsuccessfully to make his own

Scene from "The Losing Game" (Essanay).

way in the world as the stigma of thief creeps up constantly to balk his efforts. Years later the father discovers who the real thief is and cuts off the rascally brother in his will. When the father dies the son creeps into the house with the intention of destroying the will. The two brothers meet and there is a battle for the will that makes an intense scene. The hero triumphs, however, and not only secures the estate, but wins the hand of the girl he has loved since his early boyhood.

EDITH STOREY IN "A PRICE FOR FOLLY."

In "A Price for Folly," a powerful five-part dramatic screen story, announced as the first Vitagraph Blue Ribbon Feature release for December, Edith Storey plays the part of a ballet dancer. As is usual when this Vitagraph star is to appear in an unusual and novel dress, she designs the costume to the

Scene from "A Price for Folly" (Vitagraph).

worn, and in this instance exercised more than usual care in drawing designs for the creation of the ballet costume and in selecting material for the making. It not infrequently happens that Miss Storey turns her home into a dressmaking establishment, and not only supervises every detail but does the actual work. The ballet costume in which she is seen in "A Price for Folly" is a creation from a composite design elaborated from more than a hundred costumes collected and tabulated by her from those worn by celebrated ballet dancers of the principal musical centers of the world.

In "A Price for Folly" Miss Storey, Antonio Moreno and Harry Morey play the leading roles in a list of characters enacted by such prominent players as Louise Beaudet, Charles Kent, Ethel Corcoran and Arthur Cozine. The scenes of the story are laid in France and admit of exterior and interior backgrounds that are exceptional in beauty and artistic completeness.

"THE ALTERNATIVE" (Clipper.)

The "business-man" husband and the society wife are offered in a remarkable story, "The Alternative," an American-Clipper feature released Nov. 20. Constance Crawley and Arthur Maude assume the leads and present virile interpretations. Miss Crawley as the wife who spends all the income her husband is enabled to rake together, gives a deft dramatic performance, and in the moment she realizes her husband has given his all to her and is on the verge of ruin, the real woman-

Scene from "The Alternative" (American-Clipper).

hood in her asserts itself and the superficial society cloak is cast aside.

The husband, Mr. Maude, for the first time realizes it was not his lavish display of wealth that made him dear to his wife, but that she loved him for the manhood which was his. Both Miss Crawley and Mr. Maude develop to the fullest the tense situations carrying the drama of the story.

"The Alternative" is in three reels.

"ROSEMARY" (Metro).

"Rosemary, That's For Remembrance" has as its co-stars Marguerite Snow and Paul Gilmore, and was made in California at the studios of the Quality Pictures Corporation, and will be released on the Metro Program about the first of the year. The cast includes Virginia Kraft, William Clifford,

Scene from "Rosemary" (Metro).

George F. Hernandez, Frank Bacon and Maurice Cytron, and William Bowman directed the taking of the picture.

"THE REFORM CANDIDATE" (Pallas).

Closely following its initial release on the Paramount Program, "The Gentleman From Indiana," by Booth Tarkington, starring Dustin Farnum, Pallas Pictures announces as its second release, "The Reform Candidate," written by Maclyn Arbuckle and Edgar A. Guest, and starring the former.

"The Reform Candidate" is a screen version of Mr. Arbuckle's former stage success of the same name and presents a sparkling comedy of human interest such as the popular Maclyn has made famous on both the stage and screen. Outside of its humorous theme, the play carries a dramatic touch that makes it of more than ordinary interest and tells a story of home and politics.

Supporting the star in this play are such popular film and stage players as Myrtle Stedman, Forrest Stanley, Charles Ruggles, Howard Davies and others of equal ability. Under the direction of Frank Lloyd, the play has been given effective backgrounds and judging from this producer's work in "The Gentleman From Indiana," a realistically staged film may be expected. The camera work has been entrusted to the expert

Scene from "The Reform Candidate" (Pallas).

care of Fred Dobson, who has taken over 50,000 feet of film up to date for Pallas Pictures without a single re-take. Mr. Arbuckle's characterization in "It's No Laughing Matter" has made many new friends for him among the motion picture public and even greater success is predicted for him in "The Reform Candidate" than was accorded him in his last film subject. December 16th is the date set for the release of his new photoplay on the Paramount Program.

"MARY'S LAMB" WITH RICHARD CARLE.

Pathe will release on Nov. 26 Richard Carle's well known play "Mary's Lamb," which Donald Mackenzie has produced for the Gold Rooster program with Mr. Carle himself in the lead. That Mr. Mackenzie can make first class comedies is attested by the success of "The Galloper." In "Mary's Lamb" he has turned out a picture which is full of laughs and furnishes

Scene from "Mary's Lamb" (Pathe).

amusement out of the ordinary. Jessie Ralph, a comedienne of the first rank, does some excellent work in the picture, and with Mr. Carle dominates the entire play.

"Mary's Lamb" is sure to meet with a hearty reception from all lovers of pure comedy. It is pleasingly free from slapstick and the sub-titles, which are well chosen, help to bring out the comedy.

VICTOR MOORE IN "CHIMMIE FADDEN OUT WEST."

Victor Moore's third Paramount photoplay, produced by the Jesse L. Lasky Feature Play Company, and his second appearance as the Bowery boy, "Chimmie Fadden," will be shown Nov. 22, when Mr. Moore will be seen in "Chimmie Fadden Out West." Pursuant to announcement made some months ago, Mr. Moore will do series of Chimmie Fadden photoplays following his enormous success in his first experience in the role.

Cecil B. DeMille and Jennie MacPherson wrote the comedy and Mr. DeMille personally directed it. The Lasky Company was fortunate in being able to retain for the principal roles all the players who took part in the original "Chimmie Fadden," which was released on the Paramount program last July. In the cast are Miss Camille Astor, Mrs. Lewis McCord, as Chimmie's mother; Raymond Hatton, as the brother; Ernest Joy, Tom Forman, Harry Hadfield and Miss Florence Dagmar.

Scene from "Chimmie Fadden Out West" (Lasky Paramount)

For this comedy they have taken Chimmie Fadden far from his old haunts on the Bowery and placed him in a western environment. Chimmie leaves New York for the gold mining district of Nevada for the purpose of making an announcement that he has found gold and starting an advertising propaganda for the railroad which runs through the territory. All this he manages to do, but not without difficulty. It happens, however, that his employers, seeing the opportunity to capitalize on Chimmie's publicity, issue stock for the fictitious mine. Chimmie turns on them in time to save hundreds of persons from financial ruin.

"Chimmie Fadden Out West" is Victor Moore at his best.

V-L-S-E ADOPTS UNIT SYSTEM FOR PAPER.

The latest innovation in the general movement for better posters is the division of twenty-four sheets into units, so that any part or the whole of the sheet may be used by the exhibitor as he chooses.

This new idea was conceived by Albert E. Smith, treasurer and general manager of the Vitagraph Company, for the Blue Ribbon Features released through the V-L-S-E.

Commencing with "The Cave Man," which is scheduled for release on the 29th of the month, this company will put out a twenty-four sheet made up of three separate eight-sheets, and lithographed in such a way that the exhibitor can utilize any one of the three by simply pasting a strip across the top or the bottom. For instance, on "A Price for Folly," which will be released on December 13th, the twenty-four sheet is arranged in such a way that there are two three's and six-sheet available for separate use. This gives the exhibitor three three's, two six's, a one, half and twenty-four sheet on the same release.

"THE WARNING" (Equitable).

For the production of "The Warning" in which Triumph Film Corporation will offer Henry Kolker on the Equitable program, Director Edmund Lawrence and a company of sixteen players journeyed to The Mammoth Caves of Kentucky and while there staged a number of scenes representing the experience of the victim in Hades.

Stalactites, stalagmites, grotesque land gyrations and the myriad queer freaks of underground tunnel and grottoes, all

Scene from "The Warning" (Equitable).

lend their enchanting atmospherical detail to a series of weird and startling climaxes and dramatic situations which more than accomplish the unusual.

"The Warning," delivering a powerful moral, yet none of the preachy type, represents the best work of the young director, Edmund Lawrence. The story, in itself a powerful affair, from the pen of Julius Steger, who protrayed the principal role on the speaking stage for several years, winds itself about the lives of a man, his wife, a siren and a steadfast boy.

Four hundred grotesquely costumed players were used in a number of the big scenes. Henry Kolker, the star of the piece, creates a vogue in that he insisted on short, terse scenes, and proved by his work that sufficient lucidity and understanding could be conveyed in short scenes to carry out the story without protracting and elongating.

"The Warning" will be released December 6 through the World Film Corporation, on the regular Equitable program. It is in five acts, three hundred and seventeen scenes, and required nine weeks to complete.

SLIDES FIFTY YEARS AGO.

An interesting Exhibition of Lantern Slides used about half a century ago will soon be opened in New York City. One of the foremost pioneers in the business in those days was Emanuel L. S. Hart, whose office was then in a small building on the site of what is now known as the Flatiron building.

Mr. Hart was famous as an inventor and was granted several patents for stereopticons by the U. S. Patent Office. He also gave church and other entertainments illustrated with lantern slides. These are the slides that the Novelty Slides Company have obtained possession of. They consist of lectures, travelogues, astronomical subjects, etc.

The entire collection will be arranged, catalogued and indexed, and put on exhibition at the Novelty Slide Company's offices early in November.

UNIVERSAL PLAYERS AT BEAR LAKE.

The Bear Lake Region, seven thousand feet above sea level, is where William Worthington went with his company of Universal players to produce the exterior scenes in the production of Walter Woods' three-reel story of the northwest, "Bloodhounds of the North." Herbert Rawlinson is featured in the production, with Agnes Vernon playing opposite him.

An interesting feature of the company's stay in the mountains is the narrowness of their escape from being snowed in and forced to remain away from the studio for a week or more after they had finished their production.

William Worthington Company at Bear Lake.

"JANE" NEXT OLIVER MOROSCO RELEASE.

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company announces a screen adaptation of Charles Frohman's greatest comedy success, "Jane," in which Charlotte Greenwood and Sydney Grant share the stellar honors. Charlotte Greenwood portrays in the film, the ludicrous character of "Jane" orginally created by Miss Johnstone Bennett, the first of the hundreds of "Janes" that played the part in this country for five seasons.

Charlotte Greenwood and her comical little partner, Sydney Grant, have established an enviable reputation among patrons of the big-time vaudeville and musical comedy theaters throughout the country and make their first motion picture appearance in this film.

Replete with comical situations and a mass of laughable complications, "Jane" is most effectively turned into a model film comedy at which advocates of the non-slapstick photoplay may point with pride. In the title part of the maid, Miss Greenwood displays her side-splitting antics with remarkable result and is ably supported by her partner, who presents an excellent foil for her comedy. A splendid supporting cast includes Forrest Stanley, Myrtle Stedman, Howard Davies, Herbert Standing, Syd de Grey and Lydia Yeamans Titus. The play has been staged under the direction of Frank Lloyd, and will be released on the Paramount Program December 6.

Scene from "Jane" (Morosco).

An original one reel comedy now being released by the Imp-Universal is "Vanity's Cure," written and produced by Matt Moore.

"THE TAINT" (Lubin).

In "The Taint," the Lubin release of December 1, Pearl Gaddis, the little lady of the south who is fast jumping into the first rank of scenario writers, has written a three part subject of considerably more than the ordinary type and style, and Director Sidney Olcott once more accredits himself with glory in its production.

Scene from "The Taint" (Lubin).

Dealing with the tremendously dramatic subject of a girl accused unjustly by an insistent lover of being of colored blood, the writer has handled the theme in a manner inoffensive to any race or color and yet forcefully telling her story in a way which grips the interest through every foot of the film's unwinding.

Valentine Grant, the dainty ingenue and leading lady who has been appearing in this series of three reel subjects produced by Sidney Olcott, is again seen in the leading role and in her support are Roy Sheldon, P. H. O'Malley and James Vincent.

NAVY MEN SEE "THE NATION'S PERIL."

Lieut. Commander Frank Taylor Evans of the Newport, R. I., Naval Training Station, was the guest of Director Terwilliger last week at a private showing of Terwilliger's latest feature, "The Nation's Peril." With him came a number of his fellow-members of the Training School, all of whom made the trip from Newport especially to view the picture, being interested both in the subject matter of the picture, depicting as it does the U. S. Atlantic Fleet in action, the men of the Training School and the War College at Newport, and also the personal appearance of most of the audience which assembled at Mr. Terwilliger's invitation.

The officers were especially impressed with the marvelous record of gunnery of the fleet demonstrated in the sinking of the ship which the Lubin Company bought for the purpose of being sunk by the fire of the battleships, and also by the innovations shown in night photography in the burning of "Lubin Village" after the artillery bombardment.

Commander Evans and his colleagues were enthusiastic in their praise of the bearing and portrayal of the young naval lieutenant as portrayed by Earl Metcalfe, who is featured in the play.

HARMO ORGAN AT BIG HOUSE.

The use of pipe organs for "playing the pictures" is growing in popularity with up-to-date exhibitors and theatrical managers. This is evidenced by the increased demand for instruments of that nature and for that purpose, not only in the city proper, but also in the adjoining territory and throughout the country. These facts are highly appreciated by the many patrons of the photoplay houses, and deservedly so, for a good pipe organ played by an intelligent musician, lends itself admirably to the depiction of the silent drama. The management of the Broadway Photoplay Theater at 103rd street and Broadway, this city, has recently installed one of the Harmo pipe organs, much to the pleasure and satisfaction of themselves and their patrons.

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Trade News of the Week

Gathered by Our Own Correspondents

Boston Fire Rule Case

New England Universal Exchange Takes Its Test Case to the Superior Court—Was Arraigned by Fire Commission—Fined $50 on Each of Four Counts—Manager Eslow Making Fight for All Exchanges.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

IN a test case the New England Universal Film Exchange, with offices on Boylston street, Boston, was fined in the Roxbury district court $50 each on four counts of violating the fire prevention rules, as laid down by Fire Prevention Commissioner O'Keefe. The decision was appealed and will be heard in the Superior Court.

The company was charged with having a door "not sufficiently closed," in a room where combustible and inflammable materials were stored; with having combustible materials in a room where films were stored, and on two counts of keeping films exposed without metal containers.

The principal witness at the hearing was Walter L. Wedger, chemist for the state police.

Following the reading of the complaint and the testimony the attorney for the film concern presented to the court a motion that the case be quashed, alleging that the commissioner had no legal right to make rules and regulations regarding the storing, keeping and handling of moving picture films.

When this case is heard in the Superior Court, every film exchange man in the state should assist Mr. J. Arthur Eslow, manager of the Universal, in his efforts to overrule the decision of the lower court. If this decision is upheld it means that stricter rules and regulations will be enacted by the fire prevention commissioner against every film exchange.

Of course there is a great doubt regarding the legality of the right of Commissioner O'Keefe to enforce the regulations of his office. These regulations have never been enacted into the statutes of the city or state, therefore there ought to be a very good chance of reversing the decision on this contention. The commissioner is appointed to office by the governor and legally ought to have no right to enforce regulations of his own making.

Film Men Should Fight This Together.

If the film men do not band together in a fight against such treatment they will only suffer more as the result of these rules.

It has been rumored that a representative of the fire prevention office has been calling on every exchange manager lately and ordering them to use a certain type of can for their film. These cans cost 30 cents each. The cans that they are using at the present time meet every requirement of the law, and it appears as though the film men are in for some persecution at the hands of this office.

"THE MELTING POT" CONTEST.

In an effort to prevent the exhibition of the moving picture "The Melting Pot," at the Royal theater, Worcester, William C. Mellish, as coulsel for E. W. Lynch, of Worcester, appeared in the jury waiver session of the Superior Court and asked for a restraining order. An order of notice was issued by Judge McLaughlin. Mr. Lynch contends that he holds an option for the purchase of the New England rights of the picture and that the showing of it in another house would work an irreparable injury to him. It is believed that the case may be later tried on its merits.

Manager Vine Back from Chicago.

Manager Frank H. Vine of the New England office of the World Film Corporation, is back at his desk after a week's absence, during which time he was attending the World's managers' convention in Chicago. Mr. Vine reports that the Equitable features are proving most popular in this territory. "Trilby," featuring Clara Kimball Young and Wilton Lackaye, played to capacity during the past week at Loew's St. James theater, Boston.

New England Business Notes.

Manager Harry F. Campbell of the Boston office of the World Film Corporation is elated over the success of the Fox feature, "Carmen," during its recent Boston run. Mr. Campbell reports that "A Fool There Was" is still playing to capacity houses throughout this territory. This film has been exhibited over six hundred times in the city of Boston alone. He claims that this is a record for the exhibition of any one photoplay in the city.

The Eastern Consolidated Amusement company, of Springfield, was incorporated during the past week with a capitalization of $125,000. The incorporators are Harry W. Stacy, Harry C. Shaw, Herbert G. Farquhar and Burdette M. Bancroft.

Manager Samuel Bernfield of the Pathe Exchange reports that the Gold Rooster features are meeting with tremendous success in this territory. The Boston theater (a Keith playhouse) is running one of them three days each week.

New Strand at Steelton, Pa., Opens

Under the Management of Harry L. Sellers, Who Is No Newcomer in the Craft of Exhibiting Pictures—A Fine New Theater Opens Hospitable Doors.

Special to Moving Picture World from Philadelphia News Service.

THE new Strand, located at Front and Pine streets, Steelton, Pa., opened its doors to the public on Monday, Nov. 8, under the management of Harry L. Sellers, who also manages the Standard, in Steelton. This new home of first class moving picture films occupies the first floor of a brand new structure erected for Robert M. Frey, a retired business man of that locality. It is a handsome structure, absolutely fireproof in construction and occupying a plot of gound 45 by 100 feet in dimension.

Mr. Sellers announces that only first-class pictures will be exhibited and that the program will be changed daily. Five hundred and eighty-one seats have been put in, and each chair has been placed so as to afford the most comfort possible and allow an unobstructed view of the screen. The ventilation system is the most modern obtainable, consisting of the admittance of fresh air by means of a suction fan and the expulsion of air that has circulated through the theater by means of an exhaust fan. Two of the latest model Simplex machines have been installed. The house will be thoroughly illuminated with three dome electric lights of 200 candle power each and eight side lights, also electric, of smaller candle power. Gas fixtures have been installed to be used in cases of emergency.

Mr. Sellers' first venture in the show business took place nine years ago, when he, in partnership with Samuel Couffer, Sr., purchased the Standard theater from the Orner Brothers, of Altoona. Later on he purchased the Couffer interests and is now the sole proprietor of the theater, which has been greatly enlarged over its former capacity.

THEATER EMPLOYEES' BALL.

More than 1,500 employees of the various theaters scattered throughout this city attended the theatrical employees' ball, recently held at the Eagles' hall, Broad and Spring Garden streets. The program for the evening was opened with several vaudeville turns which brought forth much applause. Following this came a cabaret which was of a most pleasing nature. Everyone then repaired to the dance floor, where the festivities commenced in earnest.

Music for the occasion was furnished by two orchestras, one of these being a real innovation in this section in that it was composed of four real old darkies, all of whom call Memphis their home. The dancing continued until the wee small hours of the morning and a remarkable fact was that almost everybody present stuck until the finsh. The affair was unanimously voted a huge success, both socially and financially.

VANOSCOPE COMPANY INCORPORATES IN DELAWARE.

The Vanoscope Manufacturing Company was recently incorporated under the laws of the state of Delaware for the purpose of engaging in the manufacture and sale of mechanical devices to be used in connection with the moving picture industry. The new company has a capital stock of $3,500,000, William J. Robinson, Robert C. Mayer and Thomas C. Meadows, all of New York City, being the principal incorporators.

METROPOLITAN BOOKING MOVES

The Metropolitan Booking Office has moved from 1316 Vine street to new headquarters in the Kriterion building, 1309 Vine street. Harry Bryan, manager of the local branch, reports business as being of a most satisfactory nature and declares that they were forced to seek larger headquarters in order to acquire better facilities for the further continuance of business.

A SUCCESSFUL SUPPLY MAN.

Lewis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, Philadelphia, Pa., represents one of the most successful motion picture men in the east, having been engaged in the business longer than the owner of any other supply house in this section of the country. Mr. Swaab was one of the first to recognize the wide field offered by the moving picture industry and immediately prepared to take advantage of the opening offered by opening an establishment in a private house, at 338 Spruce street, which was subsequently altered into a store front.

L. M. Swaab.

Business increased and it became necessary to seek larger headquarters. A site was selected at 129 North Eighth street, at the time the center of the moving picture industry in this city. As the tide of business began to move in a northwesterly direction toward Thirteenth and Vine and Race streets, Mr. Swaab again searched for other quarters.

The establishment was moved to 1327 Vine street, where it has remained ever since. Business-like methods and honest trading have been good for business until it now represents a most lucrative and praiseworthy establishment. Mr. Swaab has represented the Nicholas Power Company for the past twelve or fourteen years, having started with their No. 1 machine, a model that is by no means familiar to the operator of today, and a model that has never been seen by two-thirds of modern supply houses.

The Swaab Film Service are now jobbers in Power, Simplex and Baird machines, Kleegl spotlights, Caille Brothers ticket choppers and the Minusa Gold Fibre screens. Lenses of every foci are carried in stock, as well as rheostats for any voltage, pianos, organs, Columbia graphophones and thousands of parts for every type of machine used in the moving picture business. Mr. Swaab is now treasurer of the Interstate Film Company, distributors of the Universal program.

In speaking of the success of the Swaab establishment, mention must be made of Mark L. Swaab, son of the proprietor. The younger Mr. Swaab, who was recently married, has been very industrious in his endeavors to insure the success of his father's enterprise and has spent practically all of his time in this field.

Triangle Films at the Belmont.

The Belmont theater, Fifty-second above Market street, West Philadelphia, formerly operated by Mr. Wheeler, recently opened its doors to the public with an exhibition of Triangle pictures. The first week was reported as entirely successful and an effort will be made to keep the citizens of that locality interested in the theater by the extra fine quality of the pictures exhibited.

The Grand Has Grown Grandly.

It is remarkable when one remembers the initial appearance of a moving picture theater in the vicinity of Fifty-second and Market street. The first theater in that neighborhood was known as the Grand and occupied a small store. Mr. Brown, proprietor of the Overbrook theater, now owns the Grand and has converted this house into one of the most beautiful in West Philadelphia. The theater has been greatly enlarged and enjoys the patronage of many people.

Philadelphia Business Notes.

For the second time in less than two months D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," will be offered at the Trent theater, Trenton, N. J., beginning with the week of November 15.

Mr. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, announces the sale of several Newman ticket choppers to the Strand theater, Norfolk, Virginia. He reports having experienced a large demand for this machine during the past several weeks and is of the opinion that every exhibition should become acquainted with the benefits to be obtained from the use of this labor saver.

It is reported at the home of the Calehuff Supply Company, 1301 Race street, that they have recently sold much new equipment to Higgins & Son, proprietors of the Majestic theater, Pottsville, Pa., and the New Majestic theater, Shamokin, Pa. It is the intention of Mr. Higgins to make their establishments absolutely modern and first class throughout and to invite the patronage of many folks by the excellent service and quality of all pictures shown.

The Superior Theaters Corporation has recently been incorporated under the laws of Delaware for the purpose of conducting places of amusement. The new concern has been capitalized at $10,000, Artemus Smith, Martin E. Smith and T. Morley Smith, all of Wilmington, Del., being the principal incorporators.

J. Hendrickson, proprietor of a moving picture theater in Allentown, N. J., has recently mades everal important changes in his house, including the installation of much new equipment. Mr. Hendrickson is a thoroughly up-to-date exhibitor and insists upon keeping his theater in a most modern condition. He is well supported by the folks of that vicinity, who enjoy visiting his establishment on account of the excellent quality of the shows.

Writing Censor Bill

District of Columbia Local Censorship Bill Being Prepared for Presentation to Congress—Censors May Have Absolute Authority to Ban Films—Local Organizations That Will Push Along the Measure.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IT is pretty generally believed in Washington that a bill providing for the establishment of a motion picture censorship for the District of Columbia is now in the process of preparation and will be presented at an early date in the coming session of Congress. This bill is to be framed so that the board of censors will have absolute authority to bar the exhibition of not only immoral, suggestive and sacrilegious films but those which would be particularly offensive to any race or creed. It is understood that the outlines of the bill have already been prepared by a high official in the Anti-Defamation League of America, a national organization of leading Hebrews. A number of organizations of Washington have already indorsed the plan for a motion picture censorship law for the city, among these being the Young Men's Christian Association, the Washington Truth Society, and the International Reform Bureau of which Dr. Wilbur Crafts is the head. It is believed that many of these have already appointed committees to urge the adoption of this legislation.

LIEUT. JIM P. ANDERSON GOES TO NEW YORK.

It was with no little regret that the members of the motion picture industry in this territory received the announcement that Lieut. Jim P. Anderson, manager of the local office for the Fox Film Corporation, has been assigned to special work in New York under the direction of General Manager W. R. Sheehan. When seen by the correspondent of the Moving Picture World, Lieut. Anderson stated that he was unable at this time to say definitely what his future work will be. Nevertheless, his new duties are in the nature of a promotion. He has gone to New York to consult with the firm.

Succeeding Mr. Anderson is Carl F. Senning, who has been traveling through this section as a representative of the Fox Film Corporation since the opening of the local office with the exception of the short time he spent attached to the Atlanta office. Mr. Senning is a man who is pretty generally well liked by all with whom he has come in contact and he is being congratulated on his promotion.

This story would in no wise be complete without a word or two about Miss Mary Jeffries, who has been given entire charge of the booking and bookkeeping work of the office. This also comes as a promotion, for with the added responsibilities comes added remuneration, it is said. Miss Jeffreis is one of the best known film executives in the city. She is extremely popular and holds the confidence of her employers and all others with whom she comes in contact. During the three years she has been in the film business she has established a record for efficiency that would do credit to the most experienced man. Although very young, she has had thrust upon her a very large amount of responsibility. This has given her a good opportunity to display her capabilities, and all those who knew her are of the opinion that the promotion is one well deserved.

ADVOCATES A LAW AGAINST FALSE ADVERTISING.

In light of some little advertising in the local newspapers which has been more or less open to criticism, the motion picture exhibitors of Washington are greatly interested in the plans of the local commercial organizations to investigate the question of "false" advertising. The Retail Merchants' Association has recently appointed a very active committee, which will endeavor to devise a plan for discouraging the making of misleading or false statements in advertising, and will report to a special meeting of the association to be held the latter part of the month. It is expected to recommend a suitable measure to be introduced in Congress at the coming session to make those who persist in such a practice amenable to law.

Many extravagant statements have appeared in the press, and at times there have been announcements that have been decidedly misleading and subject to comment. A "false" advertising law would apply to the theaters as well as to the stores of Washington and the more conservative of the exhibitors feel that such a law would be very desirable.

"I am for such a law from start to finish," said President Harry M. Crandall of the Motion Picture Exhibitors' League of the District of Columbia, "and I am sure it will be generally favored by the members of the craft here. I will certainly do all that I can to aid the different committees in their work looking to secure the passage of the law."

M. J. Sonneborn Has Headquarters Here.

M. J. Sonneborn, of the Kriterion Film Service, of Baltimore, Md., is making his headquarters in this city in the Film Exchange building, on E street, near Ninth street, Northwest. In this building is also located Sidney B. Lust, who some time ago purchased the business in this city of the United Film Service.

Capital City May Have Big New Hall

Immense Building to Seat 15,000 Persons May Be Erected with Stage for All Kinds of Entertainments—Primarily an Auditorium.

ANOTHER proposition is under consideration in Washington which may bring an additional motion picture theater into the local field. For many years past it has been the ambition of the National Capital to have a convention hall of sufficient size to accommodate a large number of people. Plans have been drawn for a building to cost $400,000 which is to be located on M street, between Third and Fourth streets, Northeast, near the Union Station. The property is said to have been purchased at a cost of an additional $150,000. The building will be of brick, with Indiana limestone trimmings, and one-story high with the exception of the front, which will be three stories so as to provide for committee rooms, cloak rooms, lobbies, lavatories and quarters for the officials. The wings will contain sixteen stores. The building is to have a seating capacity of 15,000. The stage will permit the largest known amusements and allow for a large number of dressing rooms on both sides. Primarily a convention hall, this huge building will be suitable for the staging of all sorts of amusements.

IMPORTS OF UNEXPOSED AND OF RAW FILM.

American importations of sensitized but unexposed films for the month of August, representing the latest statistics just issued by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, show an increase of almost one and a half million feet over the same month of 1914, when there was brought into the United States 3,141,304 lineal feet to the value of $78,081. According to the figures given the price of raw stock has declined considerably, for the 4,607,220 lineal feet imported in August, 1915, is listed as of a value of $57,885. Our total imports for the year ending with August (eight months) show that in 1914 we purchased from Europe 38,708,695 lineal feet of a value of $735,963, while in 1915 we bought 31,239,446 lineal feet of a value of $409,364.

Less Exposed Film Imported.

In the tabulation furnished by the bureau is evidence that the growth of production and the popularity of American films, as well as the difficulties experienced by the foreign manufacturers in producing by reason of the European war. In August, 1914, we brought from the other side 1,101,488 lineal feet of positive film, valued at $50,549, and negatives to the value of $21,957, while in that month this year the figures are for positive films, 435,884 lineal feet, valued at $11,019, and 79,641 lineal feet of negatives valued at $12,368. In preceding years the figures for the eight months ending with August for positive films were, 1913, 8,809,579 lineal feet, valued at $483,029; 1914, 14,657,952 lineal feet, valued at $716,718, and 1915, 6,020,693 lineal feet, valued at $193,919. The values of the negative films imported during the years named were $350,134, $311,076 and $133,113 respectively.

Exported Raw Film Successes.

Our exportation of raw stock during August, on the other hand, shows a very marked decrease over the same month of 1914. This year we sold to other countries 496,100 lineal feet, of a value of $30,962, while last year there were 2,420,390 lineal feet, valued at $92,444. The figures for the eight months ending with August during preceding years were as follows: 1913, 53,610,277 lineal feet, valued at $1,509,165; 1914, 87,403,734 lineal feet, valued at $2,532,987, and 1915, 105,565,571 lineal feet, valued at $2,517,850.

Big Jump in Exposed Film Exports.

Our exports of exposed film for the eight months ending with August, 1915, almost exceeded in quantity the entire export in value of the same commodity during the preceding two years, the figures being as follows: 1913, 21,034,877 lineal feet, valued at $1,486,369; 1914, 20,307,482 lineal feet, valued at $1,490,884, and 1915, 43,976,253, valued at $2,378,368. The figures for the month of August were: 1914, 1,872,180 lineal feet, valued at $137,297, and 1915, 4,616,358 lineal feet, valued at $322,723.

Abe Dresner Stops Over.

The first thing that Abe Dresner, the genial manager of the Kriterion Film Service of Indianapolis, Ind., did when he dropped off the train from New York at the Union Station, was to heave a sigh of regret that he was no longer a resident of The City Beautiful. Mr. Dresner had been in New York for the purpose of arranging to increase the activities of his exchange and passing through stopped over in this city to renew his acquaintance with the local exhibitors. Mr. Dresner was formerly the manager of the Universal Film Exchange here and also president of the Screen Club. A popular vote would have awarded him the prize as one of the most popular exchange managers the city has ever had. Washington is still hopeful that he will return and sort of wake things up, for he is a live wire of a type it is desired to keep within city limits.

Films to Show Wool Industry.

W. S. Cline, of the motion picture laboratory of the United States Department of Agriculture, has been detailed to the bureau of animal industry, and has gone to Fort Collins, Colo., and other points in the West to make motion pictures of the wool industry for the Government.

BALTIMORE NOTES.

Rush to See Popular Players.

THERE was a hot old time at the New theater, on Lexington street, last week, when crowds of men and women assaulted that house in the effort to get a glimpse of Francis X. Bushman, Beverly Bayne and Lester Cuneo, who were the guests of the management. The women were apparently worse than the men. Several panes of glass were broken and the ticket booth with the girl cashier still inside, was pushed back a distance of ten feet. The selling of tickets had to be discontinued for an hour and a half, and for half an hour the crowds were so great as to tie up the Lexington street cars. The management of the theater were forced to send the S. O. S. signal to the Western district police station, and Captain Cole and a valiant company of seven policemen answered the cry. They had about all they could do to keep the mob from pushing in the front of the theater.

Inside the house the three popular moving picture stars viewed themselves on the screen in "Pennington's Choice," in which they appeared. After the show each made a short talk to the audience.

New North Avenue House.

Plans were recently filed in the office of the building inspection for the construction of a motion picture theater to be erected at North avenue and Rosedale street, Baltimore. The building is to be 50 feet wide and about 120 feet in depth, and it is estimated that the cost of the structure will be about $18,000. The plans were filed by Harrison L. Stiles. J. E. Laferty is the architect.

Maryland Movie Club.

The Maryland Movie Club held a banquet recently in celebration of the opening of its new meeting place at 912 North Howard street. A large number of members were present. The club is making arrangements for its coming ball, which is to be held some time in February. The room was decorated with palms, flowers and photographs of motion picture stars.

Auditorium to Show Films.

The Auditorium Players of Baltimore passed out of existence November 6, and the following Monday that theater was turned over to motion pictures. Frederick C. Schanberfer, president of the J. L. Kernan company, which has been operating the stock company and which owns the Auditorium, made this announcement which came as a complete and general surprise in local motion picture circles.

A New Theater.

J. E. Laferty, architect, is preparing plans for a one-story motion picture theater to be erected at North avenue and Ninth street for the Walbrook Amusement company. The building is to be 50 feet in width and about 150 feet in depth. It is expected that the plans will be completed and ready for the inviting of proposals for the construction of the theater within a week or ten days.

NORTH CAROLINA NEWS.

R. V. Anderson Goes to Universal F. & S. Company.

MANAGER R. V. ANDERSON, of Atlanta, Ga., formerly of the General Film company, but more recently connected with the Mutual Film corporation, has taken charge of the business of the Universal Film and Supply company, in Charlotte, N. C., succeeding to that position on the resignation of E. F. Dardine.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

Triangle Comes to Grand Opera House.

THERE has been widespread speculation as to where the Triangle films will be shown in Pittsburgh and who will control the rights for their exhibition. It was announced last week that Harry Davis and John P. Harris closed a long-time contract with the Triangle for the exclusive use of its production in the Grand Opera house, and that this contract was put into effect last Monday with the presentation of Douglas Fairbanks in "The Lamb," and Raymond Hitchcock in "My Valet."

Big Films at Johnstown's Cambria.

Last week was the last for traveling attractions at the Cambria theater, in Johnstown, Pa., as on Nov. 8, 9 and 10 the Cambria theater was given over to "The Birth of a Nation," and on Nov. 15 the great Triangle film service was inaugurated at the Main street playhouse.

The Cambria theater was dark Nov. 11, 12 and 13, as it took those three days to make the changes necessary in the playhouse for the inauguration of the Triangle film service. A special stage seting has been provided.

Skirboll Needs More Room.

The Metro Pictures Service, at 212 Fourth avenue, Pittsburgh, Pa., with Joseph S. Skirboll as general manager, has grown so rapidly since its invasion in this city that they have finally been compelled to broaden out in order to take care of its ever increasing patronage. The fact that Mr. Skirboll has devised numerous clever and effective devices in the way of advertising for the exhibitors, this branch has earned the reputation of being the best exchange in the country

in the way of supplying advertising helps for the exhibitor. This part of the business has also grown so rapidly that more room is needed to carry it on properly, and in accordance the second floor of the Metro building will be used in the future for this part of the business. In the future it is the intention of the advertising department to further increase its efficiency and many novel advertising stunts will be devised from time to time.

Manager Skirboll is planning advertising campaigns in magazines and newspapers and he will also take advantage of bill board space.

Strand at Erie Opens.

The new Strand, on State street, between Ninth and Tenth streets, Erie, Pa., was opened this week to the public, and has been playing ever since to record-breaking crowds. The entire cost of the new building is close to $100,000. Decorations and furnishings of the structure will cost more than $20,000. The theater will seat approximately fifteen hundred persons. It is constructed throughout of steel and concrete and is fireproof.

Lande Reports a Rush.

H. A. Lande, who is at the head of the consolidation of the United Film Service and the Quality Film Company of Pittsburgh, announces that as soon as the announcement had been spread broadcast that the United Film Service and the Quality Film Company had joined forces there was an immediate rush of new business that has been keeping the force working overtime ever since. The stock now carried is undoubtedly the largest carried by a single exchange.

Rosenthal Buys Two Theaters.

George Rosenthal is the new owner of the Variety and Comique theaters, on Beaver avenue, Pittsburgh. He recently purchased these houses from Charles Freeman and took possession Oct. 26. J. L. Evans is temporarily acting as manager of both houses.

The Weilands' Stork Was Generous.

A. A. Wieland, of the Wieland Film Exchange, of Pittsburgh, became daddy to a pair of twin boys Thursday, Nov. 4. Mr. Wieland says that this is more than he bargained for, but nevertheless they can stay. A New York friend heard of the arrival and sent the following telegram: "I thought Wall street was in New York, but am now convinced that it is in McKinley avenue, Pittsburgh. Congratulations."

George Gray on Hudson Staff.

The latest addition to the road staff of the Hudson Feature Film Company, of Pittsburgh, is George Gray, who is working the city trade at present. Great things are expected from George as he has already shown up very good and has hosts of friends among the exhibitors.

Panoplas Gets Triangle for McKeesport.

Frank Panoplas, manager of the Lyric, in McKeesport, near Pittsburgh, Pa., announces that he has secured the Triangle service for that town and will start showing the pictures Nov. 15. The Lyric is owned by Messrs. Panoplas and Lambru and is one of the most up-to-date houses in this section. The building and equipment represents an investment of $50,000.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Picture Shows Help Iron Company.

THE Low Moor Iron Company, of Low Moor, Va., have adopted motion picture exhibitions as a means of keeping their men contented and to do away with the constant changing of employees. This concern operates a very large place and have a thousand or more workmen constantly employed. It found that it would have to do something to keep efficient employees constantly on the job and has found that motion pictures are a tremendous factor in welfare work. It has taken a house that had previously been used for school purposes and has moved it to a new location, put in a concrete flooring, erected a small stage that may be used for lectures, and has made other improvements that has turned the building into quite a motion picture theater. A band has been organized and this plays during the exhibitions which are given every other night. The company maintains plants in two other cities and contracts for its pictures on the basis of three shows weekly. In the summer time an airdome is maintained at each place.

A nominal admission charge is made and the box office receipts are devoted to the renting of films and similar expenses. No charge is made for rent nor for electricity. That the employees of the company have welcomed this form of diversion for entertainment in the town is something of a novelty.

Fine New House in Elkins, W. Va.

R. H. Talbott, Elkins, West Va., is building a new theater, to play high-class photoplays exclusively. The building completed will cost $30,000. It is of white sandstone, handsomely finished both inside and out. A big attractive lobby is one of its features, and a balcony seating 300, the seating capacity for the house will be 1,120. The interior decoration is now nearing completion, and is very handsome. G. B. Harvey is the contractor, and the house is to be opened Nov. 10 next. The house is named the Hippodrome.

New House at Marion, Va.

A new theater is now under construction at Marion, Va., which, when completed, will be leased and operated by J. B. Eccles. The city of Marion can boast of but slightly more than two thousand inhabitants, but it will have a theater as modern, well-equipped and up-to-date as any of those of the larger cities in this section.

"The Marion," as it is to be known, will have a seating capacity of about 350. Of this number fifty seats will be contained in the balcony, arranged to accommodate the colored inhabitants. To this there is to be a separate entrance from the main lobby.

Arrangements have been made for the installation of a Mirrow screen, Power's 6B projecting machines and a compensarc. The present plans are for the opening of the Marion on Thanksgiving Day. A four-reel daily program is contemplated. The Marion is the second place of amusement for the city, for D. Hutton has operated the Pastime here for many years. Both he and Mr. Eccles are well known in this section, both having been in the field for a considerable period of time.

LYNCHBURG NOTES.

By Julian T. Baber, Lynchburg Correspondent of Moving Picture World.

Sunday Shows in Lynchburg.

MOTION picture enthusiasts had the opportunity November 7 to attend the first Sunday performance given in a Lynchburg theater by the manager of the house. Manager Guy Barrett offered Pathe's "The Life of Our Savior," and the mere announcement in Saturday's papers that he would offer two free shows on Sunday resulted in a deluge on the Belvedere theater shortly before the hour for the first performance.

Belvedere Gets Paramount Service.

The Trenton theater has relinquished the Paramount picture franchise in order to take on musical tab shows during the winter, and the Paramount Program has been secured by Manager Barrett of the Belvedere, to fill in with Metro and V-L-S-E.

A. N. Waters Comes to Manage the Universal Theater.

Another change has been made in the management of the Universal theater, which is operated by the Piedmont Amusement Company, A. N. Waters, of Washington, D. C., having been appointed to succeed J. Bryan Craver. Since the Universal was opened more than two years ago the house has had no less than six or seven managers.

Films of Virginia Schools.

A Roanoke film concern is about to produce a series of educational pictures featuring the various colleges and schools in Virginia.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Chattanooga's New Strand.

THE Strand, South Chattanooga's new 5-cent motion picture theater, was thrown open to the public on Friday, Nov. 5, with the William Fox production, "A Celebrated Scandal," for the opening exhibit. Arrangements have been made to show Fox, Kleine, Edison and Pathe Gold Rooster films at the new theater.

A. J. Alper and A. Solomon, two well known young South Side business men, have charge of the theater, which they built under a partnership agreement. Two Powers 6A machines have been installed in a fireproof operators' room, and a $3,500 photo-play orchestra has been installed. The concern gave considerable attention to building a perfect ventilating system, and the house is heated by means of a gas furnace.

The bills will be changed daily. The South Side of Chattanooga has been in need of just such a theater for some time, and the new house should prove a successful venture. On the opening day at the theater free toy balloons were given to every woman and child who attended. J. P. Wilhoite, a local contractor, built the theater. The building is handsomely decorated inside and out and has a large seating capacity.

Theater Bills and Programs.

The Theato theater, of Chattanooga, recently exhibited the five-reel Tennessee production, "The Life of Sam Davis," a civil war story which was filmed at Nashville, Tenn., a few months ago.

The Alcazar, of Chattanooga, has been exhibiting some of the most successful photoplays ever seen in the city. Starting Monday, Nov. 8, Hazel Dawn, in the Famous Players' production, "The Masqueraders," was shown, and during the last half of the week Miss Geraldine Farrar appeared in the Lasky production of "Carmen." At the Picto theater Olga Petrova appeared in the Metro production "My Madonna." Several other big photoplays were on the screens in the theaters during the week and the moving picture lovers had plenty of places to go.

The Elite theater, of Clarksville, Tenn., has booked the famous production "Hypocrites," for Thursday, Nov. 18, and is expecting a big run on the picture, which went extremely well in the larger cities of the state.

Tennessee Business Notes.

William Emery, of Pikeville, Tenn., has purchased a gas outfit and black top tent with which he will handle a road show through Tennessee and the South.

The Palace theater, of Jellico, Tenn., is another one of the Tennessee country theaters which is showing a number of Biblical pictures. Arrangements have been made to show the following: Helen Gardner in "There Was Light," "Life of Christ," "Jerusalem," "Pilgrim's Progress" and the "Passion Play."

New Electric Bulb as Bright as an Arc Light

National Electric Light Association Has an Incandescent Bulb to Serve in Picture Projectors—Tested in Cleveland.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

A POWERFUL incandescent lamp, invented by the National Electric Lamp Association, East Cleveland, O., promises a revolution in the projection of motion pictures upon its further development. The lamp has been tested in several Cleveland picture theaters and declared an unqualified success, eliminating the use of a carbon light and eliminating the hazard of film fires.

The discovery and invention of this lamp undoubtedly means much to the progress of motion pictures. Nela Park laboratories have been at work on its development for several years and have perfected what the experts of the plant believe a positively safe equipment for projecting machines. It is necessary to use a specially designed lamp house which is large enough to hold two bulbs. When one burns out a switch is thrown and the other bulb sends its glare through the shutter.

A three-day test was made at the Home theater, Cleveland. The lamp was 300 candle-power, with the special lamp-house and reflector. The amperage was reduced to 15, alternating current, giving the same light as previously used with the arc light at 42 amperes. The new light, it is understood, will throw the picture at varying distances successfully, but with best effect in the Home theater at 65 feet. It eliminated the flicker on the screen and, according to officials of the National Electric Lamp Association, reduces the expense of projecting pictures more than half.

CLEVELAND'S TWO FINE NEW THEATERS OPEN.

Two new photoplay houses were opened in Cleveland—the Strand, an unusually pretty downtown house at Prospect avenue and East Ninth street, and the Y theater at West Thirty-fifth street and Pearl road.

The Strand is owned and operated by Friedberg & Adler. It seats 600 people and its picturesque decorations make it a veritable palace of entertainment. An extremely high ceiling is cut off with a false ceiling of lattice work and provides advantageous air space, auxiliary to the ventilating system. The lattice work extends along the walls and around some panel painting. Japanese lanterns hang from the ceiling. The stage is set off with a flower garden effect, back of which the curtain stands.

The Y theater is owned and operated by C. G. Thompson and Max Schactel, of the Victor Film service, and is in direct charge of Fred E. Johnson, former manager of the Metropolitan theater. It promises to be one of the most popular photoplay houses in Cleveland and is filling a need in a new and growing neighborhood.

TRIANGLE IN CLEVELAND.

Triangle pictures were presented to Cleveland for the first time a week ago when the Liberty and Gordon Square theaters produced the program which was shown in New York at $2 prices. The two Cleveland theaters established prices ranging from 15 cents to 50 cents. The Liberty's first offering was "The Lamb" and "My Valet," while the Gordon Square presented "The Iron Strain" and "A Game Old Knight." Each theater has only one show each night, with four matinees during the week. An augmented orchestra at each house lifts the show to the dignity of the so-called legitimate theater. Seats are all reserved.

The Wind-a-meer to Open.

Arnold Goodman will open his new theater, the Wind-a-meer, at Euclid avenue and Lakefront avenue, in the new Babin block, East Cleveland, within a short time.

STANDARD FILM'S NEW OFFICES.

The new headquarters of the Standard Film Company, Cleveland, occupying a large suite of rooms on the seventh floor of the Columbia building, is a model set of offices. General Manager Charnas and most of his force feel that the Exchange is almost like home.

"We certainly do feel at home here," said M. A. Lebensburger, treasurer and Cleveland branch manager. "We are working very hard for the success of our company and likewise for the exhibitors. We are doing everything possible to see that our patrons get satisfaction and service, and, of course, our exchange must have the latest of everything pertaining to the film business."

J. L. Evans with Michaels & Freeman.

J. L. Evans, formerly road man for the Fox Film Corporation, Pittsburgh office, and for the past four months manager of the Steuben theater, Steubenville, Ohio, is now connected with the Michaels & Freeman film exchange, Pittsburgh.

James Mooney Weds.

James Mooney, assistant manager of the Standard, Cleveland, recently was married to Mrs. Rowena Neville McGruder. Jim's friends are still handing him the usual congratulations.

Burton Garrett Buys Exchange.

Announcement is made that Burton Garrett, general manager of the Apex Feature Service, Cleveland, has purchased the company's office here. He has concluded arrangements with the Amer-Ross Film Company, Columbus, to handle the latter's productions in northern Ohio.

W. Smith Goes to the Funland.

William Smith, former manager of the Madison theater, is now managing the Funland, St. Clair avenue, Cleveland. Sid Bartlett, the owner, has other business interests which take up much of his time.

Ohio Briefs.

Architect Fred E. Elliott of Columbus is drawing plans for a theater addition to be erected for L. L. Dennison at Delaware, O., to cost $10,000.

The Liberty theater, Cleveland, has as a part of its equipment an arc controller, installed by the Speed Controller Company.

F. P. Woda has leased the Orpheum theater, East Ninth street, Cleveland, from S. Havelec.

Early Morning Shows in Louisville Paying

Five-Cent Houses Get Profitable Business Before Ten in Morning—An Experiment That Panned Out Well.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

WHILE Louisville has always been considered a poor town for showing pictures before noon, the 5-cent houses are now reaping a nice harvest on early morning business. The Star, one of the Kinney-Dittmar theaters, has been handling such a nice ante meridian business that the opening hour of the theater has been changed from 10.30 o'clock to 9.30, with the exception of Saturdays and Sundays, when the theater opens at 9 o'clock.

Morning business is picking up steadily, and has helped the box office receipts considerably, as the house has a rather small seating capacity, and even when playing to full houses in the evenings was unable to handle as much business as should be handled by a downtown theater. Interesting comedy material has aided considerably in building up the business of the Star.

POSSIBILITIES TALKED OF FOR MASONIC THEATER.

One of the most interesting prospective developments in moving picture circles in Louisville is that the big Masonic theater, at Fourth and Chestnut streets, may shortly be turned into a moving picture house. For some months the theater has been operating a film now and then, and a few big legitimate shows have also used the house.

Harry A. Bilger, formerly manager of Hopkins theater, a moving picture house at Second and Market streets, which burned about a year ago, and Prof. Ernest Natiello, leader of one of the leading concert bands, have a deal on to take over the house. Prof. Natiello confirmed the report, and stated that Mr. Bilger had taken an option on it. Mr. Bilger is visiting New York, Chicago and several other places where he is trying to obtain some high-class film service to offer.

If the proper arrangements can be made with film producing concerns, the deal will probably go over. It is understood that the theater will use a thirty-piece concert orchestra, which will be headed by Prof. Natiello. The musicians will come in on a co-operative basis, it is further understood. Since the moving picture theaters quit employing them there have been scanty pickings for local musicians. The Natiello orchestra has been heard several seasons at Fontaine Ferry Park, which has been under the management of Harry Bilger.

The park has been a losing proposition of late, it is said, and a deal is pending whereby it may be purchased as a public park by the city. The Park Circuit Realty Company, composed of A. C. Stuever and other St. Louis capitalists, purchased the park in 1903 from Tony Landenwich for $85,000, and spent several thousand dollars in installing amusement devices. Last season moving pictures were exhibited in connection with the open-air band concerts.

Back to Nature Films at Masonic.

Leslie Thurman, who succeeded E. H. Galligan as manager of the Masonic theater, of Louisville, has resigned his position, and G. E. Gaines, the treasurer of the theater, is temporarily in charge. The theater recently showed the Ruskin animated back-to-nature pictures. Prices were 10 cents for children at all performances. Matinees were 25 cents and evening performances were 25 and 50 cents. All seats were reserved. This is the first time on local records that seats have been reserved for moving picture exhibits. Dr. John Ruskin described the pictures.

Col. John T. Macauley Dies.

Col. John T. Macauley, proprietor of Macauley's theater, of Louisville, one of the oldest legitimate theaters in the South, died at his home in Louisville on Wednesday, Nov. 3, following an illness of several months. Col. Macauley was one of the best known theatrical men in the country and numbered his friends and

acquaintances in the theatrical world by the thousands. The theater has on several occasions been used for moving pictures, but has stuck rather closely to legitimate productions. A. A. Bigelow, son-in-law of Col. Macauley, has been appointed administrator of the estate.

G. C. Reid, of the Singing Pictures Visits.

G. C. Reid, a representative of the Renfax Film company, of New York, manufacturers of singing motion picture films and devices, was recently in Louisville from the company's offices at Columbus, O. Mr. Reid travels Ohio, Kentucky, Virginia and West Virginia out of the Columbus office. He reports that business is opening up nicely over his entire territory just now.

New Picture Houses.

L. H. Davis, of the mercantile firm of Davis & Asher, at Livingston, Ky., has just opened a new theater with a seating capacity of 250 people. Mr. Davis purchased an old Edison machine for which a number of new parts were obtained from Louisville.

Haydon Causey, of Bowling Green, Ky., has purchased a machine and six reels of film for a road show which will be operated in Kentucky and Tennessee.

William Zerr, of Cannellton, Ind., was recently in Louisville, where he purchased a complete outfit with which to establish a new picture theater that will have a seating capacity of 250.

Bradbury Brothers, of Louisville, who have established a number of moving picture theaters in Kentucky and adjoining states, have just purchased a piano and complete electrical outfit and will equip a picture house at Vevay, Ind., which will have a seating capacity of 275 people.

C. A. Wheldon, of Broadhead, Ky., is arranging to start out shortly with a traveling show which will travel Kentucky and adjoining states. An Edison machine and gas outfit has been purchased.

J. H. Keinner, of Webbville, Ky., is starting a small theater which will be operated by one of the old-style gas outfits. The town has no electric plant, but Mr. Keinner is contemplating installation of a small private plant a little later on.

A. G. Butler, of Gainesville, Ky., was recently in Louisville, where he purchased an engine, dynamo and machine and other equipment with which to start a new theater. A complete electrical plant will be installed, and power will be supplied to other concerns in the vicinity of the theater.

Council Snubs Musicians

Cincinnati Central Labor Council Refuses to Indorse Demands of the Musicians on Picture Theaters—Called Unreasonable and Discreditable to Organized Labor —Operators Will Not Strike.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE second chapter of the diplomatic negotations between Cincinnati exhibitors and members of the Cincinnati Musicians' Protective Association, which came out last week, was even more thrilling than the first, because it marked, in effect, a decided victory for the exhibitors. The demand of the musicians' union for the employment of a greater number of men in the moving picture houses, whether needed or not, was firmly turned down by the exhibitors, as already reported. Following this, however, a number of union musicians employed at various houses quit work, and the slogan "Unfair to organized labor" was hurled at a number of houses, by the usual means of a parading union man carrying a large, conspicuous banner.

The fact that the unfairness lay the other way around, however, was clearly brought out at a meeting of the Central Labor Council of Cincinnati last Tuesday evening, in which the representatives of the operators' organization took a hand. They declared that the musicians had violated their pledge to take no action looking toward a strike without the previous consent of the operators, and it was further emphasized that the demands of the musicians were unreasonable, and discreditable to organized labor. A representative of the musicians' union made an effort to stave off action by the central labor body, by referring to the fact that the exhibitors and the union have agreed to a week's truce, during which it is believed the present difficulty between them will be adjusted.

In spite of this, however, the Council went on record, by practically a unanimous vote, as refusing to indorse the action taken by the musicians. The Cincinnati Central Labor Council has in several cases shown itself to be a body of unusual business sense and reasonableness, and its action, while not unexpected for this reason, was highly gratifying to the exhibitors. Incidentally, it makes it virtually certain that the musicians, in case the strike on account of the present controversy over their demands, cannot count upon a sympathetic strike on the part of the operators.

TRIANGLE'S CINCINNATI PLANS.

It is the intention of the Triangle Film Corporation, according to the local office, to arrange for the lease of a theater in the downtown section, if possible, in accordance with the company's policy in other cities. Downtown houses are scarce, and while it is understood the deal is already in sight of completion, those not "in the know" are wondering which house will be secured. A special exhibition of Triangle features, on Thursday afternoon of last week, illustrated, in a way, the difficulty of getting exhibiting facilities downtown, as well as the need for a home theater by the Triangle.

Under the auspices of Manager C. C. Hite, a private showing to exhibitors and special guests of two of the latest releases of the company was arranged, and it was originally understood that it would be held at the Grand. This house proved not to be available, however, and the exhibition was held instead at the Orpheum, in Walnut Hills. A considerable gathering of those invited attended, and thoroughly enjoyed the privilege of seeing in advance what promises to be one of the most successful productions under the young but famous Triangle brand. This was "The Coward," featuring Frank Keenan, and there was also shown a three-reel Keystone, "My Valet,"

COLONIAL'S NEW POLICY.

The Colonial theater, which has for several years been one of the most popular of the downtown houses in Cincinnati, has changed its policy, according to Messrs. Thomas A. Reilly and E. P. Bernardi, who have charge of the theater. For some time the house has been showing the popular serials, with one and two-reel pictures, and only an occasional lengthy feature. Hereafter, however, the same policy as most of the larger houses will be followed, and only multi-reel features will be shown, with two changes a week. So far the new plan has met with pronounced success, some excellent pictures having been shown to introduce the Colonial patrons to the progressive policy, and it is believed that there will be no reason to regret the change.

Theda Bara, a Cincinnati Girl.

While Geraldine Farrar, in the Paramount production of "Carmen," preceded the Fox production, featuring Theda Bara, to Cincinnati, by about a week, the return engagement of the Farrar film at the Strand the latter part of last week brought the two "Carmens" to the city together, as the Fox production held the boards at the Walnut at the same time. This coincidence, which has occurred in other cities, much to the benefit of both productions, caused quite as much discussion in Cincinnati as elsewhere, if not more so, by reason of the fact that Theda Bara is a Queen City girl, despite the creepy-crawly stories about her mysterious birth in the far Sahara, etc.

R. S. Shrader Visits Indianapolis.

Manager R. S. Shrader, the Cincinnati V-L-S-E manager, who is now well settled in his new quarters on West Seventh street, was in Indianapolis last week arranging for the installation of the Big Four program of features in the former Keith theater in that city, which has joined the vast and growing ranks of the houses turned over to the pictured drama.

Schaengold and McMahan Make Notable Advance

Will Build a Theater on Fifth, Near Race, Street—Also Have Taken Over the Forest Theater—Leading Factors in Local Filmdom.

CHARLES SCHAENGOLD and I. M. McMahan, prominent in moving picture business in and around Cincinnati, have been unusually active lately, with the result that they loom up as even more conspicuous figures in this vicinity. The proposal to construct a handsome photoplay house on the north side of Fifth street, between Race and Elm, which was reported some time since, took more definite form last week, when Mr. Schaengold and his associates in this enterprise placed on record a lease of the property intended for this purpose, measuring 30 feet front, 72 feet west of Race street, in the block containing the Lubin, the Alhambra, the Colonial and the Avenue. The lease is for 20 years, with a rental of $1,875 a quarter, and the privilege of purchase at $130,000.

A deal quite as interesting, however, and much less expected, involving the acquisition by Messrs. Schaengold and McMahan of the control of the Forest theater, followed this one. This property, which is one of the handsomest moving picture houses in the city, is owned by the Forest Auditorium Co., and has been leased by the gentlemen named for an extended period, at $5,000 a year. It was for some time known that Mr. Lee Ach, president of the company, found the call upon his time made by the theater very heavy, although the success of the house was such that a sale or lease was not thought probable by outsiders. With this house and the proposed downtown theater, Messrs. Schaengold and McMahan will be leading factors in the local moving picture field, even without reference to their other interests in the business, which are extensive.

Two Fire Law Arrests

Michigan Managers Arraigned by Fire Marshal's Deputies for Having Loose Chairs in Theaters—Stambaugh Exhibitor Pleads Guilty and Pays $10 Fine—Onaway Man Gets Suspended Sentence.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

FOR not obeying an order issued by the state fire marshal of Michigan to comply with the law, the manager of a moving picture theater at Stambaugh was arraigned and pleaded guilty to a charge of allowing loose chairs to be used in his theater. He paid a fine of $10 and costs. The owner of a theater at Onoway was allowed his freedom on suspended sentence upon pleading guilty to a violation of the law and upon paying court costs. As we told exhibitors some months ago, the state fire marshal has given rigid instructions to his deputies that the moving picture law in its entirety must be complied with by exhibitors, in order to prevent so far as possible fires and loss of life and property.

JEAN DE CAUSSIN'S NOTABLE STAGE-SET WORK.

Jean De Caussin, stage manager of the Majestic theater, is given the credit for the handsome new stage setting recently installed at that playhouse. He designed, built and painted it, had the fountains made to his own drawings and specifications and installed eight sets of lights and individual motors, which provide a kaleidoscopic color scheme that embraces all the colors of the rainbow.

It is the largest stage setting in Detroit and one of the most beautiful. With its pergolas, giving an Italian garden effect, its electric fountains and a beautiful stained glass window with Tiffany mountings, visitors from other cities declare it to be the finest in America.

Mr. de Caussin is also responsible for other stage work that has been seen and favorably commented on in Detroit. He paints and arranges the posters which appear in front of the Majestic and which have received much favorable comment from local artists because of their daring and originality.

Detroit's New Theaters.

Answering the letter of M. T. R., of New York City, would say that the new theaters to be opened before the first of the year are: Drury Lane, Woodward avenue near John R. street, seating 600, owned by Frank Drew, lessee of the Avenue theater; Stratford theater, Dix and Ferdinand, seating 1,200, owned by Dix Avenue Amusement company; Duplex theater, owned by Grand Boulevard Theater Company, located on East Grand Boulevard near Woodward avenue, seating 750 people in each auditorium, or a total of 1,500, the most novel theater of its kind in the United States, Earl N. Henessy, manager, and Regent theater, Woodward avenue, near the East Grand Boulevard, seating 2,000, owned by William F. Klatt.

The Norwood Sold.

Charles F. Rall, owner of the Norwood theater, Woodward avenue near the Grand Boulevard, has disposed of the theater and the entire block. It is not definitely decided whether or not the new owners will continue the playhouse. Their intention is to ultimately tear out the theater part and make stores out of the front. The Norwood was opened only a few months ago and is one of the prettiest photoplay houses in Detroit. The new owners feel that with the Duplex and the Regent theaters as competitors within the same block, one of them is bound to get bumped, and they prefer to be on the safe side by making stores out of the front before the other houses are opened. However, as above stated, no definite action will be taken for a few weeks at least. Mr. Rall sold out at a handsome profit.

What John H. Kunsky People are Doing.

George W. Trendle, of the John H. Kunsky enterprises, was in Chicago and Milwaukee last week. It is understood that Mr. Trendle practically completed a deal for a new program for the Casino Feature Film Company, of which Mr. Kunsky is owner, and that he will shortly have an announcement to make of a sensational character.

Jack Loranger, manager of the Casino Feature Film Company, reports a big business on all feature films.

Arthur Hoganson, manager of the Strand theater for John H. Kunsky, has resigned.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

W. G. Kaliska Goes to Grand Rapids.

W. G. Kaliska, former manager and part owner of the Palace theater, 14th and McGraw streets, and at one time manager of the Royal theater, has gone to Grand Rapids to manage one of the A. J. Gillingham theaters.

Victor M. Shapiro With V-L-S-E.

Victor M. Shapiro, formerly assistant publicity and promotion manager of Hearst's magazine, is now associated with J. D. Duncan in the Detroit office of the V-L-S-E affiliation in the Peter Smith building.

Harry Lorch to Direct Butterfield Publicity.

Harry Lorch, for the past four years manager of the Bijou theater, in Battle Creek, has been transferred to Chicago, where his new duties will be director of publicity for the Butterfield circuit of theaters operated in Michigan by Col. W. S. Butterfield, who now makes his headquarters in Battle Creek. Ernest Latimore succeeds him as manager of the Bijou.

Detroit Notes.

Architect C. Howard Crane, Dime Bank building, is taking figures on the interior construction of a theater building—the Drury Lane—being erected on Woodward avenue.

The Forest theater recently installed a $15,000 organ. F. E. Hook is the new proprietor of the Forest, under whose efficient management it is meeting with big success.

The Rae is the latest photoplay theater in Ann Arbor. It is using Universal service. Mr. Stanchfield is the manager.

Kline & Schram have taken over the old Bijou theater on Monroe avenue, and expect to have it ready about the first of the year. Mr. Schram states that it is to be first-class in every respect. New screen, projection machines and other equipment will be installed. The house will seat about 350. It was formerly operated by William F. Klatt. It was the second photoplay house in Detroit.

A. W. Markson has purchased the Garden theater, at Cadillac, Mich. He formerly operated the Grand theater in Big Rapids.

The Grand theater, on Grand River avenue, which was closed for a few months, has reopened under the management of Lichty & Bell. It seats 250 people.

The Washington Strand, at Lansing, is under the management of B. F. Hull. It opened the middle of October.

The Colonial is the latest theater in Owosso, Mich. He is also putting up a house at Ovid and plans theaters in other small neighboring towns.

Are Features or Short Films Wanted?

Detroit Exchange Man Supplements Recent Discussion as to What Is the Popular Kind of Picture Show—Gives His Experiences.

THE Detroit office of the MOVING PICTURE WORLD, Free Press Building, was visited this week by the manager of one of the leading film exchanges, who said to our representative: "I noted with considerable interest what some of the prominent men of Detroit had to say about the film business, particularly relative to the features and the shorter reels. In this connection I want to say that nowhere in the country will you find the larger theaters playing anything but features, which shows conclusively that the big features are what the people want. For a small neighborhood house, short-reel films might be all right, but I have talked with small and large exhibitors in cities of all sizes, both in the downtown sections and the outskirts and I have found that all of them will frankly admit that their patrons want features and that their business is best when they have features to offer. Exhibitors have educated their patrons to big features and they will not go back to the shorter stuff. It may be all right to give a one of two-reel comedy in connection with the feature, but to go back to the early days of handing out a program consisting of short films would be a fatal blow to the moving picture industry. Let any of the theaters seating 1,000 or over that have been giving big features try a week of the shorter films and see how long they will last.

"Another thing. My experience with exhibitors shows that the female screen stars pay the best, and that with a few exceptions people prefer the screen stars to the stage stars."

WE WANT TO BE OF USE IN EVERY WAY.

To all Michigan Exhibitors: Make the Detroit office of the MOVING PICTURE WORLD, 503 Free Press building, your headquarters when you are in the city. Back numbers of the magazine always on file; telephone, stenographer always at your free disposal. Also mail or bring in news items of your theaters, such as changes, improvements, additional equipment, expansions and news of any kind that would be interesting. It is always welcome and will be greatly appreciated. The WORLD is your magazine and is devoted to your interests. Why not co-operate and help the good work along? Get acquainted with our representative in Detroit, Jacob Smith. He'll be pleased to assist you in any way he can.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Delft Theaters Company Gets Another House.

THE Peter White Land Company has purchased a half interest in the opera house block at Marquette and has leased the opera house for a term of years to the Delft Theaters Company, which will operate it as a moving picture theater. Ray Zerbel, who has been manager for the last year, will remain. This gives the Delft Company four houses, the Delft theaters in Marquette, Escanaba and Munising.

Two Serials the Same Night.

Running two serials on the same night is the innovation offered by the Grand at Escanaba, which will start "The Goddess" and "The Diamond from the Sky" together.

Michigan Showmanship.

The Vaudette at St. Johns profitably used local pictures. The Elite at Kalamazoo will give special shows every Saturday morning for children. "Your Girl and Mine," the suffrage film, was shown by the Delft at Marquette for the Woman's Welfare Club. The Mecca at Saginaw played a return date of Geraldine Farrar in "Carmen." For a Sunday night show, the Bijou at Eaton Rapids got together all the local pictures that had been made. "The Billionaire Lord," a local photoplay, was shown for three nights at the Auditorium in Saginaw.

Michigan Changes.

The Bellamy opera house at Boyne City is undergoing extensive improvements. Photoplays will be used when there are no dramatic attractions.

Dr. George M. Smith has sold the Lyric theater at Mt. Clemens to August Kliest of Pontiac, who operates the Eagle and the Haviland in Pontiac. An orchestra has been installed under the new management.

Joseph Friedman, formerly connected with the Fox Film Corporation at Detroit, succeeds Harold Weiss as manager of the Garden theater at Flint. A continuous picture policy has been started by the new manager.

Manager Pierce sold the Colonial theater at Paw Paw to Mr. and Mrs. Craig.

The Pastime theater at Onatonagon has been closed, but may be reopened.

Mrs. Mary Robbins will erect a new moving picture theater seating 800 at Main and Bank streets in Ishpeming. It is said J. C. Woodworth, proprietor of the Lyric, will operate the house.

Charles Montague of Caro has begun the erection of an opera house seating 750 in that city which is designed to be used principally for moving pictures.

The People's theater at Calumet, closed for remodeling, opens Nov. 22 as a feature picture house.

NEW ILLINOIS THEATERS.

W. T. Snyder of Wheaton contemplates the erection of a moving picture theater on East Wilson street in Batavia.

H. H. Palmer has opened a new show at Hillsdale.

A new moving picture theater, 30x125, will be erected at Hamilton.

Mrs. T. L. Van Preter has been preparing to open a new moving picture theater at East Alton.

Bliss & Van Sickle have opened a new moving picture theater at Durand.

C. L. Bishop of LeRoy has opened a moving picture theater in the Rhoades building on Washington street in Monticello.

A moving picture theater, 40x130, seating 800, will be erected on Fourth avenue, between First and Second streets in Moline. It will be leased by George E. Deihl, proprietor of the Mirror theater.

Warns Local Censors

Evanston Alderman Warns Municipalities League Convention of Dangers in Small City Censoring—Legitimate Businesses Are Hurt—People Are Not Pleased—Dangerous Situation Arises.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

MUNICIPAL officials lift the lid of a Pandora's box when they touch the question of local boards of moving picture censorship. This was the warning given to the delegates to the Illinois Municipalities League in convention at Champaign.

It was Alderman W. F. Burns of Evanston, who came direct from a struggle over a just and fair method of regulating films, and sounded this warning to the assembled mayors and aldermen. He particularly warned against too ready acquiescence in movements of women's clubs for censorship.

Alderman Burns is not an advocate of unrestricted pictures. But he comes from a community which has taken up the censorship matter, and after starting with this task it has realized that it has attempted something too important for the ordinary routine of municipal government. It is now apparent to the Evanston officials that not only are legitimate businesses of the city affected, but that the people themselves are not all inclined to arbitrary elimination of certain classes of pictures.

Local censorship ideas almost invariably originate with well meaning women's clubs. Most of these clubs have records for doing constructive work in their communities. In this work in the past they have sought and have readily been given the aid of city officials. When the censorship matter is agitated, there is a tendency upon the part of unsuspecting city councils to view the whole thing as merely another worthy move to which it needs only lend its official sanction. Then too late it finds it is dealing with a matter which affects the rights of the majority of citizens. It is this walking blindly into a dangerous situation, against which Alderman Burns would warn.

CENSORING IDEA IN MAYWOOD.

In starting a movement for wholesome moving pictures, the Maywood Moving Picture Improvement Association announces to the public:

"One of the managers says he gives the people what they want. We want to prove to the managers of the picture houses that the Maywood public wants good, clean, wholesome pictures. If at any time in any theater you find you are not getting it, or you see anything objectionable, will you kindly call the attention of this organization to it?

"The organization consists of the pastors of the various churches, the presidents of all organizations, women's clubs, ald societies, parent-teacher associations—hence it is a thoroughly representative body of people and In no way wishes to condemn the places of amusement in question but realizes that the lessons taken in by the eye are more potent for good or evil than perhaps any other method."

ACTIVITIES OF CENSOR BOARD AT QUINCY.

Mayor Abbott of Quincy, upon whom has been bestowed the title of "moderator and advisory assistant" to the local board of censorship, would ban films of football games, holding they are more brutal than prizefights.

This opinion was made at a board meeting after Mrs. John T. Ingraham, a member, had outlined the following tentative policy for the board:

"It is the policy of the motion picture theater inspectors to be broadminded and liberal and to use suggestive guidance rather than coercion. The board will challenge all subjects that are immoral, indecent or innately criminal; the exploitation of unworthy reputations; the presentation of insane characters in an unwholesome or gruesome manner; the profaning of religious subjects; prolonged passionate love scenes; costuming in which convention is disregarded; underworld scenes produced for entertainment, not moral effect; vampire or 'wanton heroine' pictures; prize fights, and all that tend to offend public opinion."

This meeting, virtually a reorganization, developed that the board will follow closely Chicago and New York ideas. It admits the fallacy of censoring all pictures so children can see them and contemplates the "adult only" permits. It also wants to take up fire danger and health conditions in Quincy picture houses, although duties of board are not so defined by ordinance.

Illinois Changes.

Mark Engel has sold the Star at Marseilles to Benjamin Myers of Joliet.

M. Fahy and John McCrea have purchased the Majestic theater at Toluca from Harry Ward.

Neil Baxter sold Dreamland theater at Farmington to Jesse Chance, Jr., who operates the Lyric theater there. He will operate both houses, giving three reels for ten cents at Dreamland.

Wayne Kelly and Mr. Raub will conduct the moving picture show in the opera house at Dana this winter.

H. Tollion has sold his moving picture show in the opera house at Fulton to W. H. Nutchell and Louis Cossman.

Mackiney, Ranzmani & Cattaneo have sold the Family theater at LaSalle to John Koletls, who operates houses in Rock Island and other cities. He plans to spend several thousand dollars in improving the new house.

The Cort theater at Monmouth has gone out of business.

The opera house at Rushville was destroyed by fire.

Business Notes—Personals.

An Illinois charter to the Midwest Amusement Company of Chicago with $1,500 capital stock. The incorporators are I. Charles Jacobs, Aaron F. White and F. A. McGuire.

The Illinois Central Railroad made moving pictures of river conditions at Cairo. These will be presented to Congress with a plea for better levee conditions.

The Star theater at Elgin has booked the Paramount service. Hereafter the Park theater at Champaign will run all Paramount pictures for two days.

"The Birth of a Nation" is booked for the Gayety theater at Ottawa for Feb. 3, 4 and 5; the Illinois theater at Champaign, Jan. 13, 14 and 15, and the Illinois theater at Rock Island for the week of Dec. 13.

Mother's clubs in Decatur will take turns in holding Saturday morning moving picture shows for children in the high school auditorium. The Select Service of Chicago which supplies the Strand in that city will furnish the programs.

The Methodist Episcopal church at Sandwich has purchased a machine and will use pictures.

Steve Bennis is running the serial, "Neal of the Navy," in his candy kitchen in Lincoln.

The board of education at Champaign has voted to buy a moving picture machine for the schools of that city.

J. J. Reilly has taken another ten-year lease on the Princess theater at Alton.

New Union Agreement

Indianapolis Picture Operators' Union Signs New Working Contract with Exhibitors—Will Last Till August, 1917—Some of the Leading Points and the New Wage Scale—Provides for Arbitration.

Special to Moving Picture World from Indiana Trade News Service.

REPRESENTATIVES of the local moving picture operators' union under the jurisdiction of the National Alliance of Theatrical Stage Employees have just signed a new agreement with the Indianapolis Motion picture Exhibitors' Association. The new contract is effective until August, 1917.

Under the heading of house working rules "all operators are compelled to keep the operating room free from all accumulations of combustibles as far as possible, and the operator must clean the booth once a day." Smoking is positively prohibited in the booth, "and any operator having a fire while operating shall be suspended until a thorough investigation has been made by the board of arbitration and another competent operator shall be furnished in his place."

The new contract calls for increase of one dollar a day in the wage scale for night work and from $1.50 to $2 a day for day work, depending upon the hours and conditions of employment.

Under the terms of the contract, the operators working from 10 a. m. till 11 p. m. shall receive $23 a week and those operating from noon till 11 p. m. shall receive $21 a week. Operators working in vaudeville houses shall receive $21 a week. In houses open only during the evening the operators shall receive $13 a week, the same scale to be paid in airdomes.

The agreement contained a non-strike clause, providing for arbitration of any differences which may arise between members of the two organizations working under the contract. The agreement provides for a board of arbitration to be made up of two representatives from each organization with a fifth and neutral member to be chosen by the other four. The decisions of the board shall be final and binding on both parties to the contract.

TROUBLE BETWEEN UNIONS.

Trouble between the moving picture operators' union and the electrical workers' union has developed in Indianapolis over an alleged attempt of the electrical workers' union to infringe upon the jurisdiction of the operators' union. It is charged by the operators that the electrical workers' union had agreed to sign a contract with the exhibitors and to take the places of the operators in event of a strike. Henry Courtot, business agent of the electrical workers, said that he was acting under orders from the international headquarters and did not think such steps as he had taken to carry them into effect had been illegal. The operators recently signed a new working agreement, effective until 1917.

NEW REGENT TO OPEN THANKSGIVING DAY.

The New Regent theater, Indianapolis, which is to be managed by Bingham, Crose & Cohen, is to run high class photoplays exclusively, and announces that it will open Thanksgiving Day with "Damaged Goods," with Richard Bennet and the original cast as released through the Mutual Film Corporation.

The theater will be one of the most up-to-date theaters in Indiana. The interior will be decorated in old rose and two tones of gray. It will be of brick, steel and reinforced concrete, thoroughly modern and fireproof. The program will be changed three times a week and continuous shows will be run from 10 a. m. to 11 p. m. The price will be ten cents, afternoon and night, seven days a week. The prices for "Damaged Goods," however, will be twenty-five cents. The Bingham, Crose & Cohen Company also manages the Colonial, running photoplays exclusively, and has contracts with the Metro, Kleine-Edison, V-L-S-E companies and the Pathe Gold Rooster companies.

NEW OFFICES FOR WORLD FILM.

The World Film Corporation office in Indianapolis is being remodeled, redecorated and new furniture set in. The company has leased the entire third floor of the building. The announcement follows the visit of Lewis J. Selznick, general manager of the World Film Corporation, who was in Chicago to attend a meeting of branch managers and stopped off in the Indianapolis office for a conference with W. A. Ratz, the manager. The new exchange office will be one of the best to be found anywhere.

ROY BAIR BUYS THE LINCOLN.

Roy Bair, proprietor of the Bair and the Fountain Eagle, both in Fountain Square, Indianapolis, has bought the Lincoln theater, South East and Lincoln streets, from Joe Gavin. Gavin is one of the oldest exhibitors in Indianapolis, who is now retiring because of poor health.

J. F. MACKENZIE TO MANAGE STRAND.

J. F. Mackenzie, formerly manager of the "It Pays to Advertise" company, has joined the executive staff of the Strand Theater Company of Chicago, and will manage the Indianapolis Strand when it is opened. Mr. Mackenzie is well known from his nine-year connection with the George M. Cohan Chicago organization. Eugene Quigley, formerly of the Chicago Grand Opera House, also has joined the Strand company staff.

Arrested for Employing Boys.

Oscar E. Wobrock, George Killen, Herman C. Hisler and J. B. Mallett were cited to appear in the city court, Fort Wayne, Indiana, on a charge of employing children under age. Affidavits were filed against these men by Nelson A. Kyser, a state factory inspector. All of the men named are moving picture exhibitors. All of the picture exhibitors claim that the boys represented that they were of legal age.

Sent Up Melons on Opening Day.

Manager Harry V. Blaundin of the Twentieth Century theater, Gary, Indiana, sprung a sensation with the reopening of his pretty playhouse as a five-act vaudeville and feature photoplay house. Blaudin sent up fifty balloons from the roof of a Gary hotel. Each balloon had the appearance of a nice big watermelon. Mr. Blaudin notified the people of the city that he would divide fifty melons with his patrons. Each melon carried a pass, some of these passes were for single admission tickets and a number were season passes. The stunt attracted a great deal of attention, and practically every "melon" was the center of a big scramble.

No Sunday Shows.

Through the efforts of the Rev. Washburn, Methodist minister of Terre Haute, Indiana, the moving picture houses of Shelburn, Indiana, have been ordered closed on Sunday until further notice.

Mayor Braun of Connersville has decided that there will be no moving pictures on Sundays. Mayor believes the pictures would do good, but hundreds of church workers opposed him so bitterly that he has advised the moving picture managers not to open.

Lerner Assumes Active Management of the Bucklen.

Harry E. Lerner, formerly manager of the La Salle theate at South Bend, closed a deal for the controlling interest in the Popular Amusement Company, and on Sunday assumed active management of the Bucklen theater at Elkhart, Indiana. Mr. Lerner bought the stock held by Fred Palmer, who has had the control of the theater for the last fifteen months.

New Company to Build Theater in Indianapolis

Monument Place to Be Adorned by Magnificent New Picture House—Those Who Are Interested in Project—To Be Ready by May.

THE Monument Realty Company, composed of well known Indianapolis business men, has incorporated for the erection of a new photoplay theater in Monument Place. The new company is capitalized at $210,000, of which $110,000 is six per cent. preferred stock and the remaining amount common stock.

The house will be built on standard lines. It will have a stage, but will be devoted to pictures of the highest order as no other sort of entertainment is contemplated as a regular thing. The incorporators are Robert Lieber, of H. Lieber & Company; M. Efroymson, of Efroymson & Wolf, department store owners; A. L. Block, the leading clothing merchant; Ralph Norwood, Isidore Feibleman of Indianapolis, and M. Cohn of Denver, who is the owner of two large stores in Denver.

The officers of the company are A. L. Block, president; Robert Lieber, vice-president; Ralph Norwood, secretary, and M. Efroymson, treasurer.

Rubush & Hunter, architects, are completing plans. The present buildings will be razed by January 1. It is expected to have the new theater open not later than May 15. The directors of the company have made several trips east to inspect other houses in Rochester, Syracuse, Buffalo and New York City, also a house in Detroit, and plans for the new house will be based on the best of what they saw. The lease on the site is for ninety-nine years and the holders believe it is unusually favorable.

The Apollo Sold.

E. M. Houser has sold the Apollo theater, South East and McCarty streets, Indianapolis, to E. W. Howard.

Live Advertising With a Bite.

William Huddy, Evansville, used a monkey in front of his house on Main street to attract the crowd. The animal bit a 16-year-old messenger boy and Huddy decided to get rid of the monkey.

Hollered Fire.

Two boys started a panic in the Auditorium theater, South Bend, Indiana, by crying fire. In the alarm which followed one woman fainted. There was no fire and the boys "just hollered" for fun.

ST. LOUIS CLUB CELEBRATES "NATION" FILM'S LONG RUN.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ON Monday night, November 15th, the Million Population Club of St. Louis will celebrate the 150th consecutive presentation of the Griffith feature, "The Birth of a Nation." The club will have as guests Gov. Major of Missouri, Mayor Kiel of St. Louis, Postmaster Selph of St. Louis, and many other prominent men of the city. The Garrick, where the feature is running, will be elaborately decorated in honor of the occasion, and after the performance a supper will be given at the Hotel Jefferson.

"The Birth of a Nation" has had an unusual run in St. Louis, which is known generally as a one-week show city, and this departure from the old rule has caused much interest among business men. The attraction is known and talked about in all the outlying towns within a hundred miles or more of St. Louis.

COLUMBIA HOUSE REOPENS.

Mr. and Mrs. W. R. Karsteter of St. Louis have made arrangements to open the Columbia theater at Columbia, Mo., as an all-picture house this week. The Columbia was built for a legitimate theater several years ago, but the house has been dark with the exception of a few nights a month, when a big production in the two dollar class would come to the town. The Karsteters intend to make a high class feature house of the Columbia, with an admission price of ten and twenty cents. Mrs. Karsteter is the daughter of Mm. Sievers, of the New Grand Central theater of St. Louis, and has had considerable experience in helping her father with the management of that house, and Mr. Karsteter as traveling representative of the Alco, gained much useful knowledge of the business, and there is no doubt that the two partners will make a success of the Columbia.

Dustin Back from Convention.

E. W. Dustin, manager of the World Film exchange in St. Louis, attended a meeting of World exchange managers from all over the country, that was held in Chicago on November 2.

Tally Takes a New Field.

L. E. Tally, with the General Film for the past five years, during which time he has held nearly every position in the local office, has gone to the World Film offices, where he is in charge of the "development" of the business district—where he will do intensive cultivation of the crop of bookings in the field already tilled, as well as new fields. Mr. Tally was once a farmer in Southern Alabama, and he will apply the methods learned in dry farming to the distributions of films.

The American Begins Triangle.

The American, at Sixth and Market streets, opened on Sunday, November 7th, as one of the Triangle theaters in St. Louis, with a large and enthusiastic audience. The program consisted of "The Iron Strain," "My Valet," and "The Lamb," and all three features made a genuine hit with St. Louis audiences. The American charges 25 and 50 cents admission, and after a week's showing of the program, it will be moved to the King's at Delmar and Kingshighway, where the same scale of prices will prevail.

German War Pictures in Demand.

The Shubert theater, which ran the pictures of "The Battle and Fall of Przemysl," during the week of November 1st on account of a cancelled dramatic engagement, were requested to continue the pictures, which they showed on four afternoons the following week, on the days that there was no matinee of the regular dramatic production showing at the house.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Statewide Theater Inspection.

STATEWIDE inspection of moving picture theaters in Wisconsin has been begun by the Wisconsin Industrial Commission. The work is done in co-operation with local fire prevention officials. Green Bay was one of the first cities visited.

Manager Wawrzyniakowski Puts in Ventilating System.

Alleging insufficient ventilation in the Paris moving picture theater at 2202 Center street in Milwaukee, health officials caused the arrest of Martin Wawrzyniakowski, proprietor. He agreed to install a new system and trial of the case was delayed a month.

"The Christian" Lasted a Week in Superior.

Two-day engagements are the rule in Superior. The Lyric ventured four days dates with "The Christian" and before the crowds were accommodated this had stretched to a full week.

Roscoe Goes Back to Essanay.

Albert Roscoe, who has been playing with the Shubert Stock Company in Milwaukee has rejoined the Essanay Company.

University May Make Films.

The Visual Instruction Department of the Extension Bureau of the University of Wisconsin which supplies film and slides to schools and others in Wisconsin, hopes this year to start making its own films.

Milwaukee May Have Blue Law Spasm.

A Sunday closing fight in Milwaukee started by the Retail Clerks' Union may result in a "blue law" spasm which will close moving picture houses.

"Nation" Film in Kenosha.

"The Birth of a Nation" has been booked by the Rhode theater at Kenosha for the week beginning Jan. 2.

Wisconsin Showmanship.

The Woman's Relief Corps sponsored the showing of "Damon and Pythias" at the opera house in Antigo.

One of the "pointers," continually suggested by the Grand at Green Bay, is that its hard finished concrete floor absorbs no germs.

The Casino at La Crosse repeated "The Right of Way."

For its Sunday show, the Unique at Luxemburg used several reels of films made in the home county of Kewaunee.

The Bijou at Racine thought "Graustark" strong enough for a two-day booking.

The Gem at Omro and the Wagner at Hartford showed "Alice in Wonderland" for the benefit of the Children's Home Society of Wisconsin.

There are many Danish people in Neenah and Menasha, and the Doty made a special appeal to them with Betty Nansen in "The Celebrated Scandal."

"Cabiria" played its second engagement in Milwaukee, coming the last time to the recently opened Toy theater.

The Unique at Tomah was generous to the Civic Club, the feature for their benefit being "The Spoilers."

The films made near Merrill on a canoe trip by the Crossette Film Company of Milwaukee were shown for two days at the Badger in Merrill.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Letter.

Rothapfel Banquet in Omaha.

THE Mutual Exchange in Omaha issued 300 invitations to the banquet November 15 at the Henshaw rathskeller for S. L. Rothapfel.

Lady Gregory on Effect of Films.

"Expensive scenery is a mistake," Lady Gregory, Irish dramatist, told members of the Drama League, at Omaha, "because you can't keep up with moving pictures. Here is where the moving pictures will benefit the theater in the end. They will distinguish between the audience that wishes to hear and the audience that wishes to see."

Nebraska Showmanship.

Wonderland at Hastings is now giving a four-reel feature every Monday night. This house had a local photoplay, "Lew Dobbins from Ayr Junction," for two days at 15 and 25 cents. Ushers of the Strand at Omaa were dressed as Spanish maidens and the stage had a Spanish setting when William Fox's "Carmen" was shown. The Pickford family was so popular in "Fanchon, the Cricket," that the Magnet at Lincoln brought the film back for two days. The Gem at Hastings is cooperating with local business men to give away a pony in a voting contest.

Nebraska Changes.

A stock company with forty subscribers has re-opened the Garnet theater at Blair.

The Crystal theater at Madison has been sold to Otto W. Wolf.

Fred Young has been making arrangements to open a moving picture theater in the Land building at Superior.

IN THE DAKOTAS.

Suit to Test a Refused License Case.

Ray Foust of Devils Lake, N. D., has been preparing to test, in the supreme court of North Dakota, the right of a city to arbitrarily refuse to grant a license to a moving picture theater if the house complies with all the regulations.

Foust went to Devils Lake this fall from Sioux Falls, S. D. Without making application for a license, a building was remodeled, new floor installed, opera seats purchased and machine ordered. Then the city commission turned him down. The procedure planned in his interest was to apply for an injunction to prohibit the city from causing his arrest, thus laying the foundation for testing the city ordinance and statute.

Dakota Changes.

Phil W. Myers opened the new Arcade theater at Minot, N. D., November 10. Oscar W. Grosskopt of Minneapolis is in charge of the theater and also is featured as soloist at the new $4,000 pipe organ. The Arcade seats 400 and has a beautiful white marble front.

Robert Harper has again assumed control of the Grand theater at Enderlin, N. D.

Judge Robertson has leased the Amusu theater at Geddes, S. D.

A moving picture show has been opened in the opera house at Elk Point, S. D.

W. H. Bronson of Minneapolis has been contemplating opening a moving picture theater at Mayville, N. D.

Lien & Heen have opened the De Luxe theater at Grafton, N. D., with P. Baer as manager. Theatrical and vaudeville attractions as well as moving pictures will be used.

E. V. Danielson's new Grand theater at Wilton, N. D., is nearing completion.

"Nation" Film Stops for Day of A. Judah's Funeral

J. P. Daly Closes Grand Theater While Showing the Griffith Spectacle Out of Respect to the Dead Owner of the House.

Special to Moving Picture World from Kansas City Film Service.

THE death of A. Judah, owner of the Grand, occurred while "The Birth of a Nation" was being shown, and plans were made to close the house during his funeral. Ordinarily the owner of the attraction would be compensated for the loss, but in this case J. J. McCarthy, general manager of the company, when notified of the closing by J. P. Daly, who has charge of the master film, sent the following telegram:

"Kindly express my regrets to Mr. Judah's family, and notify them that it is agreeable to me to close the theater Friday. But under no circumstances accept any compensation for the closing of the house."

This very courteous and thoughtful compliment to the memory of Mr. Judah was widely commented upon in theatrical circles.

Attempts had been made to enlist the support of Mayor Jost in a project to prevent the showing of the picture. It was alleged that it promoted race hatred. After an inspection, however, the welfare board refused to interfere, though some minor eliminations were suggested and made. It broke all records as an attraction both for length of run and for attendance. Prices were 25 cents to $2.

KANSAS CITY WILLING TO PAY FOR GOOD PICTURES.

The Jesse L. Lasky production of "Carmen," with Geraldine Farrar, has demonstrated the attitude of Kansas citizens towards the highest class pictures—and the prices that can be charged for them. The people are eager to pay the price to see the pictures. "Carmen" was a prerelease at the Warwick theater, running a week, at 25 and 50 cents, and out of the thousands who paid the admission where 10 cents has been the conventional charge, not more than one or two even mentioned the advance.

KANSAS CITY'S NEW EMPRESS UNDER NEW MANAGEMENT.

The Empress theater property which was recently sold at auction in Kansas City is another step in the final dissolution of the Sullivan & Considine holdings which were extensive a few years ago. Martin & Estes coincidentally lost control of the theater, they having been lessees from the receiver, and rather unexpectedly found themselves "out in the cold." Not so very cold, either, as their features are going strong in the large territory they control.

The theater has been leased to a new concern in Kansas City, a partnership consisting of W. Ledoux and A. Le Marquend, gentlemen who have made a large success of the Empress theater in Omaha, which they control there as a corporation of Nebraska. The same partnership has leased the Empress theater at Denver, also recently sold under the same circumstances as the Kansas City house, and also a former Sullivan & Considine house.

Ledoux & LeMarquend are remodeling and redecorating the Empress theaters at both Denver and Kansas City, and putting in everything new, from carpets to booths and projecting equipment. The Kansas City New Empress was opened Nov. 14, and the Denver house will be open on Nov. 28. The policy at both houses will be the same as that at the Omaha Empress —four acts of vaudeville, five reels of pictures, "10 cents any time," continuous from 11 to 11. The seating capacity of the houses is: Kansas City, 1,600; Denver, 1,700; Omaha, 1,400.

New House Named "The Classic."

The new moving picture theater at 1119 Grand avenue, Kansas City, Mo., has been named "The Classic." Mrs. George Rose was awarded the prize of $25 for the suggestion of this name.

Will Build in Topeka.

C. A. McGuigan, proprietor of the "Gem" theater in Topeka, has made a contract with A. Jacobson for the erection of a new moving picture theater to cost $9,000 at 508 Kansas avenue. It is said that the theater will be completed next month. It will have a seating capacity of 600 without a balcony. The theater probably will be opened about the first of the year.

Ellsworth House to Open.

C. C. McCollister, proprietor of the Star theater at Ellsworth, Kan., will open this new $15,000 show house Dec. 1. An interesting feature of his equipment is a style O Wurlitzer moving picture orchestra valued at $2,000.

New House at Hays, Kansas.

L. Fredoruviez is completing his $12,000 picture house in Hays, Kan., which will open Nov. 20. Mr. Fredoruviez now has a picture show running at Hays and he probably will continue the old one at least temporarily. The new house has in it a $2,000 Wurlitzer moving picture orchestra, style O.

A Portable Show.

Walter Morgan, with a portable moving picture outfit, has arranged a route for three small towns near Junction City, Kan. He will show at Milford, Ogden and Industry two nights each week.

Topeka House Changes Name.

The Electric theater at Topeka, Kan., will in the future, be known as the "Orpheum," the name it went under previous to its purchase by Grubel Brothers. The theater will be managed under a policy similar to that of the Grubel Brothers in their other places in Missouri and Kansas, showing five reels of pictures and two acts of vaudeville, the admission being 10 cents.

Reinke's Neat and Effective Advertising.

Manager Reinke of the Orpheum theater, St. Joseph, Mo., is an energetic exhibitor, and a very successful advertiser. An example of his methods was recently revealed when he bought several sepia colored pictures of Geraldine Farrar at $1 apiece and the next week took a set of six pictures of different subjects at $9 the set. He explained that this was his best form of advertising. He said he had each of the pictures nicely framed, and had no trouble at all in securing positions for them in hotel lobbies and in prominent windows, particularly ticket office windows. A neat card bearing the date of the attraction and the location of his house was attached, and after the film had been shown he had attractive decorations for his establishment. But whether the pictures were to be useful again or not he found them big pullers for his show.

JULIAN V. LOPAZE DEAD.

Julian V. Lopaze, a Kansas City operator, died in Trinidad, Colo., on the third of November. He was an old operator of both Kansas City and Trinidad, having worked for the old Yale Amusement Company of Kansas City in 1905. In the year of 1907 he came to Trinidad to work for the Arcade Amusement Company till 1912, when he moved back to Kansas City.

Julian Lopaze.

He was born in Trinidad and was 33 years old and is survived by a wife and one child, living at 1231½ McGee street, Kansas City, Mo.

The funeral services were held in Trinidad from his sister's home. Only two operators were present, who acted as pallbearers. They were C. J. Kaho and Mr. Leo Vigil. He belonged to Local 170 of the I. A. T. S. E.

Cozy to Open in Bolivar, Mo.

The Cozy will be the name of a new moving picture theater to be opened soon at Bolivar, Mo. The building is now being decorated and equipped for the purpose on North Main street. Harry McCaslain, proprietor of moving picture houses at Flemington and Weaubleau, is the proprietor.

W. O. Edmunds Comes to Kansas City.

William O. Edmunds, for several years with George Kleine, has taken charge of the Kansas City branch of that company, following the resignations of John Hardin. Mr. Edmunds comes immediately from Los Angeles. He seems tickled with Kansas City and the territory, and waxes enthusiastic in speaking of the apparent opportunity for the moving picture industry in Kansas and Missouri. His territory here includes all of Missouri except St. Louis, Kansas, Nebraska, Northern Oklahoma and Arkansas. He is an experienced theatrical and film man—and he is hitting it off pretty well with the big ones of the film business in this district.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Triangle Premier a Big Success.

A NUMBER of local newspaper men were the guests of Evins Brothers Saturday night at the Vaudette theater, the proprietors of the amusement house inviting them to witness Douglas Fairbanks in "The Lamb" and Raymond Hitchcock in "My Valet." The Vaudette recently has been redecorated and presents a pleasing appearance.

The first Triangle night, Monday, at the Vaudette theater, was a tremendous success. Automobiles lined Whitehall street on either side of the street, and the crowds on foot wating to get in blocked traffic. Judging from the attendance Monday and the class of people who made up the spectators, Atlanta's appreciation of these two dollar Triangle plays at 20 cents admission was justified.

New Tar Heel Theater.

A new moving picture theater is to be opened December 1 in Chapel Hill, N. C., to be known as the "Tar Heel." It is to be one of the most modern and thoroughly equipped in the state. The new theater will seat 450, and will have two Simplex machines and all the improvements. The Tar Heel will be managed by Hyman Battles, formerly of the Grand theater, Rocky Mount, N. C.

Prizes at the Georgian.

The Georgian theater has begun its profit-sharing contest, the capital prize being a Maxwell touring car, followed with $200 in gold and lesser prizes. The contest closes December 14th. Candidates are selling $1.10 worth of tickets for $1.00. Votes are given on each sale and on paid admission tickets to the theater. The contest starts with about one hundred candidates, running from 5 to 200 votes to their credit.

United Announces Weekly News Film.

The United Film Service, in the Rhodes building, announce their handling the famous Chicago Tribune Weekly, consisting of current events and Old Doc Yak cartoons.

Lyric, at Waycross, Reopens.

The Lyric theater, Waycross, Ga., strictly a moving picture theater, has reopened under the management of H. G. Cassidy, formerly of the Grand theater in Atlanta. The Lyric has been entirely renovated and is now one of the most thoroughly equipped theaters in South Georgia.

Savoy Under New Management.

The Savoy theater opened Monday under new management. The Samuels Bros. purchased the Savoy last week from the Howard Amusement Company. Douglas Danford, manager of the Alamo theater will manage the Savoy under the new ownership, and direct all its policies. The Savoy is the oldest moving picture theater in Atlanta, and has, from location and management, been one of the best paying houses in the city.

F. V. Young Handling "Diamond" North American Serial.

F. V. Young has been appointed manager of the North American Film Co., succeeding R. V. Anderson, who recently went with the Universal, as their Charlotte, N. C., manager. Mr. Young will have charge of the "Diamond from the Sky" in this territory, and is a worthy successor of Mr. Anderson.

The New Mutual Office.

Manager Keesnack, of the Mutual Film Corporation, has announced the leasing by his company of the second floor at 148 Marietta street, and will move into the new quarters soon. The building is absolutely fireproof, and is just out the fire limits. The space leased calls for 7,500 feet, and will give the Mutual not only the largest but one of the best arranged and equipped exchanges in the South.

Miss Bak at Head of Apex Exchange.

Atlanta enjoys the distiction of being the only city in the South having a lady exchange manager. The Apex Feature Service's manager in the South is Miss B. T. Bak. Miss Bak has been the Apex manager for ten months, and her management has been successful.

COMMITTEE APPOINTED TO CONFER ON CENSORSHIP.

A Minneapolis committee of which Karl De Laittre, formerly president of the city council and well known business man, is chairman, has been appointed to confer with Mayor W. G. Nye in considering motion pictures in advance of their showing in cases where there is reason to anticipate a doubt as to the nature of the exhibition.

This committee is the result of mass meetings of various civic and commercial organizations and it is planned to create a permanent board to cooperate with the Mayor in all matters pertaining to questionable motion pictures.

Right to Revoke License

Minneapolis Stirred by Legal Contest Over Showing There of the "Nation" Film—District Court Decides That Mayor Has Right, Under City's Charter, to Revoke a City License on Showing Cause.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

THE film, "The Birth of a Nation," which has caused talk of race riots and insurrection in more than one city, has set official and judicial Minneapolis by the ears and courts are busy and lawyers are waxing opulent in an effort to decide whether or not the Mayor is within his legal rights in revoking the license of the theater where it was shown here.

The district court says he has that right provided he shows cause for his action. The court in rendering the decision a few days ago granted a short stay of execution to permit the filing of an appeal to the state supreme court, meantime the picture has been withdrawn from exhibition.

Judge Steele's decision has a wider bearing, however, than the mere fortunes of the film which is now on trial. It affects future shows both of moving pictures and the so-called "legitimate" drama. The Minneapolis city charter vests in the Mayor the right to revoke licenses of all sorts and those who uphold Mayor W. G. Nye in his present stand say that the whole police power of the city is virtually at stake, since saloon, cafe and all other licenses are involved and that from that standpoint the situation is a serious one.

Meanwhile the picture is being shown under the authority of a temporary injunction, forbidding the mayor to interfere and the matter is before the courts with no final decision in sight.

The big film is booked for eight weeks, beginning October 31, and marks a record for Minneapolis and the Northwest in that the prices run to $2.00 for the best seats, a price never even heretofore approached by the photoplays.

Charges of attempted bribery have been brought by the Mayor's son and secretary against some of the men interested in the exhibition of the film, and altogether the picture has made a merry local war with publicity aplenty for the production.

D. B. LEDERMAN OF LAEMMLE GOES TO MINNEAPOLIS.

This enterprising young manager entered the moving picture business fourteen years ago at Topeka, Kansas, opening the first house west of the Missouri River. After managing a string of thirty-seven houses, he entered into film renting with the General Film Company just as they were organizing. He remained in their service in the Omaha territory until he accepted a position with the Mutual of Omaha, which company he was with until he entered the service as manager of the Laemmle Film Service of Des Moines.

Now he has been transferred and promoted to the Laemmle Film Service of Minneapolis, a larger territory. The Des Moines branch of the Laemmle Film Service has been enlarged from one room located at 421 Walnut street to the present location, in the Hubbell building, where it occupies a half floor, and also the entire third floor over the Unique Theater building. This exchange will move into its own quarters in two weeks, which consists of a whole quarter of a block.

D. B. Lederman.

NEW GARDEN THEATER.

The New Garden theater, located in the heart of the business district, on Hennepin avenue near Sixth street, is Minneapolis' latest downtown picture house.

The New Garden is a ten and five-cent house, playing Universal films entirely, and showing Broadway features two days a week, on release. It seats 800 and is one of the most attractive, interiorly, of the medium sized theaters.

Garden Theater.

Archie Cox recently came from Madison, where he was theatrical manager for Universal houses, to take charge of the New Garden. The theater is owned by the New Garden Theater Company, a group of Des Moines and Minneapolis business men.

James E. Bryson Resigns.

James E. Bryson, for nine years head of the Laemmle Film Service in Minneapolis, has resigned to take a long rest and a trip around the world with Mrs. Bryson.

Mr. Bryson came to Minneapolis in 1906 when there were but three motion picture houses in the city. He opened business with one reel and sent for more, and it was not long until the office boasted 100 reels. Then he stopped counting. He took the side of the Independent Motion Picture Company in its fight and personally arranged for the staging here of its first film, "Hiawatha." He outlined the scenario and helped with the making of the picture at the famous Minnehaha Falls in Minneapolis.

He is well known to local business men as he made pictures on a number of "trade tours."

Farewell Dinner Cools.

A farewell dinner had been arranged in his honor and was intended to be in the nature of a surprise, but a mistake was made in the date. A dinner was given a day later and was enjoyed as much as if the miscue had not happened.

Peter Belline to Manage the Garrick.

The Garrick theater, Twenty-sixth street and Nicollett avenue, Minneapolis, has been purchased by the firm of Belline & Maasolt Brothers, the consideration being $25,000. Peter Belline has assumed management of the theater.

"Peace" Film on Coast

Big Vitagraph Feature, "The Battle Cry of Peace," Booked by Portola Theater Company with Pacific Coast Rights—Will Be Shown at the Columbia Theater in San Francisco Before Going to Other Houses in the State.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE management of the Portola theater has secured extensive territorial rights on the Pacific Coast to "The Battle Cry of Peace" and elaborate preparations are being made for the initial presentation of this production in San Francisco. As a run of at least four weeks is being contemplated, and it is not desired to change the policy under which the Portola theater is conducted, the Columbia theater has been secured for the local engagement. This theater is without question the grandest house on the Pacific Coast, with a stage that will permit of the installation of the elaborate stage effects that have been planned.

Manager Eugene Roth of the Portola is arranging to present this picture not alone as presented in New York, but with Rothapfel ideas in regard to proper environment. An orchestra of twenty musicians under the leadership of Mr. W. Cellarious, whose music is one of the great drawing cards at the Portola, is being trained for this engagement. The stage settings depicting the horrors of war and the dawn of peace will be on a scale never before seen here in connection with moving pictures. The further exhibition of the picture will not be announced until after the termination of the initial run in this city.

E. H. EMMICK TO OPEN OFFICE.

E. H. Emmick, formerly connected with the Golden Gate Film exchange at Los Angeles, arrived here from New York this week to establish an office for the Picture Playhouse Film Company. Several locations on Golden Gate avenue have been inspected but a choice has not been announced.

TO ENLARGE T. & D. CIRCUIT.

Definite arrangements are being made for adding to the list of houses operated by the Turner & Dahnken circuit. C. L. Langley, of this concern, recently looked over the field at Stockton, Cal., and other California and Pacific Coast cities are being investigated. Financial arrangements are being completed whereby operations can be greatly extended.

ASHER GOES TO LOS ANGELES.

E. M. Asher, of the Golden Gate Film Exchange, Inc., has gone to Los Angeles to take charge of the Metro department in the branch exchange conducted there, the Kleine-Edison branch of the business to be managed by Mr. Tate.

Exposition City Sparklets.

Alexander Pantages, owner of a circuit of vaudeville houses in which moving pictures are featured extensively, is here with his wife to enjoy the Exposition.

Marcus Loew, of New York, is here with Mrs. Loew for a short stay, accompanied by Mr. and Mrs. A. J. Jones, of Chicago.

H. J. Gosliner, manager of the Edison theater on Powell street, and secretary of the Screen Club of San Francisco, is away on a vacation to the springs.

The Bryant Movie, recently opened at Bryant and Twenty-second streets, has taken out one of the second-hand projection machines installed then and has added a 1916 model Motiograph purchased from the agent, Edward H. Kemp.

C. Beck, of the Lyric, Fresno, Cal., was here on San Francisco Day to assist in the great celebration.

The All-Star feature distributors is again campaigning with "Cabiria" and will follow this up with "The Clansman."

The Pastime on Market street, near Fourth, has discarded both of its old projection machines and has installed two Motiographs of the 1916 model, secured from Edward H. Kemp.

The portion of the old Kriterion stock still undisposed of is to be sold at auction this week.

Chas. Klopot, of Los Angeles, is here this week on a business and pleasure trip.

E. G. Vollmann, of the New Bakersfield theater, Bakersfield, Cal., came up this week to look over the offerings of the film exchanges.

K. S. Cashin, of the Jitney, Fresno, Cal., was a visitor here a few days ago. He is to open a new house shortly in the Raisin City.

Jang Moy, a Chinese theater owner of Cortland, Cal., visited local film exchanges and supply houses recently and placed some large orders.

California News Briefs.

Chas. W. Ebeling, who recently purchased the Pastime at Eureka, Cal., from Pettengill & Pettengill, has disposed of the house to B. B. Vivian, manager of the Sequoia.

Plans are being made to open a moving picture show in the building formerly occupied by the Joaquin at Santa Cruz, Cal.

The Bell at Vallejo, Cal., is now being conducted under the management of W. G. Maupin, who succeeds P. J. Hanlon. Mr. Hanlon will have charge of the new Strand, now nearing completion.

B. C. Endert, of Crescent City, Cal., has purchased a Power's cameragraph No. 6A from Walter Preddey, of San Francisco, for use in the northern city.

A WELL-KNOWN EXCHANGE MAN

Although E. M. Asher of San Francisco has been engaged in the film rental business less than five years, he has established for himself an enviable reputation in this line of work and is one of the best known exchange men in this territory. During this time he has been connected with but one firm, the Golden Gate Film Exchange, being of the conviction that it was not necessary to make frequent changes to learn the business.

His first experience was in the manufacturing end of the business, where he assisted in making and putting out a local weekly, one of the first of these, by the way, to be established in the whole country. He also directed the production of the "Last Night on the Barbary Coast," a feature that attracted considerable attention at the time. He gradually worked his way through the various departments of the firm until he is now an able assistant to President Sol L. Lesser and handles many of the large productions controlled by the Golden Gate Film Exchange and the All Star Feature Distributors.

E. M. Asher.

He is also a publicity expert of note and one of the greatest coups ever made in the film advertising world was engineered by him when he conceived the idea of having a special Metro Day at the Exposition. In the face of many difficulties he succeeded in getting official sanction for this event, which took place during National Convention Week in July. He is an enthusiastic member of the Screen Club of San Francisco, is a Native Son, and is making a success in the film field because he possesses those qualities that tend to impress those with whom he comes in contact.

Rothapfel Dines With California Exhibitors

Gives Interesting Address to Guests of the Mutual in San Francisco—Wants Exhibitors to Wake Up—Prominent Guests.

ONE of the largest and most enthusiastic meetings of exhibitors and film exchange men ever held in San Francisco took place on the evening of Nov. 4, at Tait's Cafe, under the auspices of the Mutual Film Corporation, of which X. K. Stout is the local manager. The talk given by this prominent exhibitor was listened to with close attention and many of the ideas suggested by him will be placed into effect in local houses.

Following his talk the toastmaster called upon a number of those present for addresses. Marcus Loew made a short talk and intimated that he would again enter the Coast field within a short time. Aaron Jones, of Chicago, suggested that the first performance in the new Riato theater in New York be given exclusively for the exhibitors of the United States. C. Mell Simmons, of the Triangle, gave a very interesting talk and wound up by declaring that on the whole Western exhibitors were far more advanced than those in the East. Other speakers were H. C. Schmidt, of Palo Alto; Rex Midgley, Emil Kehrlein, Irvine Ackermann, J. L. Partington, E. B. Johnson, Louis R. Greenfield, H. W. Mobsby, Sid Grauman, Sol Lesser, M. L. Markowitz and Herman Wobber.

Among those who attended the dinner were: S. L. Rothapfel, of New York; Eugene Roth, manager of the Portola theater; J. A. Partington, of the Imperial; Sid Grauman, of the Empress; W. F. Hanell, manager T. & D.'s Tivoli Opera House; Joseph A. Huff, manager Unique and Odeon; F. Habekoss, Elite; Joseph E. Levin, New Fillmore theater; Ben Michaels and A. S. Newburgh, Verdi theater; N. K. Herzog, Pastime and Silver Palace; Louis R. Greenfield, Progress theater; E. B. Johnson, Turner & Dahnken Circuit; Herman Wobber, Paramount; F. S. Peachy, manager United; D. D. Tompkins, United; Sol L. Lesser, Golden Gate Film; C. Mell Simmons, Triangle Film; F. E. McCoy, Paramount; M. L. Markowitz and A. Markowitz, California Film Exchange; Leon D. Netter, All Star Features; W. S. Bastar, manager for Art Smith; X. K. Sout, Fred W. Voigt and Louis G. Stang, Mutual Film Corporation; Chester A. Roeder, North American Film Corp.; R. H. Hergert, Mutual Master Picture representative; H. W. Mobsby, Kings Pictures, Ltd., Brisbane, Australia; Rex Midgley and C. W. Midgley, Franklin theater, Oakland, Cal.; A. M. Bowles, Bell theater, Livermore, Cal.; H. C. Schmidt, Marquee theater, Palo Alto, Cal.; Emil Kehrlein, Kinema Circuit, Fresno, Cal.; G. E. Thornton, T. & D. theater, Oakland, Cal.; Everett Howell and Olin K. Howell, Gaiety, Porterville, Cal.; William S. Webster, Strand, Sacramento, Cal.; Marcus Loew, New York; Aaron J. Jones, Jones, Linick & Schaefer, Chicago; Guy A. Jones, Daily News; W. H. B. Fowler, Chronicle; C. Joseph Hubbell, San Francisco Call-Post; Herman Genss, California Demokrat; E. H. Cohen, Newspapers Enterprise Association; Mr. Burroughs, San Francisco Bulletin, and T. A. Church, of the MOVING PICTURE WORLD.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

Rothapfel Reaches Denver.

EXHIBITOR S. L. ROTHAPFEL, known as America's most successful motion picture exhibitor, was in Denver, Friday, November 12th, to deliver his message of success to the Denver exhibitors.

In honor of Mr. Rothapfel's visit in Denver, Manager Lustig of the Denver Mutual office, had planned a luncheon that was given at the Savoy hotel, Friday noon, to which all the exhibitors of the town and country were invited. The exhibitors showed a lively interest in this opportunity to meet and hear Mr. Rothapfel.

Triangle Films Open.

Auspicious in the history of the moving pictures in Denver is the starting of Triangle films at the Isis theater Saturday, November 6.. Denver people should appreciate the fact that they are to see the Triangle films, for the regular Isis admission price.

The first two pictures to be shown are the Griffith production, "The Lamb," with Douglas Fairbanks in the title role, and "My Valet," directed by Mack Sennett, with him in the leading role, together with Mabel Normand and Raymond Hitchcock.

Besides the attractions of the Triangle pictures, Murtagh, the Isis organist, will, at his 1.30 concert, play the new song "Denver," the words of which were written by Mrs. Martha Sherman, a well known Denver woman.

"Melting Pot" Wins at Advanced Prices.

The Strand is having a week's run of Walker Whiteside in "The Melting Pot." This picture is really making a record run here. It is one of our most talked of pictures. The price of admission has been raised from 10 cents to 15 and 25, and since the picture was first put on it has packed the house. A unique mode of attraction has been used, besides extensive advertising. There has been a big melting pot made of papier mache that is at least three feet high and two wide. This has been suspended high in the lobby way, and filled with flags of all the different nations. The Strand has been having week runs of several pictures, such as "The Soul of a Woman."

The Princess theater, as well, is coming in with a picture that is arousing a good bit of curiosity and anticipation. Sunday, Mary Pickford comes in "Madam Butterfly." This is Miss Pickford's first adventure into orientalism.

V-L-S-E. Offices Moved.

V-L-S-E offices have been changed from the Iron building to the new Wight building on Champa street. Manager Frank Harris may well be proud of his new location for it makes one of the finest offices in town. The front office is a long, sunfilled room, which affords ample space and comfort for all the employes. Then back of this is the room used as a poster room and a shipping room. One of the nicest features about the offices is a fine big projection room, which will accommodate about forty people, and in which a fine big Powers projection machine has been installed. The vault for the films is fireproof, made of steel and concrete, and built strictly according to fire regulations.

ROSENTHAL VISITS PORTLAND.

En route to San Francisco to open a branch office, Isaac Rosenthal, of the Sutton Feature Film Company of Seattle and Butte, spent a few days in Portland conferring with F. M. Simonton of the local Apex office. Mr. Rosenthal recently acquired the business of Joe Bloom at Seattle.

Free Films in Saloons

Portland, Oregon, Censors Make Tour of Inspection of Saloons—Find Pictures Showing and Many Spectators—Exhibitors Protest to Exchanges—Same Trouble Has Cropped Up in Other Localities.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

ON Oct. 21, Mrs. E. B. Colwell, secretary of the Portland censor board, accompanied by Lieutenant Harms of the police department, inspected the motion picture situation in the saloons in the North End. Mrs. Colwell found several saloons showing pictures free, running a show every half hour and enjoying good patronage. She found that while the pictures were of a character that would pass in saloons, the city ordinance was not being complied with and issued warnings to the proprietors of the resorts. In one of the largest saloons an audience of about 250 men watched the pictures.

George M. Harris, of the Burnside theater, and the Portland Amusement Company, operating the Casino and American theaters, located in the district where working men congregate, protested to the exchanges against supplying films to saloons which exhibited them free, recalling a similar protest made several years ago with which most of the exchanges complied.

COLUMBIA TO SHOW TRIANGLE.

As the result of negotiations extending over a period of several weeks, the Columbia theater, Portland, has contracted with the Triangle Film Corporation and the first attraction of that brand will show during the week of Nov. 7. Portland expected Triangle a month ago, but the price conditions in the city made it nearly impossible for any house to handle the program. Jensen and Von Herberg, lessees of the Columbia, were, however, able to arrange for the service in connection with their chain of Seattle houses.

Manager E. J. Myrick surprised the good staid people of Portland the other day by advertising for red headed girls to act as ushers at the Columbia, and from a large number of applicants Mr. Myrick has selected a bevy of auburn haired belles to replace the mere men ushers formerly employed.

CENSORS FILE REPORT.

The Portland censor board's report for the month of October has been filed with the City Commissioners, and it indicates that the importation of films into the city during the past month kept pace with that of the month of September. The board viewed 640 reels, comprising 295 subjects in October as compared with 643 reels and 302 subjects in September. In October there was one subject condemned and 25 eliminations ordered; 52 permits to exhibit were issued. Besides the regular board of seven members, 41 people served on viewers' committees.

From March 1 to Nov. 1 the board reported on 5,531 reels, 3,001 subjects, condemning 17½ subjects and ordering 229 eliminations. The board's report does not show the number of reels condemned. During the same time the board made 60 eliminations ordered by the National Board and which had not been made when the films reached Portland.

UNITED PLANS.

A. W. Walker, president of the United Film Service of Seattle, a corporation which took over the business of the Seattle branch of the United Service when the parent concern dissolved, was in Portland for a few days, en route from New York to Seattle and ye scribe importuned him to rhapsodize about Oregon's Columbia River Highway, over which Mr. Walker had just taken a side trip by automobile. The East holds no charms for him now, Mr. Walker declares. Incidentally, he divulged his plans to perpetuate the business of the old United in this territory under the style of the above-named corporation. The concern will handle the old United service, percentage attractions and buy films outright. The Service Film Company, Stone & Pumphrey, owners, will continue to handle the old United business and that of the new company in the Portland territory.

GOVERNMENT FILMS.

The officials of the United States Forestry Service gathered at the exhibition room of the Service Film Company recently to view films of the western forests taken under government direction. The work of the forest ranger, the lumber industry and the results from a careless hunter dropping a lighted match in the timber were the subjects of the reels shown. Some wonderful fire scenes taken in the western forests were pictured, also the methods used by the government to fight forest fires. The Forestry Service employs its own camera man to take this class of pictures. The subjects are all educational and were shown at the Portland Land Products Show after the Forest Service officials had viewed them.

PICTURES OF ANIMAL LIFE.

William L. Finley, Game Commissioner of Oregon, has completed several reels of pictures of bird and animal life photographed by him during his recent trip through southern Oregon. The pictures were taken purely from the viewpoint of a biologist and not as a hunter of animals and birds. Mr. Finley brought home wonderful pictures of wild antelope, an animal exceedingly difficult to photograph, and many pictures of bird life.

Mr. Finley has served in the capacity of State Game Warden and State Biologist. He is a great lover of animals and has written several books on his work. He finds the motion picture camera a superior means of recording his work and showing its results to the public. Mr. Finley is contemplating a trip to the sand bars on the upper Columbia to photograph the wild geese found there at this time of the year.

HILLSBORO HOUSE OPENS.

C. C. Combs, owner of the Majestic, Hillsboro, opened that house on Nov. 12 with Pathe's "Wallingford." To start the new house Mr. Combs has engaged the services of O. Phillips, house manager of the Star theater, Tillamook, to manage his house for a few weeks. A novelty in the new theater is a smoking balcony with a plate glass front.

Oregon Briefs.

The Rex, Woodburn, Oregon, has been sold to H. Baldra to Hollard & Erwin. The new owners have changed the name to the Cozy.

George Maple, Majestic theater, Roseberg, has sold to Mr. Boles, his former partner.

I. Rosenthal advises that he met George Blye in Seattle, where that gentleman booked "Guarding Old Glory" to show at his theater in Salem, Ore.

F. Scholl, organist at the Columbia, Portland, for the past year and half, has left that house and is now playing at the National.

Leonard Clark, formerly booker for the general Film's Portland office, is now connected with the Film Supply Company of Oregon.

Grombacher and Bailey Out of Exchange Business

Big Northwest Amusement Firm Sells Out Renting Business to Metro Film Corporation—Will Now Handle Only Exhibiting End.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

GROMBACHER & BAILEY, of which a heavy owner is Frank T. Bailey, Spokane, president of the Montana Amusement Company, with headquarters in Butte, Montana, and also general manager of the Liberty Amusement Company, Spokane, Wash., have sold their Metro Film service exchanges in Seattle, Spokane and Butte to the Metro Pictures Corporation of New York City. While the purchase price could not be learned, it is understood that a good figure was obtained and that Grombacher & Bailey will devote their entire energies to the exhibiting field. They organized the Independent Western film exchange, which was later called the Metro Film Service.

F. A. Tipton of the Butte office arrived in the city during the week and closed the local office, taking Bert Todd, manager, to the Butte office with him.

George Grombacher, Portland, is associated with Mr. Bailey in the various houses in Montana, the Liberty, Spokane; American, Seattle, and the National of Portland, Ore.

SPOKANE'S LIBERTY PLEASES KIDDIES WITH GIFTS.

Ralph Ruffner, manager of the Liberty theater, Spokane, is making a hit with Spokane children during the past few weeks by having special surprises for them on Saturday afternoons.

On the afternoon of Saturday, November 6, he gave each child in attendance a five-cent box of stick candy and during the afternoon and evening reported that 2,000 boxes were distributed. The children filled the theater and were informed that another surprise awaited them for the following Saturday. Many were heard to say: "I am coming to the Liberty every ySaturday." On the previous Saturday "Spook" caps were given. Special comedies are always added to the program.

PENDLETON ROUNDUP FILMS.

Pictures of the roundup held at Pendleton, Oregon, September 22 to 25, will be shown at the Rex theater. The engagement is for two days, arrangements having been completed when C. G. Van Tress, a member of the Roundup Association, came to Spokane with a view to booking the pictures. Admission was raised to ten cents during this engagement.

A BUSINESS-LIKE EXHIBITOR.

For seven years connected with the Greenlake State Bank of Seattle, the last part of which time he was cashier, Lee S. Forbes, with an associate, on February 17 of this year purchased the former Clem theater from Dr. H. S Clemmer, which he has since operated as the Class A theater.

Lee S. Forbes.

Despite the fact that his previous business experience was not along picture lines, Mr Forbes has forged to the front rank among Spokane exhibitors and after having his house the home of the mixed program in Spokane for several months, has signed for the Mutual Masterpictures and Mutual Weekly, which are playing to large audiences at an increase in price from 10 to 15 cents, he having run his house as a 10-cent house while showing the mixed program.

In connection with the change of program he changed from three changes a week to two changes a week and reports that the entire policy has been a good one. He has also made improvements on his theater and added another machine to provide against delay should one machine get out of order.

CLEMMER, LEADING EXHIBITOR

Formerly a dentist, Dr. H. S. Clemmer, manager of the Clemmer and Casino theaters, Spokane, Wash., is one of the leading moving picture exhibitors in the Northwest. He is a live wire advertising man, was formerly president and still is active in the Spokane Ad Club. He was born in a little town in the mountains of Pennsylvania in 1873, was graduated from the Lake Forest University, dental department, Chicago, in 1896, and practiced dentistry steadily from that time until 1911, when at the death of his father, the late John H. Clemmer, one of the pioneer picture exhibitors of the Northwest, he succeeded his father in the business as manager of the, then, Clem and the Casino theaters.

H. S. Clemmer.

Dr. Clemmer started using split service at both the Clem and the Casino and was the first to present the Progressive, later the Paramount pictures in Spokane, at advanced prices of 15 to 25 cents. He showed these in the Clem theater. He still restains the management of the Casino theater and took over the new theater, erected at Lincoln street and Sprague avenue, with a seating capacity of 1,000, in February, 1915, naming it the Clemmer. At that time he disposed of the Clem theater to Lee S. Forbes, who named it the Class A. Dr. Clemmer runs the Paramount program in the new picture theater and also ran the "Birth of a Nation." He is running the Fox service and the Big Four Pictures in the Casino theater.

He has just arranged to run the new "J. Rufus Wallingford" pictures put out by the Pathe Exchange and will start them Nov. 17.

Exhibitor Kratzer Will Open House at Colfax.

Edward Kratzer, formerly of the Pastime theater, Potlatch, Idaho, and also former manager of the Bungalow theater, Colfax, Wash., will open a new moving picture house at Colfax, according to word brought to Spokane by an exchange man.

L. Wingham Booking for Pathe.

L. Wingham, formerly of the Colville theater, Colville, Wash., has succeeded E. F. Hibbard as booking agent for the Pathe exchange, Spokane, Wash., under P. L. Carroll.

Hager Makes Bookings.

G. A. Hager, manager of the Universal Film & Supply Company exchange, in Spokane, Wash., and who also does the road work for the exchange in this territory, returned from a trip in Montana and Idaho. He reports that L. J. Carter, of the Rex theater, Thompson Falls, Mont., has signed to run the full weekly service of the company; that Manager W. A. Simon of the Isis theater, Wallace, Idaho, has signed for the same service; that T. E. Edmondston, manager of the Lyric theater, Grangeville, Idaho, has signed to run some of the Universal service and Broadway features, and that G. Buzelle, of Moscow, Idaho, will start the Universal service in the Casino theater, Moscow, at once.

At Spokane Houses.

"The Thief," with Dorothy Donnelly as the star, had a successful run at the Majestic. Charles Chaplin in "By the Sea," and Lottie Pickford in "Desperate Chances," the fifteen chapter of "A Diamond From the Sky," drew well at the Lyric theater. "The White Pearl," with Marie Doro in the leading role, and a Globe film entitled "How Plants Grow in Winter," played to large audiences at each performance at the Clemmer. "The Better Woman," the Lenora Ulrich picture, proved a profitable production for the Liberty. Frederick Perry in "The Family Stain," drew big crowds to the Casino the past week. B. W. Copeland purchased the interests of C. D. Robinson in the Rex theater, acquiring the control of the company. He has acted as manager of the theater since its inception and will continue in that capacity.

A. Johnson of the Metro Service, Seattle, visited Spokane during the week.

MONTREAL NEWS LETTER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

Another Exchange.

ANOTHER exchange has entered the local field, The Kleine-Edison Feature Service. The offices are located at 204 St. Catherine street West. In charge is Charles L. Stevens, who hails from Toronto.

At the time of writing "Du Barry," the big Kleine feature, is before the censors. If it is passed it will be used as an opener for the World Film People's new house, the Connaught. "Du Barry" was at first passed by the censors, but the next day was recalled for further examination.

S. H. Kippan Tells of New Quebec House.

S. H. Kippan, of Quebec, and representing the Imperial Theater Company, Inc., was in Montreal recently, and the World man had the pleasure of meeting him. Things are not so slow down in that locality. His company has had work started on a new theater. It will seat 850 and will be thoroughly fireproof. An up-to-date ventilation system will be installed and it is the aim of the promoters to make it the handsomest house "down Quebec way."

Thompson Leaves the London.

Last issue of Montreal news in this paper contained an announcement relative to W. R. Thompson's management of the London. Since that item was written Mr. Thompson has several connections with the London theater.

TWO TORONTO HOUSES MADE OVER LIKE NEW.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

THE two oldest moving picture theaters in Toronto have just been remodeled and redecorated by Mr. Bert Applegarth, manager of both houses. The two theaters are the Crystal Palace, 141 Yonge street, and the Red Mill, 183 Yonge street, both of which were opened about eight years ago.

The Crystal Palace is being refurnished throughout at a cost of $2,500, and the new features include an entirely new front, mahogany frames for posters, a National cash register ticket machine, upholstered seats, two new Powers projecting machines, indirect electric lighting and new entrances. This theater was the

first in Canada to have a mirror screen, and it was installed three years ago. Something new in exterior finishes is seen in the bird's eye maple panels and trim in the theater front. A Famous Players' program is used at this theater regularly.

The seating capacity of the Crystal Palace is 350, while that at the Red Mill is 250. The Red Mill has just been equipped with two new Power's projecting machines, while a gold fibre screen has been installed. At both houses the posters are now contained in handsome frames which are fitted with plate glass. The Red Mill, as well as the Crystal Palace, has a new National ticket machine.

A Very Interesting Picture.

A representative of the government has just brought to Canada, from England, a moving picture which shows the life of a Canadian Soldier from the time he enlists at Victoria, B. C., on the Pacific Ocean, until he reaches the firing line after having crossed the Atlantic. These films are to be exhibited throughout the Dominion under the guidance of the Militia Department, which is Canada's war bureau, for the purpose of stimulating recruiting.

One of the most interesting features of the reels is the unique reproduction of the chart of the battle of St. Julien, France, with the lines of the Canadians and Germans moving backward and forward as the sanguinary fight progressed.

At the Universal Exchange.

"We have not lost a reel since the war began, fifteen months ago," declared Mr. Clair Hague, of Toronto, general manager of the Canadian Universal, with branches throughout Canada, in reference to the state of the film industry in the Dominion. "The Universal is supplying films to over fifty of the eighty-three moving picture theaters in Toronto, and although there are slightly fewer theaters here than when the war began, the volume of our business has not decreased."

Mr. Hague pointed out to your correspondent that "The Broken Coin" serial had broken all records and that 125 houses would be supplied with the two sets of this film before the run would be concluded. This had been accomplished without the aid of the newspapers, but he believes that even a better demand would have been secured if the story had been run as a serial in the papers in coordination with the film installments. In a few weeks the new "Graft" series will be started in Canada and arrangements will be made for the publication of the sixteen stories in the dailies.

"Cabiria" Comes to Toronto.

The first run of "Cabiria," the Italian Film Company's spectacular production of Gabrielle D'Annunzio's scenario in Toronto, was seen at the Madison, Bloor and Bathurst streets, last week, when a special matinee was held each day and two shows were held at night at 10 and 15 cent prices. The theater was well patronized.

Not Melodramas, But Real War Films Are What's Wanted.

A sign of the times was seen when a war melodrama, widely advertised as "Not a Moving Picture," staged at one of the best theaters in Toronto, drew very poorly, and a score or more of moving picture houses, showing war films as a part of their programs, enjoyed great business during the same week. The idea struck Toronto theater-goers that the speaking stage must be becoming frightened at the competition with moving pictures.

Walter H. Davidson with Universal.

Mr. Walter H. Davidson, formerly with the Pathe, is now special representative of the Canadian Universal in the Province of Ontario, Canada.

Censor Overruled

British Columbia Spectators Will See "The Spoilers" Though Banned by the Provincial Censor—Attorney-General Bowser to the Rescue—Sam Whitehead, George Broy and Hector Quagliotti Win Their Fight.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE most important announcement ever made to the exhibitors of British Columbia is involved in the statement by Attorney-General Bowser at Victoria on Nov. 3, that he had passed the Selig masterpiece, "The Spoilers," over the head of the protesting censor. This is the first time that the Attorney-General has reversed a decision of the local censor, and, in fact, the first time that an adverse decision has been contested.

Following the rejection of the picture in Vancouver last week, an interview was had with Mr. Bowser, in Victoria, by George L. Broy and Sam W. Whitehead, holders of the Canadian rights, and Manager Hector Quagliotti of the Colonial theater. To these three men belongs the credit of demonstrating to the moving picture men of the Province that the way to beat the censor is to fight him. No assistance was received from other exhibitors or exchangemen, nor from the lately deceased British Columbia Moving Picture Exhibitors' Association, so the results which might be obtained by an active, aggressive organization can well be imagined.

"The Spoilers" opens at the Colonial in Vancouver Nov. 14, at 20-30-50 cents prices, and capacity business is expected.

It would seem that the exhibitors of British Columbia now have a splendid opportunity to secure saner standards in the censor's office. The way has been shown.

WINNIPEG PASSES "NATION" FILM.

For some time there was considerable doubt in Winnipeg as to whether "The Birth of a Nation" would be passed by the local board of censors, consisting of J. W. Horne, T. A. D. Bevington, Sam Clarke and Frank Kerr. However it was finally decided to pass the picture with the elimination of scenes showing women in distress over the presence of war, thus concealing from the intelligent populace the fact that anyone who goes to war is apt to get hurt. Mayor Waugh of Winnipeg used his influence in favor of the picture, which opens a two weeks' run at the Walker Theater on November 22.

The Empress at Kamloops Opens.

The Empress theater at Kamloops, B. C., which has been dark for some time, was opened last week by Messrs. Brown and Guerrard, who celebrated the occasion by engaging several local soloists to assist. Music is furnished by a seven-piece orchestra, and prices are ten and fifteen cents. Both the Empress and the Kamloops opera house (W. A. Wilkinson, manager) are running excellent programs and using large advertising space in the newspapers.

S. B. Taube Goes to New York.

S. B. Taube, formerly manager of the Universial Exchange in Vancouver, left with his family for New York Sunday night. It is stated that Mr. Taube will enter the service of the Universal in some Eastern city on the American side.

Admit Wounded Soldiers Free.

The Royal Victoria, Columbia, Empress, Variety, Dominion, Romano, Pantages and Princess theaters in Victoria, B. C., will hereafter admit free all soldiers who have returned from the front. It will only be necessary for a soldier to display his badge to gain admittance.

Vancouver Brief Notes.

The Orpheum in Vancouver closed at 6 o'clock one night last week, Manager Pilling having rented the house to the Daughters of the Empire, who presented an entertaining revue in aid of the Patriotic Fund.

The Alhambra Theater & Hotel Company, with headquarters in New Westminster, B. C., was incorporated at Victoria last week. The company is capitalized at $300,000.

The Rose theater at Regina, Sask., inaugurated its V-L-S-E service last week with Essanay's "The Man Trail." The orchestra has been increased to eight pieces.

Grace Aylesworth, wife of Arthur Aylesworth, and formerly leading woman at the Lyceum theater at Edmonton, Alberta, is now with the World Film Corporation. Arthur took the famous Aylesworth wild animal pictures in the country north of Edmonton. George Aylesworth, formerly manager of the Lyceum, is now in charge of the Princess theater at Calgary.

Moving pictures of the review of the Winnipeg Boy Scouts by H. R. H. The Duke of Connaught, taken by Robert Kershaw of the Wonderland theater in that city were shown for an entire week at Pantages theater, and attracted much attention.

Appeals for recruits were thrown on the screens of all Victoria moving picture theaters on Oct. 30. This is regularly done in Winnipeg houses, and the slides shown also state the number of men required by different battalions, as well as the location of recruiting stations to which application for enlistment should be made. This system is proving quite effective.

The Western Animated Advertising Company, with its principal place of business in Winnipeg, has been incorporated in Manitoba for $50,000.

"The Closing Net" (Gold Rooster Play) was rejected by the censor in Vancouver last week. This occasioned no surprise, however, as such a result had been foreseen by those in touch with the censorship situation here. Unless the exchange is prepared to fight, it is useless to bring to British Columbia a film which has been condemned anywhere else in the world.

An entertainment in aid of the South Vancouver Soldiers' and Sailors' Mothers and Wives Red Cross Branch was given at the Fraser Avenue theater in South Vancouver recently.

Charles E. Couche, manager of the Rex at Revelstoke, B. C., has given up the house and combined with his erstwhile competitor, W. A. Smythe, in the management of the Empress there. "The Diamond from the Sky" has been transferred to the Empress from the Rex. The latter house has been taken over by Caspar Van, a former Vancouver stock actor, lately in charge of the Lonsdale theater in North Vancouver.

Twenty-five disabled soldiers, recently returned from France, were the guests of Manager E. J. Sullivan of the Orpheum at Winnipeg, Manitoba, one afternoon last week. Moving pictures were shown of the Duke of Connaught reviewing the Canadian troops stationed at Sewell Camp, near Winnipeg.

Manager Kershaw of the Wonderland theater, Winnipeg, did capacity business recently, when he showed moving pictures of the Mulvey Street school children. The children and their parents kept the house packed.

Calendar of Daily Program Releases

Releases for Weeks Ending November 27 and December 4

(For Extended Table of Current Release Dates See Pages 1566, 1568, 1570)

General Film Company.

Current Releases

MONDAY, NOVEMBER 22, 1915.

ESSANAY—The Law's Decree (Special—Three parts—Drama) 19518-9-20
KALEM—A Woman's Wiles (Special—Three parts—Drama) 19511-2-3
LUBIN—An Ambassador From the Dead (Drama).. 19521
SELIG—Chronicles of Bloom Center, No. 4, "A Thing Or Two In Movies" (Special—Two parts—Com.) 19514-5
SELIG—Hearst-Selig News Pictorial No. 93, 1915 (Topical) 19517
VITAGRAPH—Love and Law (Comedy)..... 19516

TUESDAY, NOVEMBER 23, 1915.

BIOGRAPH—Love's Enduring Flame (Special—Two parts—Drama) 19530-1
ESSANAY—The Paper Door (Special—Three parts—Drama) 19522-3
KALEM—Oh, Doctor (Burlesque Comedy)..... 19529
LUBIN—Limberger's Victory (Comedy)..... 19528
SELIG—The Impersonsation of Tom (Western—Dr.) 19524
VITAGRAPH—Saints and Sinners (Broadway Star Features—Special—Three parts—Drama)..... 19525-6-7

WEDNESDAY, NOVEMBER 24, 1915.

BIOGRAPH—The Reproach of Annesley (Special—Three parts—Drama) 19539-40-1
EDISON—Cartoons In a Sanitarium (Cartoon—Comedy) 19532
ESSANAY—Animated Cartoon Drawings of Greater New York (Cartoon) 19535
KALEM—An Enemy of Mankind, No. 1 of the "Stingaree" Series (Special—Three parts—Drama).. 19533-4
LUBIN—The Meddlesome Darling (Special—Two parts—Drama) 19537-8
VITAGRAPH—Sonny Jim and the Family Party Comedy) 19536

THURSDAY, NOVEMBER 25, 1915.

BIOGRAPH—The Man From Town (Drama)..... 19542
ESSANAY—It Happened In Snakeville (Western—Comedy) 19543
LUBIN—As the Twig Is Bent (Special—Three parts—Drama) 19544-5-6
MINA—Florence Turner Impersonates Film Favorites (Comedy) 19549
SELIG—Heart-Selig News Pictorial No. 94, 1915 (Topical) 19548
VITAGRAPH—Ghosts and Flypaper (Comedy)..... .....

FRIDAY, NOVEMBER 26, 1915.

BIOGRAPH—Two Daughters of Eve (Drama) (Biograph Reissue No. 25)..... 19558
EDISON—The Ring of the Borgias (Special—Four parts—Drama) 19550-1-2-3
ESSANAY—Broncho Billy's Love Affair (Western—Drama) 19554
KALEM—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Drama) 19555
LUBIN—Meg o' the Cliffs (Drama)..... 19557
VIM—Pressing Business (Comedy)..... 19559
VITAGRAPH—All For the Love of a Girl (Comedy) 19556

SATURDAY, NOVEMBER 27, 1915.

EDISON—Roses of Memory (Drama)..... 19560
ESSANAY—The Edge of Things (Special—Three parts—Drama) 19561-2-3
KALEM—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama) *Serial No.* 19,567
LUBIN—Blaming the Duck or Ducking the Blame (Comedy) 19564
SELIG—Young Love (Drama)..... 19568
VITAGRAPH—A "Model" Wife (Special—Two parts—Comedy Drama) 19565-6

General Film Company.

Advance Releases

MONDAY, NOVEMBER 29, 1915.

ESSANAY—The Night of Souls (Special—Three parts—Drama).
KALEM—The Luring Lights—Special—Four parts—Drama).
LUBIN—The Legend of the Poisoned Pool (Drama).
SELIG—Just As I Am (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
VITAGRAPH—One Plus One Equals One (Comedy).

TUESDAY, NOVEMBER 30, 1915.

BIOGRAPH—Count Twenty (Special—Two parts—Drama).
ESSANAY—The Losing Game (Special—Three parts—Drama).
KALEM—Only A Country Girl (Comedy).
LUBIN—Which Is Which? (Comedy).
SELIG—Bad Man Bobbs (Western—Drama).
VITAGRAPH—The Mystery of the Empty Room (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 1, 1915.

BIOGRAPH—The Hungarian Nabob (Special—Four parts—Drama).
EDISON—Microscopic Pond Life (Educational).
ESSANAY—The Fable of "The Low Down Expert on the Subject of Babies" (Comedy).
KALEM—A Voice in the Wilderness (No. 2 of the "Stingaree" Series) (Special—Two parts—Drama).
LUBIN—The Taint (Special—Three parts—Drama).
VITAGRAPH—A Scandal in Hickville (Comedy).

THURSDAY, DECEMBER 2, 1915.

BIOGRAPH—His Emergency Wife (Comedy—Drama).
ESSANAY—Jack Spratt and the Scales of Love (Comedy).
LUBIN—The Silent Man (Special—Two parts—Drama).
SELIG—The Love of Loti San (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
VITAGRAPH—The Conquest of Constantia (Comedy—Drama).

FRIDAY, DECEMBER 3, 1915.

BIOGRAPH—My Hero (Drama) (Biograph Reissue No. 26).
EDISON—Blade o' Grass (Special—Three parts—Drama).
ESSANAY—The Burglar's Godfather (Comedy Drama).
KALEM—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series) (Drama).
LUBIN—With Stolen Money (Drama).
VIM—Love, Pepper and Sweets (Comedy).
VITAGRAPH—The Home Cure (Comedy).

SATURDAY, DECEMBER 4, 1915.

EDISON—The Magistrate's Story (Drama).
ESSANAY—On the Private Wire (Special—Two parts—Drama).
KALEM—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Parrot Said —— (Comedy).
SELIG—A Jungle Revenge (Jungle-Zoo Animal—Drama).
VITAGRAPH—Cal Marvin's Wife (Broadway Star Feature Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 27 and December 9

(For Extended Table of Current Releases See Pages 1566, 1568, 1570)

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 21, 1915. (Serial No.)

LAEMMLE—No release this day.
L-KO—Ready For Reno (Comedy)..... 0985
REX—The Mystery of the Locked Room (Three parts—Mystery—Drama) 0984

MONDAY, NOVEMBER 22, 1915.

BROADWAY UNIVERSAL FEATURE—My Old Dutch (Five parts—Emotional—Drama)..... 0987
NESTOR—When Father Was the Goat (Comedy)... 0988
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 1, "The Palace of Dust" (Two parts—Drama)..... 01003

TUESDAY, NOVEMBER 23, 1915.

GOLD SEAL—In Search of a Wife (Two parts—Thanksgiving Story) 0989
IMP—When Willie Went Wild (Comedy)..... 0990
REX—No release this day.

WEDNESDAY, NOVEMBER 24, 1915.

ANIMATED WEEKLY—Number 194 (Topical)..... 0993
BIG U—The Trap That Failed (Drama)..... 0991
L-KO—Stolen Hearts and Nickels (Two parts—Comedy) 0992

THURSDAY, NOVEMBER 25, 1915.

BIG U—No release this day.
LAEMMLE—The Mayor's Decision (Three parts—Modern Political—Drama) 0994
POWERS—Lady Baffles & Detective Duck In "Kidnapping the King's Kids" (Comedy)..... 0995

FRIDAY, NOVEMBER 26, 1915.

IMP—Man or Money? (Three parts—North Western—Drama) 0996
NESTOR—Saved by a Skirt (Comedy)..... 0997
VICTOR—No release this day.

SATURDAY, NOVEMBER 27, 1915.

BISON—A Desperate Leap (Two parts—Railroad—Drama) 0998
JOKER—Dad's Awful Crime (Comedy)..... 010000
POWERS—The Mirror of Justice (Drama)..... 0999

SUNDAY, NOVEMBER 28, 1915.

LAEMMLE—Inside Facts (Drama)..... 01002
L-KO—No release this day.
REX—The Kingdom of Nosey Land (Three parts—Fairy Tale) 01001

MONDAY, NOVEMBER 29, 1915.

BROADWAY UNIVERSAL FEATURE—The Supreme Test (Five parts—Modern Drama)..... 01004
NESTOR—Operating on Cupid (Comedy)..... 01005
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 2 "When A Queen Loved O'Rourke" (Two parts—Drama).. 01020

TUESDAY, NOVEMBER 30, 1915.

GOLD SEAL—The Phantom Fortune (Three parts—Drama) 01006
IMP—Safety First and Last (Comedy)..... 01007
REX—No release this day.

WEDNESDAY, DECEMBER 1, 1915.

ANIMATED WEEKLY—Number 195 (Topical)..... 01010
L-KO—Lizzie's Water Grave (Juvenile-Comedy)... 01009
VICTOR—He Was Only a Bathing Suit Salesman (Three parts—Comedy) 01008

THURSDAY, DECEMBER 2, 1915.

BIG U—No release this day.
LAEMMLE—Gilded Youth (Three parts—Drama)... 01011
POWERS—The Three Jeanettes (Vaudevolle Act). —The Life of the Salamander (Ditmar's Educational) 01012

FRIDAY, DECEMBER 3, 1915.

LAEMMLE—The Devil and Idle Hands (Drama).... 01014
NESTOR—No release this day.
POWERS—His Good Name (Two parts—Heat Interest Drama) 01013

SATURAY, DECEMBER 4, 1915.

BISON—The Connecting Link (Two parts—Western Drama 01015
JOKER—Mrs. Prune's Boarding House (Comedy).. 01016
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, NOVEMBER 21, 1915. (Serial No.)

CASINO—The House Party (Comedy)..... 04178
RELIANCE—A Romance of the Alps (Two parts—Drama) 04176-7
THANHOUSER—Beneath the Coat of a Butler (Dr.) 04179

MONDAY, NOVEMBER 22, 1915.

AMERICAN—The Key of the Past (Two parts—Drama) 04180-1
FALSTAFF—The Postmaster of Pineapple Plains (Com.) 04182
NOVELTY—Spring Onions (Comedy)..... 04183

TUESDAY, NOVEMBER 23, 1915.

BEAUTY—The Drummer's Trunk (Comedy)..... 04187
GAUMONT—See America First, No. 11 (Scenic). —Keeping Up with the Joneses (Cartoon —Com.) 04186
THANHOUSER—The Baby and the Boss (Two parts—Comedy—Drama) 04184-5

WEDNESDAY, NOVEMBER 24, 1915.

CENTAUR—Could a Man Do More? (Three parts—Drama) 04188-9-90
NOVELTY—Taming a Grouch (Comedy)..... 04191

THURSDAY, NOVEMBER 25, 1915.

CENTAUR—Stanley and the Slave Traders (Two parts—Drama) 04192-3
FALSTAFF—The Villainous Vegetable Vender (Com.) 04194
MUTUAL MASTERPICTURE—The Strife Eternal (Five parts—Drama) (No. 48)..... .....
MUTUAL WEEKLY—Number 47, 1915 (Topical)... 04195

FRIDAY, NOVEMBER 26, 1915.

AMERICAN—The Bluffers (Drama)..... 04198
CUB—A Deal In Indians (Comedy)..... 04199
MUSTANG—The Valley Feud (Two parts—Drama). 04196-7

SATURDAY, NOVEMBER 27, 1915.

BEAUTY—Cupid Beats Father (Comedy)..... 04203
THAN-O-PLAY—The Valkyrie (Three parts—Dr.). 04200-1-2

SUNDAY, NOVEMBER 28, 1915.

CASINO—Widow Wins (Comedy)..... 04206
RELIANCE—The Friends of the Sea (Two parts—Drama) 04204-5
THANHOUSER—All Aboard (Comedy)..... 04207

MONDAY, NOVEMBER 29, 1915.

AMERICAN—The Silver Lining (Two parts—Drama) 04208-9
FALSTAFF—Foiling Father's Foes (Comedy)..... 04210
NOVELTY— Charlie's Twin Sister (Comedy)..... 04211

TUESDAY, NOVEMBER 30, 1915.

BEAUTY—Billy Van Deusen and the Merry Widow (Comedy) 04215
GAUMONT—See America First, No. 12 (Scenic). —Keeping Up With the Joneses(Cartoon) 04214
THANHOUSER—The Crimson Sabre (Two parts—Drama 04212-3

WEDNESDAY, DECEMBER 1, 1915.

NOVELTY—Betty Burton M. D. (Comedy)..... 04219
RIALTO—Lessons in Love (Three parts—Com.-Dr.) 04216-7-8

THURSDAY, DECEMBER 2, 1915.

CENTAUR—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama)..... 04220-1
FALSTAFF—Checking Charlie's Child (Comedy).... 04222
MUTUAL MASTERPICTURE—The Forbidden Adventure (Five parts—Drama) (No. 49)..... .....
MUTUAL WEEKLY—Number 48, 1915 (News)..... 04223

FRIDAY, DECEMBER 3, 1915.

AMERICAN—Spider Barlow Cuts In (Comedy-Dr.) 04226
CUB—A Shot Gun Romance (Comedy)..... 04227
MUSTANG—Broadcloth and Buckskin (Two parts—Comedy-Drama) 04224-5

SATURDAY, DECEMBER 4, 1915.

BEAUTY—Making Over Father (Comedy)..... 04231
MUSTANG—Film Tempo (Three parts—Com.-Dr.). 04228-9-30

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VITAGRAPH.

ONE PLUS ONE EQUALS ONE (Nov. 29).—The cast: Bobby Connelly, Tefft Johnson, Mabel Kelly, Mae Greene, Arthur Cozine.

Sonny Jim is sent to school and when teacher thoughtlessly gives him a vacant seat with the girls be is made the object of derision by the other boys. Becoming tired of their bullying, he tells Uncle Billy, and the latter jokingly tells Sonny he will go with him to school and "trim the bullies." He does go, but forgets all else when he sees the pretty lady teacher, and it is a case of love at first sight on both sides. Uncle Billy suggests Sonny be put over in the boys' side of the room, and teacher promises to see that the boys leave him alone. Every day thereafter Uncle Billy accompanies Sonny to school and enjoys a quiet chat with the teacher. During the absence of Mother Dear and the cook, Uncle Billy tries to cook, but bis efforts make Sonny very sick. Lady Teacher comes to see him and offers to cook one big dinner for the men. All are delighted and during the meal Billy announces he is going to marry Teacher. Seeing Billy take Teacher in his arms Sonny when asked the addition of "One and one" answers promptly "One!"

THE MYSTERY OF THE EMPTY ROOM (Special—Two Parts—Nov. 30).—The cast: William Dangman, Ethel Corcoran, John Costello, Alice Lake, Florence Natol, Roland Osborne.

Ruth Harris and her father, while on a hunting trip, stop over night at Scroogles' Inn, a dreary place kept by an evil, grasping old couple. They have a poor little drudge of a girl, who lives in an imaginary land of her own and thinks Ruth is surely a beautiful fairy princess. That night the Scroogles creep into her father's room, rob him, and thinking him dead, throw the body over a cliff. They remove everything from the room and next morning, when Ruth inquires for her father, they tell her she is crazy, that she came alone to the Inn.

Bewildered, the girl does not know what to do until she thinks of Richard Foster, a young artist she had met earlier in the day. She tells him, and with his help, they find a cap belonging to her father, and accuse the Scroogles of foul play. Rendered desperate, the old couple attempt a dash for freedom, but in the fight which takes place the old woman is accidentally shot and killed by Scroogles, who escapes into the woods. After a running fight he is shot. He dies as a result of the wound and Ruth and Foster, now engaged, institute a search for her father. They find him wandering dazedly about the mountains, but after careful nursing he fully recovers from his terrible experience, and the little drudge is made happy by being taken into Ruth's home and adopted by Mr. Harris. But the memory of that "empty room" in the old Inn is indelibly impressed upon Ruth's memory, and many times she gives thanks for the narrow escape they all had.

BIOGRAPH.

LOVE'S ENDURING FLAME (Special—Two parts—Nov. 23).—The cast: Charles Perley, William J. Butler, Claire McDowell, Zoe Bech, Alan Hale, Jose Ruben, Laura LaVarnie, Vola Smith, Charles Bennett.

Absorbed in his business affairs, Philip Carter seems to neglect Elice, his wife, and Harvey Beck takes advantage of his dereliction to woo her. She repulses him as a good wife should, and goes to her husband; but Philip, engrossed in a discussion with his lawyer, waves her away. Mortified, she decides to throw in her lot with Beck, and takes her child. But Beck wants her unencumbered, and while they are discussing the matter Carter comes on the scene. He takes the child from Elice and bids her go. At the station, while waiting for the train, Elice sees an outcast shivering in the cold, and gives the girl her coat. The train is wrecked, and Beck is killed.

The outcast, wearing Elice's coat, is identified as Mrs. Carter, and Philip, stunned by the tragedy, leaves his native place and establishes quarters in New York. Elice secures employment in a fashionable modiste's shop, and is eventually taken into partnership. Her son, Robert, grown to manbood, is engaged to Edith Hollis, daugbter of a Wall Street operator. Edith and Robert visit the modiste's, and Elice beholds her son. The modiste, dying, bequeaths the business to Elice. Carter leads a bull movement on the exchange. Informed that Carter is fighting him, Hollis gives battle, and Carter has his back to the wall. Hollis forces Edith to break her engagement with the son of his enemy. Elice, a witness to the scene, goes with the girl and Robert to Carter's home, and enters his private room just as he is about to commit suicide. At sight of his wife's ghost Carter lets fall the pistol. A moment later Robert and Edith enter. While the boy is learning that Elice is his mother, Carter's lawyer arrives with the news that ruin is averted, Elice having secretly pledged her fortune to his support.

THE REPROACH OF ANNESLEY (Special—Three Parts—November 24).—The cast: Franklin Ritchie, Louise Vale, Herbert Barrington, Jack Drumeir, Gus Pixley.

Home on furlough, Lieutenant Edward Annesley visits his cousin Paul, a prosperous young physician. Paul's best friends are Gervase Rickman, an attorney, Rickman's sister, and his ward, Alice Lingard, a wealthy orphan. Edward falls in love with Alice and does not at first notice the jealousy which consumes his cousin. At last Paul asks Edward to go away and let him win Alice. Annesley agrees to go away for three months. Rickman, who also loves Alice, speculates witb her fortune and loses heavily. Miss Rickman's health fails, and her brother takes her to France. Alice accompanies them, and Paul follows. Unknown to them, Annesley is also touring in the mountains. Paul puts his fortune to the test and learns that Alice loves his cousin. Leaving the party, he comes face to face with Annesley.

A quarrel ensues, and Paul, after attacking Annesley, staggers over the cliff into the lake below. Rickman, who has followed Paul, witnesses the scene and offers to back Annesley up in the claim tbat Paul's death was due to accident; but privily he tells Alice that her lover has murdered Paul, and poisons her mind against Annesley. Though never publicly accused of the murder, Annesley is shunned. Rickman's sister, dying, urges Alice to marry her brother. Edward, drawn by morbid thoughts to the scene of his quarrel with Paul, meets a monk who gazes at him for an instant and flees. In that instant he recognizes Paul. Later, he is again confronted by Paul in a vilage church where the monk preaches. Paul, who has been rescued by the monks, tells Edward that he has thought himself guilty of Edward's death, and has sought expiation in good works. Learning of Annesley's reproach, he declares that he will go home and right the wrong. Rickman presses Alice to marry him. On their wedding day Paul and Annesley arrive. Confronted with proof of his baseness, Rickman confesses, and Alice marries Annesley.

THE MAN FROM TOWN (Nov. 25).—The cast, Alan Hale, Isabel Rea.

Bored by her lonely life on the farm, the girl longs for the city. When a group of real estate sharks offer to buy the farm, she consents eagerly, and signs the deed; but before the bargain is concluded, the city boarder intervenes. Incensed, the girl nevertheless consents to wait before selling, and the city fellow's judgment is proven when the land grabbers write doubling their offer. The girl goes to town, carrying what she thinks is the deed; but the boarder bas substituted blank paper while her back was turned. The swindlers, who see a way to get possession of tbe farm without paying for it, drug the girl and decamp with her bag after placing her in a taxicab. On opening the bag they discover that the signed deed is not in it, and rush back to the office, thinking it may have been mislaid.

Meanwhile the boarded, wbo has learned that the railroad will pay practically any price for the farm, goes to the office. He is met by police officers, whom the telephone central has summoned after hearing a cry for help from the swooning girl. The conspirators enter and are captured after a fight. Then the telephone bell rings; and the boarder, answering, hears the girl's voice. She is in a hospital. He rushes to her side, and vows that he will always watch over her in the future.

TWO DAUGHTERS OF EVE (November 26—Biograph Reissue No. 25).—The cast: Henry Walthall, Claire McDowell, Lillian Gish, Elmer Booth, Walter Miller, Gertrude Bambrick, Antonio Moreno, Madge Kirby.

Escaping from her mother, the child wanders into the theater through the stage door, and is later discovered in the arms of an actress. The mother, who looks down upon women of the stage, snatches her child from contamination. Later, her husband secs the play and becomes infatuated with the actress. When the wife discovers his flirtations, she leaves him, taking the child. Her search for work is unsuccessful, and at length she is driven to seek a position in the chorus.

On the stage, at rehearsal, she comes face to face with the actress whom formerly she disdained, and the siren has her hour of revenge. But her better nature triumphs, and she seeks the wife in her dressing room, where she returns the jewels heaped upon her by the husband. "They are yours," she exclaims. "I have no right to them. And now—may I kiss the baby?" On her way home she meets the husband, now ruined by her exactions, and advises him to return to his wife, who, touched by his penitence, forgive the past—for she loves him still.

KALEM.

THE LURING LIGHTS (Special—Four Parts—Nov. 29).—The cast: Stella Hoban, Corinne Malvern, Helen Lindroth, Frank Woods, Bradley Barker, Nat Sachs, Henry Hallam, Francis Cappelano, Stephen Purdee.

Anna, who lives with her harsh-tempered aunt, eagerly seizes the opportunity to join a traveling repertoire company. The girl and Darnton, the "villain" in the company, become deeply interested in each other, and because of Anna Darnton conquers his terrible craving for liquor. Later, when the troupe disbands in New York, Anna meets Rita. The girl makes the acquaintance of Marbridge, an agent of the worst type, and only her wit saves her from the man's clutches. Following a quarrel with Darnton, Anna foolishly consents to go autoing with Rita and the fast set with which the latter associates. The auto hurtles over an embankment and Anna alone escapes death.

A reconciliation with Darnton follows. Anna obtains a position in the company in which Darnton plays the villain. The girl receives her great opportunity when the star, whom she is understudying, is injured on tbe opening night. Enwright, the manager, learns of the love between the new star and Darnton. Fearing lest sentiment affect their work, he sends Darnton to head the Chicago company. But the separation depresses Anna so greatly that Enwright orders Darnton to return. The player comes back unknown to Anna and sudenly appears before her at the next performance. The ensuing scene thrills the audience, which never for a moment suspects that the heroine and the villain are secret lovers. But the moment the curtain has descended Anna walks into Darnton's arms. Her lips meet his.

ONLY A COUNTRY GIRL (Nov. 30).—The cast: Rube Miller, Bud Duncan, H. Griffith, Ethel Teare.

Having successfully outwitted Bud in securing both money and girl, Rube persuades Ethel to elope with him, but fate intervenes, their horse runs away and Ethel falls over a cliff, with the elopement ending disastrously. It was a day of misadventure for both Rube and Bud. They wandered into the country, visited Farmer Brown and for a while it looked as if they would actually have to go to work! But they overcome this handicap, and with the arrival of Ethel they at once establish a rivalry for her hand.

Farmer Brown, seeing the attraction his daughter has for the two, determines to end the flirtation at once, and puts Rube and Bud at beating carpets. Bud, however, spies Ethel, renews his suit, is overseen by Rube, who again enters the list, and both are driven away from

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the young woman by her father. Bud determines to elope with Ethel, hut their plans are overheard by Rube, who after letting Bud harness the horse, tells the father of the plan, just as Bud is counting over the money which he has "borrowed" from the farmer. While Farmer Brown is imprisoning Bud in a chicken coop, Rube and Ethel elope. They are pursued and Farmer Brown succeeds in getting hack his daughter. Bud escapes and joins Ruhe. Discovering the latter's treachery, Bud wreaks vengeance on his head.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 87 (Nov. 1).

Quincy, Mass.—U. S. S. Nevada, largest hattleship in the world, an oil burner, leaves Fore River Shipyard for drydocking at Brooklyn Navy Yard. Also passing under Manhattan bridge entering New York.

Chicago.—Fifty-ninth annual conclave of Knights Templar of Illinois opened with review of marching on Lake Front.

San Francisco.—Celebration of Education Day at Panama-Pacific Exposition takes place around historic Liberty Bell.

Popularity of golf as fall sport brings many new styles on the golf links.

Boston.—Military maneuvers are held on Boston Commons as part of Preparedness Day Celebration. The "enemy" attacks the defenders in sham battle.

Berkeley. Cal.—Night rally of University of California students is held in the Hearst Greek theater. The students lock-step about the bonfire.

Hayward, Cal.—California game farm raises many rare species of fowl. Many different species of Mexican fulvous and pheasants are shown.

Weehawken, N. J.—Robert Fay, alleged German officer, and Walter Scholtz, arrested by U. S. Secret Service agents as leaders of conspiracy to dynamite munition ships.

London.—The Holborn Batallion of the Volunteer Training Corps, composed of wealthy business men, drills for home guard duty and to aid against Zeppelin attacks.

Austro-Serbian Front.—Fierce artillery actions mark Austro-German advance into Serb mountains. The Serbs battle desperatly awaiting aid from the Allies.

HEARST-SELIG NEWS PICTORIAL NO. 88 (Nov. 4).

Santa Rosa, Cal.—Luther Burbank, "plant wizard," escorts Thomas A. Edison through experimental gardens and they sample Burbank's plant freaks.

London.—To stimulate recruiting a full brigade is sent on four days' march to point of embarkation in a last effort to avoid conscription.

San Francisco.—Builders have celebration at which bricklaying contest between prominent state officials leads to intervention by Referee Polk.

Fashions.—Jhapore riding breeches for women are introduced to England and America upon return of British officers and their wives from India. Also afternoon styles in latest designs.

East Lansing, Mich.—Fast game is played when Oregon "Aggies" meet University of Michigan football players on Wolverine gridiron. The Oregon team traveled nearly 3,000 miles and won game 20 to 0.

San Francisco.—Crowds of thousands watch forty pretty milkmaids compete for prizes to amazement of forty Holstein-Friesan cows.

New York.—Quartette of lion cubs adds itself to lion house in Central Park menagerie. The Park's sloth bear demonstrates some activity when the keeper arrives.

Peabody, Mass.—Fire destroys St. John's parochial school. Laxity of fire escapes causes many to leap to death.

Italian-Austrian Front.—Detachment of Bersagleri departs for skirmishing and recononiteering expedition against the Austrians. They are shown swooping down on the enemy.

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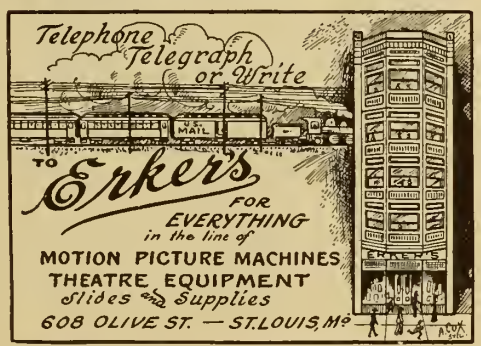

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A THING OR TWO IN MOVIES (No. 4 of "The Chronicles of Bloom Center"—Two Parts—Nov. 22).—The cast: John Lancaster, Wm. Hutchison, Lyllian B. Leighton, Ralph McComas, Sidney Smith, Irene Wallace, Martha Mattox, Wm. Scott.

Selina Tuhhs and Chubby Green, after taking a correspondence school course in the art of motion picture acting, practice in a field where Chubby hits Selina over the head with a club much to the consternation of Constable Plum, who is alarmed by their actions.

Bill Hardup, his charming leading lady, and a movie camera man enter Bloom Center, where the Bloom Center Motion Picture Company is formed with Selina Tubbs and Chubby Green in important roles. As the photoplay progresses, the scenario calls for Hardup to get a check cashed, and he tells the hank president that it will be all right to slip out real money during the taking of the scene. When the hanker passes out the money, Hardup makes his getaway and with the leading lady and the camera man makes his escape from Bloom Center. A note is discovered on Hardup's camera which states that the people will see the picture as soon as it is censored.

Ewo weeks later the Bloom Cetner populace receives the film and all repair to Melodeon Hall to see it presented. Suddenly the entire action on the screen turns perpendicular and all fall off their seats trying to see it. When the picture is finally righted, the scene that is flashed is that of Constahle Plum and the movie leading lady making love. Plum jumps from his seat and flees from the hall, and his wife and others follow him. The picture ends with him headed for the country and going at full speed.

THE IMPRESSION OF TOM (Nov. 23).—The cast: Tom Mix, Hazel Daly, Sid Jordan, Babe Chrisman, Pat Chrisman.

Martin, a ranch owner, writes Graves, a broker, to send Tom Graves West to marry Martin's daughter, Daisy. Tom has a sweetheart, but oheys his father's orders. Meanwhile, Daisy has a sweetheart unknown to her father, and when Martin tells Daisy that Tom Graves is coming to marry her Daisy tells her sweetheart, Ned, all about it. Ned meets Tom; they become friends and Tom visits Ned's claim.

Tom shows Ned Daisy's picture and they agree to a plan. Ned agrees to impersonate Tom and marry Daisy while Tom is to send for Hazel. Tom writes for Hazel. Graves leaves for his friend's ranch to attend his son's wedding. Hazel also arrives at the same time. Tom and Hazel beat Tom's father to the ranch, where they arrive just after Ned and Daisy are married. When Graves arrives he finds that the hoys have put one over on him, and he agrees to let true love run its course.

YOUNG LOVE (Nov. 27).—The cast: Lafayette McKee, Marion Warner, Lillian Hayward, Leo Pierson.

When Jasper Leigh calls on Professor Hunt to ask for his daughter, Mary's, hand in marriage, the Professor tells him that the girl is too young. He also tells Jasper that Mary believes her mother dead, but that she had eloped with another man.

Leigh encounters a ragged and worn woman, who proves to be Mary's mother. Leigh telis Mrs. Hunt that Mary thinks her mother is dead and reveres her name. After three years Professor Hunt consents to Mary's marriage to Leigh. On the day of the ceremony, Mary's dress is delivered by a seamstress, who is really her mother. The wedding is solemnized and Mrs. Hunt sees it from the hall unseen by Professor Hunt and the others. Her heart is breaking hecause she cannot fill her true place as a mother beside her daughter. As she starts to leave the house, she encounters the Professor, her husband. He recognizes her; his love overcomes all and he gathers her in his arms.

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VIM.

LOVE, PEPPER AND SWEETS (Dec. 3).—Jabbs is the star boarder and favorite of Betty, the landlady, while Pokes and Runt—two other boarders—always suffer the worst end of things. After a very scant breakfast Pokes and Jabbs take a walk through the park when Ethel—some queen!—attracts their attention. An acquaintance is soon formed, but, as usual, Jabbs spoils their happiness by passing along and taking Ethel away.

She invites Jabbs into her house and he accepts the invitation. The indignant Pokes and Runt, who have been following, decide to bombard the house. Their bombardment is unsuccessful, however, and the two conspirators are treated to a bath of milk and milk bottles for their pains.

Jabbs decides to play a joke on them and has Ethel invite them to call upon her that afternoon at the same hour; but neither knows that the other has been invited. Overjoyed, they prepare for the call—one with candy and the other with a bouquet of flowers. Jabbs prepares to receive them. The result of his preparations are that the candy and flowers are smeared with pepper, which is the cause of Ethel's fainting. Jabbs, disguised as her father, follows them with a pistol and their affections are cooled by a refreshing ducking in the lake. Oh, you can't get ahead of a star boarder!

MINA.

FLORENCE TURNER IMPERSONATES FILM FAVORITES (Nov. 25).—Florence, the hired girl, is a film fan. She practically lives at the moving picture shows and worships the different stars. One afternoon she sneaks away to the movies, but is caught by her mistress and ordered back to the house. But her mind is still on the picture show and, getting back home, she falls asleep and dreams:

She applies for a position as movie actress and, on telling her capabilities to the hard-hearted director he responds with an "Oh, that's what they all say"—but she is undaunted and obtains his permission to show him what she can do.

She first gives an impersonation of the French Pathe heroine. Next she dons the attire of Ford Sterling and goes through many of his comical antics. She then assumes the role of Wild West Billy and puts in a lot of the cowboy stuff. Then she reverts to the old Biograph style of acting with her impression of it. This is followed by an impersonation of Mabel Normand in one of her slapstick roles. And she even attempts an impersonation of the Divine Sarah. The manager thinks her talents are remarkable and is just offering her a thousand dollars a week when—she wakes up.

ESSANAY.

"BRONCHO BILLY'S COWARDLY BROTHER" (Oct. 29).—The cast, G. M. Anderson, Lloyd Bacon, Marguerite Clayton, Harry Todd, Lee Willard. Broncho Billy and his brother are both in love with the same girl, but she decides to marry Broncho's brother. One Sunday morning an outlaw creates a panic in the church by "shooting up" the place. The sheriff, who is the girl's father, is shot when he attempts to arrest the outlaw. Broncho's brother is offered the sheriff's star, but is afraid to take it. Broncho Billy takes the badge and at the risk of his life captures the outlaw. He then turns the badge over to his cowardly brother, whom the girl thinks made the arrest, and she lauds him for his heroism.

"BRONCHO BILLY'S MEXICAN WIFE" (Nov. 5).—The cast: G. M. Anderson, Edna Robinson, Lee Willard, Leona Anderson.

Broncho Billy's Mexican wife falls in love with a man of her own race. Fearing to elope, they plan to get Broncho Billy out of the way. She stabs herself, then goes to the sheriff, declaring her husband did it. Broncho is arrested and thrown into jail, while his wife entertains her Mexican affinity. The man's sweetheart, mad with jealousy, steals in and stabs both of them. Meanwhile Broncho Billy has escaped and, returning home, finds the pair mortally wounded. He places the hand of his dying wife in that of the Mexican and forgives all.

"THE FABLE OF HANDSOME JETHRO, WHO WAS SIMPLY CUT OUT TO BE A MERCHANT" (Nov. 10).—The cast: Albert Martin, Charles J. Stine, Royal Douglas.

An Illinois Squab went home from Business College with a Sport shirt and a Fussy suit made by Yippenheimer. When Brother Lyford asked him to "Git on his Overhauls" and help him milk the cows, the Squab refused. Next morning Paw lured him out to the barn and Lit on him. He choked his offspring's Adam's Apple until he was Google-Eyed, then told him to Mosey right off'n that there farm. The Squab went to the city and worked in a five and ten cent cstore, and after a few years he took a slant at his Unlettered brother. He owned 240 acres of crackin' Corn Land, a dandy farm, and sixteen head of cattle. Moral: Drink Deep, or Cut Out the Pierian Spring altogether.

"CUPID'S BATH" (Nov. 11).—The cast: Carl Stockdale, Bonnie Leonard, Marjorie Reiger, Lee Hill, Leo White.

Percy Ogler, a self-avowed lady killer, tries to flirt with Mrs. Sheeza Bird. She is indignant and plans a scheme to cure him. She invites several women in for the afternoon, then sends her daughter out to flirt with Percy and inveigle him into the house. The daughter does so, and, after furnishing amusement for her mother's friends for some time, Percy is thrown into the street. The women then go in bathing. Percy happens along, and, with the aid of a tramp, steals their clothes. They start home in their bathing suits, but soon find themselves under arrest. Percy and the tramp are captured and meet the same fate.

"THE UNDERTOW" (Special—Three Parts, Nov. 15).—The cast: Richard C. Travers, June Keith, Harry Dunkinson, John Lorenz, William Burns.

Molly Austin, the daughter of a crook, becomes engaged to "Weasel" her father's accomplice. Against her pleading Molly's father, brother and Weasel, plan to rob the home where Molly is employed as maid. They are caught and sent to prison. Meanwhile Molly goes to the country, where she marries. When "Weasel" is released from prison, he follows her and demands "hush" money. Molly gives him her engagement ring. Her brother, "Bull," now reformed, visits her. One day while driving her car, Molly accidentally runs "Weasel" down, injuring him fatally. On the way to the doctor's office "Bull" commits his last robbery. He takes his sister's engagement ring from "Weasel's" finger.

"CANIMATED NOOS PICTORAL NO. 2" (Cartoon by Wallace A. Carlson.—Nov. 17.)—This is a split reel release containing five hundred feet of animated cartoons as a burlesque on the topics of the day. Among the subjects reviewed this week are several incidents in the European war; Mayor Thompson clamps down the Sunday lid in Chicago; Dan Cupid pots big game at the White House; Oskaloosa holds its annual fair; and Henry Flivver, well-known automobile manufacturer, introduces his new two-lung Flivver Submarine to the Navy Department. The remainder of the reel contains scenes taken in Canadian Rockies.

"SNAKEVILLE'S EUGENIC MARRIAGE" (Nov. 18).—The cast: Margaret Joslin, Victor Potel, Robert McKenzie, Bell Mitchell.

A short time before Slippery Slim and Sophie are to be married a law goes into effect, compelling all couples to undergo an examination before a marriage certificate can be obtained. Sophie and Slim go to the office of Dr. McSwat

(Continued on page 1543.)

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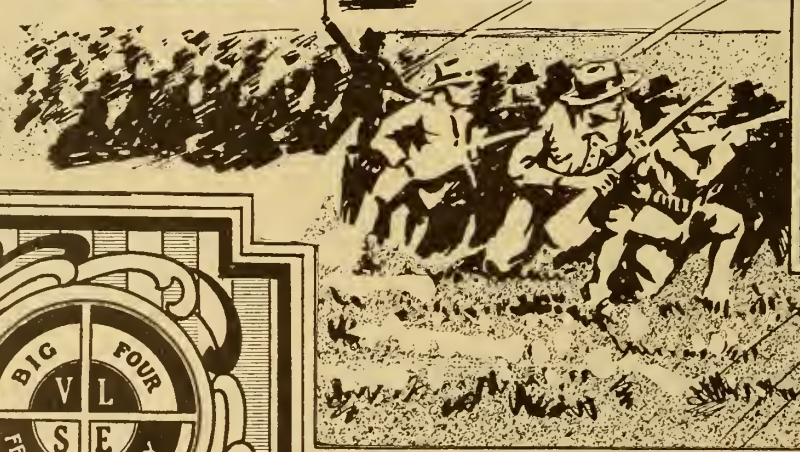

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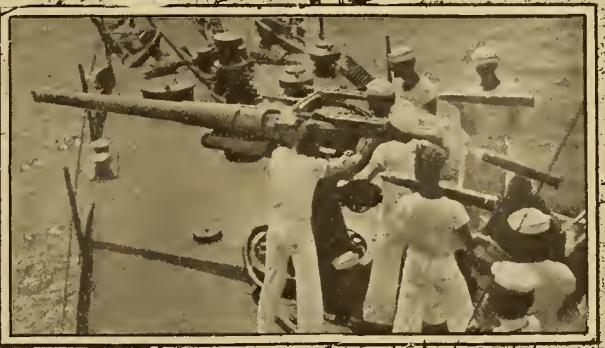

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(Continued from page 1538.)
for the examination. The doctor takes charge of Slim, while the nurse ushers Sophie to an adjoining room. They are then put through numerous tests. Finally Sophie, alarmed at Slippery Slim's cries of pain, rushes into the room, and, dragging the doctor out by the coat collar, proceeds to give him a good trouncing. Slim and Sophie then walk out with the certificate, which she has forced the doctor to sign.

"THE RIVER OF ROMANCE" (Special—Two Parts—Nov. 20).—The cast: John Lorenz, Charles E. Ashley, Elizabeth Tinder, Charles W. Racy.

Ramon Randolph, a young engineer, is offered $10,000 by a railroad company if he can find a way through a mountain range without involving a tunnel. While at work he is captured by a band of moonshiners. When be proves his identity, he is invited to their cabin for the night. Here he meets Dora, who more than interests him, but is watched closely by Joe Lucas, who is jealous. Next morning Ramon starts for camp, but returns to the cabin for his field glasses. Dora is alone and he is about to kiss her band when he is shot by Joe. Joe is captured by the chief engineer and forced to tell Ramon's whereabouts. Through Dora, Ramon learns a way through the mountains and gets the $10,000. They are married shortly after.

A NIGHT IN THE SHOW (Charles Chaplin Subject—Two parts—Nov. 15).—Charles Chaplin decided to go to the show for an evening's entertainment. He wants to see it so badly that be appears in a double role, that of a "swell" in evening clothes in the dress circle and a rowdy in the gallery.

He visits many cafes on the way and arrives in a supercritical mood. His seat in the second row doesn't satisfy him and he moves to the front, mussing up other people on the way. The orchestra leader strikes him with his baton and a free-for-all fight is started. Chaplin is hurled into the lobby, where he bumps into a fat woman and knocks her into a fountain.

Chaplin drops asleep and several snakes, from the "charmer's" basket, nest in his lap. He brushes them into the orchestra and the audience stampedes. In the gallery, Chaplin, the rowdy, bombards a couple of singers with ice cream and tomatoes. Chaplin, in the box, assists by besmirching the singers with the cakes a fat boy is eating.

When a fire-eater makes his bow, Chaplin, the rowdy, turns the hose on him. Chaplin, the "swell" in the box, gets a ducking, as does most of the audience, and the show is broken up.

A BIT OF LACE (Special—Three Parts—Nov. 16).—The cast: Darwin Karr, Edna Mayo, Sydney Ainsworth.

Bruce Carton, having made his fortune, returns from the west to find his old college chum Douglas Fenwick married and a struggling clerk. Out of sympathy, Carton engages him as his private secretary. Fenwick, taking advantage of Carton's confidence, takes money that does not belong to him. By chance Carton receives a letter which enlightens him, and Fenwick is discharged. Fenwick tells his wife Carton's suspicions are unfounded, but, fearing prosecution, sends his wife to Carton's apartment to steal the letter. Carton discovers her and makes known to her the real facts, after which Mrs. Fenwick decides to leave her husband.

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LAEMMLE.

INSIDE FACTS (Nov. 28).—The cast: Jack Nelson, Myrtle Gonzales, Burton Wilson, Hayward Mack.

Madge Van Zant is a wealthy girl and her father is the owner of a large factory, which employs a number of women and girls. The superintendent of the factory makes a proposition to the owner to cut the wages of all the employes. The owner, being ignorant of the true conditions existing in his factory, allows the superintendent to persuade him to authorize the cut.

Tom Jordan, a factory employe, with ideas for the betterment of his fellow workers, goes to the owner and intercedes with him to restore the wages, which were meagre enough at best. He enlists the sympathy of Miss Van Zant and she adds her plea to his. The owner promises to reconsider the matter and asks for a few days to think it over. Madge determines to learn conditions in the factory at first hand, and, pretending to go on a visit, she in reality goes to the factory as a poor girl and seeks employment. She learns how the poor live and is much touched by their kindness to her. She attracts the unwelcome attention of the superintendent and is rescued from insult at his hands by Jordan, who, of course, is ignorant of her real identity.

The next day both are dismissed from the factory by the superintendent. Madge returns to her home and tells her father of the conditions under which the factory is run. He sends for the superitendent and in the library he meets the heiress. The superintendent is bland and meek and attempts to deny conditions as she has stated them. Suddenly she steps behind the curtain and emerges as the factory girl. The superintendent is dumfounded ed. His dismissal follows shortly afterward and the management of the factory is entrusted to Tom Jordan. There is a promise of better times and perhaps the friendship of Madge.

THE MAYOR'S DECISION (Three Parts—Nov. 25).—The cast: William C. Dowlan, Gloria Fonda, Neil Hardin, F. T. Henderson, Mina Cunard, William Quinn.

John Stanhope, a young mayor, receives a letter from Bishop Melford, begging him to destroy Dragon Alley. John finds that these houses are owned by his best friend, Wallace Elton, who has that same day escorted the former's wife, Ruth, to a musicale which John has been too busy to attend. John finds the buildings have been condemned, and gives orders that they be raided and torn down that evening. Wallace and the political boss try to prevent the Mayor from carrying out his plans, but they are unsuccessful. Wallace and the boss then plan to resist an attack that night pending the gathering of political influence the next day to defeat the order.

In the meantime, Lucette Revere is surprised by Jim Ogden, an old pal. A few years previous she and Jim had been caught stealing from the home of Wallace Elton. Wallace had Jim sent to the penitentiary; but as Lucette was pretty, he saved her from a like fate and established her as his mistress. Jim vowed vengeance, and upon his return he tells Lucette that he is going to kill Wallace. While talking, the door bell rings. Jim hides, and Lucette admits Wallace. Wallace is tired of Lucette and says he is going to England the next day, alone. Wallace exits and Lucette finds Jim has sneaked out also.

While at home, the Mayor receives notice of the contemplated attack on Dragon Alley. His wife, Ruth, is left alone again, and is piqued. When Wallace calls, he finds her in a receptive mood for his advances and prevails upon her to elope with him.

Lucette has gone to Wallace's apartment and finds Wallace is not there. She hears the servant answer a 'phone call, however, in which Wallace asks his valet to bring his grip to the Stanhope home. Lucette also leaves for the Stanhope home. Jim has followed Wallace to the Stanhope home, and while Ruth is upstairs getting ready to leave, Jim sneaks in the dining room to investigate. A fight ensues, in which Jim is seriously wounded and Elton is killed. Ruth rushes down stairs and finds the dead body and picks up the revolver. John has returned home, hears the shots while unlocking the front door, rushes in, gets his revolver from the library table and enters the dining room with it in his hand. Husband and wife confront each other, and each one thinks the other has committed the murder.

At this juncture Lucette enters, and also the political boss. He takes in the situation and sneeringly says to John: "I guess you'd better clean up at home before you start on Dragon Alley." Ruth steps forward, trying to shield her husband, and claims she murdered Elton. John tries to claim he did it, but the Boss opens the weapons and finds that only Ruth's revolver has been discharged. He then tries to get the Mayor to allow the prisoners taken that night to go free, and submit to his terms. Just then the police enter and say they have come for the body, as they picked up a wounded man who had in his possession Ruth's pocket book containing her card, and who told them that he had just killed a man. The Boss finds himself thoroughly outdone and departs, leaving Ruth and John together, with a more thorough understanding of each other's love.

VICTOR.

LI'L NOR'WESTER (Three Parts—Nov. 17).—The cast: Mary Fuller, R. F. Hill, Paul Panzer, Ralph Belmont, Gleen White.

Adored by her Grandfather Antone, Little Nor'wester grows up to know none of the restrictions of her sex. With the men she is out at sun-up fishing, sharing their rough fare, facing the storms, fearing nothing. There are two brothers among the fishermen, Silent Jim and his younger brother, Jack. Both are in love with Little Nor'wester, but neither have spoken to her of marriage. There is also among the crew a foreigner known as Beppo, the Greaser, who also loves Nor'wester, and asks her to marry him. During a frightful storm at sea, Grandfather Antone is killed, and Litle Nor'wester comes face to face with tragedy. None can do anything with her until Jim steps in. Always a wild little creature, Little Nor'wester becomes, after her Grandfather Antone's death, more lawless than ever. Although she will not admit Jack to her home, Jim insists upon entering and tells her that whether she wants him to or not, he is going to watch over her as he does over his mother and brother.

Jack falls in with a rough crew and has begun to drink. One night while on the beach Little Nor'wester meets Beppo. He tries to

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seize her. She struggles and as she does so, Jack, half intoxicated, chances along. He sobers at sight of the struggle and breaks in, giving Beppo a good beating. Then he takes the girl home. Unconscious of the late hour, Little Nor'wester, finding that Jack has been cut, tells him to come in while she bathes his cheek. He does so, and, after she has bathed it, he attempts to make love to her. She orders him away, but he will not go. Jim, searching for his brother, happens to pass by, and, hearing voices, enters the house. Furious at Jack, he orders him home. Jack sneers at Jim and says that he wouldn't interfere if he wasn't in love with the girl himself. Jim leaves them. Jack waits a few minutes longer trying to make peace with Little Nor'wester, but she won't speak to him and he goes. As he leaves the house Beppo, still nursing his wound, passes, and, seeing Jack leaving at so late an hour, plans to ruin the girl by scandal. Jim overhears the men on the docks talking about Jack and the girl, and, finding that Beppo is the cause, flies at him in rage. It is Jack who saves him from murdering the greaser, and Jim, taking Jack aside, tells him what is being said and urges that he marry Little Nor'wester at once. The banns are read in the church and the young people are restored to the favor of the community.

After the first reading of the banns Little Nor'wester escapes to the beach to be alone with her thoughts. There she finds a little girl crying because she cannot reach a wild flower that grows high on a cliff. Nor'wester starts to climb the cliff just as Jim appears. Wild with fear for her safety, he determines to cut her off and starts to ascend the Devil's Pass. When she sees the danger he is in she calls out to him that she will go no farther, but even as she calls he loses his footing and falls to the water below. Jim is badly hurt. Nor'wester nurses him devotedly through the long weeks of his illness until he grows better.

When Jim is able to speak, he urges her to marry Jack, but she tells him that it is he whom she wants. Jack enters, and joins their hands. "I'm not blind," he says. "I've guessed the truth for a long time." Thus Little Nor'wester marries Jim after all.

IMP.

WHEN WILLIE WENT WILD (Nov. 23).—The cast: Billy Mason, Victor Potel, C. W. Bachman, Teddy Martin.

The Hon. Willie Pepper, son of the Duke of Worcestershire, is sent West by his titled father in hopes that "rubbing elbows" with real men will cure the Hon. Willie of his snobbishness. The Hon. Willie, accompanied by his valet, "Slim" Hoover, arrives at Coyote Center, where he is given the "Tenderfoot Treatment" by the town denizens—but finds a temporary joy in the smiles of Senorita Maria Enchilada.

The arrival of Don Ferocio, Maria's looney lover, who attempts to puncture the Hon. Willie with a stiletto, brings the transient romance to a near tragic end. In escaping from the Don, Willie falls over the balcony of the Enchilada hacienda and alights on the Don's horse. The horse, failing to understand Willie's intentions, throws him through the saloon window. Coming to the conclusion that a "six shooter" commands more respect in Coyote Center than a "title," the Hon. Willie cleans out the saloon, and wins the respect of the town people, and, incidentally, develops into a "regular fellow."

L-KO.

STOLEN HEARTS AND NICKELS (Two Parts—Nov. 24).—Teh cast: Billie Ritchie, Reggie Morris, Louise Orth.

Bill was a street car conductor. After the day's work he went out to look over the ladies in the park, but, meeting Sarah Green and her escort, Reggie, he experienced some unpleasant adventures. Sarah also had a sister and Reggie and Bill and the two sisters got into some very uncomfortable situations.

It didn't end in the park, as later both girls wanted the same bracelet and Bill and Reg tried to get it. How this turned out is left unexplained for good and sufficient reasons. Also a robbery perpetrated on a jeweler redounded to Bill's credit and almost put him in disgrace with the girls. The whole unpleasantness ended at midnight and with a balloon in which Bill tried to get away. It is also understood that Bill got fired from his paying run and someone else is knocking down jitneys there.

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BIG U.

THE TRAP THAT FAILED (Nov. 24).—The cast: Duke Aldis, Murdock MacQuarrie, Arthur Moon, Edna Payne.

John Osborne is seated in the club engaged in a discussion with Harmon Dupree. Osborne holds that environment is the power that guides the destinies of men and women; and to prove his theory, tells Dupree that he will pick up the first down-and-outer they encounter, install him as secretary in his home, and watch results. As Osborne and Dupree are leaving the club a short time later, they encounter a tramp trying to make a "touch" from their chauffeur. Oshorne sees in his man a fit subject for his test, and, taking him in tow, brings him to his house and offers him a position as secretary. The tramp consents.

To further prove the theory, Dupree makes a further suggestion. He holds that, once a thief, always a thief; and, gathering from their subject's appearance when they found him, that he no doubt has at one time served a prison term, Dupree tells Osborne that he will pretend that he has just gotten into his (Oshorne's) good graces for the purpose of robbing him of the famous Osborne necklace, and asks Osborne, for the occasion of the test he has in mind, to transfer the necklace from the safety deposit vault to his safe at home; that he (Dupree) will rob the safe of the necklace at a time when only the secretary is at the house; that he will let the secretary catch him in the act, and then offer him half of the swag if he will remain silent. The plan sounds plausible to Osborne, and he consents.

The following day he transfers the necklace to his safe at home, and that evening, accompanied by his wife, Osborne goes to the theater, leaving Dupree at home with the secretary. Before leaving, as pre-arranged between Osborne and Dupree, the former closes the safe, but does not lock it. After the departure of Oshorne and his wife, Durpee, on the pretense that he wishes a message delivered, succeeds in getting the secretary away from the house for a short time. He then opens the safe, and secures the necklace. As he is about to leave the house, the secretary bars his way and makes him a prisoner. Dupree offers the secretary half of the jewels if he will allow him to escape. The secretary summons Osborne home by telephone.

As Osborne is in the act of explaining to the secretary the joke they played on him, he is amazed to see the secretary pull back his coat and display a secret service badge. The secretary then introduces himself as Frank Harwood, a secret service operator, and also discloses Dupree as an international crook, whom he has been trailing for some time.

GOLD SEAL.

IN SEARCH OF A WIFE (Two Parts—Nov. 23).—The cast: Herbert Rawlinson, Agnes Vernon, Marjorie Beardsley, Barney Fuery, T. D. Crittenden, Helen Wright.

John Randall lives with his father and mother and has not yet engaged in any business for himself. Mary Trevor, Randall's ward, is staying at the Randall home. She is very plain and rather unattractive to John, who longs for girls with more class and style. Mary is secretly in love with John, but keeps in the background. It is John's birthday. He goes to the office and his father offers him an interest in the firm, but John is not ready to settle down as his father's partner in the insurance business and tells Randall, Sr., that he intends to go to the city and look around. The father says nothing to discourage him and when he gets ready to leave, gives John plenty of money so he wil want for nothing. When John is ready to depart, his father shows him a list of kinds of girls to avoid: the silly girl, the extravagant girl, the jealous girl, the slovenly girl, the fat girl, the lean girl, the vain girl and the hypochondriac girl.

Arrived in the city, John meets Velda Clay, a flirt, and begins paying attention to her. Velda has a very jealous admirer, Earl Boyd, but she throws him over for the time being for John. For some time John spends his money on her, taking her to various places. At last Boyd interrupts them as they are in Velda's apartments and a fight takes place between John and him, in which John is victorious. This, however, gains Velda's sympathy fer her defeated suitor and she dismisses John for good. He goes back to his apartments to find a letter from home, asking him to come back

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to Thanksgiving dinner. A vision of Mary appears to him and John resolves to go back and see her. He hurriedly packs and starts home.

It is Thanksgiving. At home no word has come from John and the father and mother are about to give him up, just as John arrives. All are glad to see him and preparations are made for the big dinner, Mary and Mrs. Randall being busy at work in the kitchen. John, left alone before the fire in the living room, remembers the note given him by his father before he left, concerning the various kinds of girls. As he holds the note in his hand, he falls asleep and he dreams that he meets each one of them. He is awakened by Mary, who has come to tell him that dinner is ready. After a merry meal, John, alone with his father, tells him that he was right about the girls. Mary comes in and his father leaves them alone. After a love scene, John proposes and is accepted. Then he goes to his father and tells him that after all he has decided to accept the position in the office, for Mary has promised to marry him.

REX.

THE CIRCUS (Nov. 13).—Baby Early looks out of the window. A circus parade is passing the house preliminary to the big show that afternoon in the town. Baby Early knew it was going to take place, and, unfortunately, her father was not like other fathers, and detested the circus himself, so that the old adage of taking the kids to the circus did not appeal to him. Consequently Baby Early decided that she would have a circus of her own, and straightaway scampered for the back fence to call on the neighbors' kids. When they learned the glad tidings each went for his own makeup, and the circus was staged in Early's back yard. Ted, Early's brother, said he would get Murphy's goat, and straightaway climbed through the hole in the fence into the next yard and came back with the first animal for the grand zoo.

Incidentally Murphy did not know anything about it. Each of the kids brought a costume. Edith robbed the clothes line of her mother's shirtwaist and duck skirt, Tommy brought his father's dress suit and very best tile, while Early appeared in a costume suggesting a beautiful movie queen, bowing to her audience as though she were appearing on the screen. Two of the boys constructed a very primitive looking elephant, and straightaway named him Nero. With the aid of pillows and an old gingham wrapper a very satisfactory fat lady was constructed, while a feather duster contributed largely to the bearded lady. The wild man of Borneo, Bosco, the dog-faced boy, the three-legged calf, the living skeleton, lions, tigers, hyenas, giraffes, all in grotesque caricatures of themselves, formed the mammoth street parade behind Willie, with the dish-pan drum.

It certainly was a big show and might have lasted until all the tots became tired had not Willie become peeved at Ted's attentions to Baby Early and gone into the big tent to sulk. Not content with that, he brought a calamity upon the whole outfit when he sneaked out and told Murphy that his goat was being maltreated and degraded into a circus prop. Murphy, highly indignant, brought the cop, and he furnished a grand finale to the proceedings.

THE RING OF DESTINY (Two Parts—Nov. 18).—The cast: Cleo Madison, Hoot Gibson, Joe King and Billie Gettinger.

Jack and Dolly, his sister, live together in the West. On Jack's birthday, Dolly presents him with a peculiar ring. The brother and sister attend a masquerade ball that evening, each dressed in the other's clothes. Dolly, being taken for a man, meets Big Bill, a new ranchman, and he offers her a cigar, which she tries to smoke. Jack sees her in distress, and, coming to her rescue, is introduced as the sister. The next morning Jack leaves to look over his stock. While riding through the sage brush, he takes a shot at a rabbit and the bullet lands near the spot where a cattle rustler is plying his unlawful trade. The cattle rustler and Jack meet. The former believes that Jack tried to kill him and a fight follows. Jack is killed. The murderer takes all Jack's money, including the ring.

After two weeks of search the sheriff and his posse return without having seen the murderer and so report to Dolly. She determines to run the man down herself and sets out disguised as a cowboy. Her funds soon run low, however, and she is forced to seek work to carry on her search. Dolly approaches a ranch house and meets the owner, who is Big Bill, and as he has taken a liking to what he thinks is a young fellow, he gladly gives her a job. In the days that pass, Big Bill begins to doubt the sex of his new employee, but keeps his suspicions to himself. One day he asks the cowboy to accompany him to town and, while there, Dolly wanders into a saloon to watch the games in progress. Bill follows, keeping a close watch. Suddenly one of the players who is heavily losing, pulls out a sack and empties its contents on the table.

Dolly receives a shock when she sees the ring she had given Jack, and at once guesses his identity. Dolly denounces him and they have a terrific fight. Bill tries to interfere, but the boys, thinking she is a man, hold him off. In the melee, Dolly's hair comes down and her sex is revealed. The fight is quickly stopped and Dolly tells of the murder. The rustler is delivered to the sheriff, and Big Bill takes Dolly home, where he offers her a new job as boss of his ranch.

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THE MYSTERY OF THE LOCKED ROOM (Three Parts—Nov. 21).—The cast: Ben Wilson, Joseph W. Girard, Dorothy Phillips, Ned Reardon, W. J. Morris and Bert Busby.

Richard Hardy is the private secretary to Mr. Harmon, a retired banker. Ruth, Harmon's daughter, and Richard are in love. Francis Gerard, a broker, arrives with bonds of the Belleville Water Company, for which he obtains a check from Harmon, giving him in return a promissory note, and leaving the bonds as security for the loan. Gerard is enamored with Ruth, but she does not encourage him. When Gerard leaves, Hardy proposes, and Ruth gives him a locket containing her picture. While Ruth and her father are playing chess, the butler gives a floor plan of the house to two tough-looking men. Late that night three burglars, who are trying to get into the library of the house, awaken Harmon. The burglars hear the approach of someone, become apprehensive and escape. After a consultation with Harmon, Hardy is granted permission to carry a revolver.

Sometime later at a reception, Hardy sees Ruth and Gerard together and his jealousy is aroused. When he and Ruth meet, he tells her that he will kill Gerard. Ruth informs him that he is the only man she loves, and calmly takes the revolver away from him. They embrace, and are caught in that attitude by Harmon, who knows nothing about their engagement, and who flies into a rage. He sends Ruth from the room and locks himself in. Two shots are heard by the guests, and when the door is opened, Harmon is found dead.

A part of Hardy's chain and the locket which Ruth had given him is found on the dead man, and on this circumstantial evidence Hardy is arrested, but with his wonderful strength he breaks away, and is not heard from until a week later, when he appears disguised as a cabman. Determining to clear himself, he calls upon Ruth, who believes in his innocence. Meantime, Detective Harrigan, who has taken thumb-prints found on various articles in the locked room, tells his assistant that, in his opinion, the man who switched off the light was the murderer, and that the thump-print shows that it wasn't Hardy. While checking off the contents of the safe listed in the memorandum book Ruth and Hardy discover that the promissory note and bonds that Hardy gave Harmon are missing. Suddenly they hear a voice in the passageway, and conceal themselves.

Although the key is in the lock of the door it is turned somehow from the outside and the butler enters. He goes to the table and picks up the memorandum book and when Hardy grabs him, he tells him that Gerard had offered him $100 for it. Harrigan ascertains that Gerard has in his possession the bonds of the Belleville Water Company, the numbers of which correspond with those entered in the memorandum book. The butler is compelled to send for Gerard, while the detective and the others keep in hiding. Gerard gives the butler the $100 for the memorandum book, and then the detective and Hardy confront him. His thumb-print offers additional evidence of his guilt. Gerard then breaks down and makes a full confession, and explains the mystery of the locked room, which exonerates Hardy.

NESTOR.

WHEN FATHER WAS THE GOAT (Nov. 22).—The cast: Ray Gallagher, Billie Rhodes, Harry Rattenbury, Neal Burns.

Ray and the girl are in an awful predicament. They have been engaged for some time but it seems that Ray can never get the funds necessary to pay the expense of their honeymoon. He is bewailing his hard luck to his girl when she suggests that he ask his father for a loan. Ray tells her it is useless, but, acting upon her advice, he determines to give the old man another trial. But father is in bad humor and Ray, instead of getting the required $500, almost gets father's boot. Father, although old in years, is quite a gay bird, and about twice a week indulges in a game of poker with some of his old cronies.

It happens on this night that there is a "meeting" and father's friend tells him to be sure to be ready. Ray, returning home in bad humor, meets his friend Jack and the latter asks him if it is possible to get a loan of father's machine for the night. Ray promises to do his best. That night Ray scouts about the garage and learns from the chauffeur that father has ordered the car after dinner. Later on father's friend arrives in his own car and persuades father to go with him. Father agrees, and, arriving at the fashionable gambling house, they proceed to "sit in." Ray

(Continued on page 1548.)

How Triangle Plays Hold Their Place

It is said that dramatic critics tire of the plays they see; that their sense of appreciation is dulled with repetition, and that constantly increasing power is demanded by them in the plays they review as the weeks roll on.

It sounds reasonable, but—

Is it not interesting and also highly significant when the critics of great cities keep on insisting that Triangle Plays are increasing in quality?

Listen to this—

In "Double Trouble," the top notcher at the Knickerbocker Theatre this week, Douglas Fairbanks exceeds his performance in "The Lamb" by a wide margin. "Double Trouble" is somewhat in the melodramatic comedy class, and there is enough melodrama, real comedy, with pathos thrown in for good measure to please anyone. —***N. Y. Mail.***

"Weber and Fields" in "The Best of Enemies" are seen in a clever plot of the chap who disappears and manages to have his rival accused of his death. Even if it were not generally an excellent comedy, two scenes would make it worth while to see. To see Lew Fields as a prisoner try to ingratiate himself with a murderous looking juror is to be tickled clear down in the midrib. —***N. Y. Evening Sun.***

If the tale of the jaded critical senses be true, does not this speak eloquently of the Triangle Quality?

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In other cities throughout this country, Triangle Quality is proving its worth in similar fashions. Men of experience have viewed Triangle productions, have estimated their value and have gone back home to Columbus, Cleveland, Louisville, Norfolk, Richmond, Brooklyn and so on, to offer these film dramas to their regular patrons at regular theatre prices. These managers know the people they have dealt with for years. They are saying:

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How many film dramas do you suppose that could be said of?

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(Continued from page 1545.)

calls his friend up and tells him they can use the car and the whole party proceeds to have a good time downtown.

The police department have had their eye on this private gambling house for some time and decide to raid it this night. Detective Snitch is assigned on the case. Father has been losing all evening and just as he is about to win something the fearful cry of police is raised. Father forgets everything but the dignity of his name and makes a hurried exit through the window. Meanwhile, Ray and his friends have broken up their party and are returning. They almost run down Detective Snitch, who puts the speed cop on their trail. He is unable to overtake their machine, but gets the number Next morning father reads of the raid and learns that the police have the names of the gamblers and that arrests are expected. The speed cop calls at the house and takes Ray in charge. When he is brought to the police station Detective Snitch recognizes him and tells him that it will go hard with him for almost running down an officer. Ray pleads for time to get enough money to pay his fine and they allow him to call on father, accompanied by Detective Snitch.

Just as Ray goes in the house he hears father telling his friend over the phone how lucky he was to escape, and a bright idea strikes him to get the old man's "goat." He tells father that the detective wants to see him and father, looking out, sees the dreaded Detective Snitch and almost has a fit. When Ray asks him for $500 father quickly gives it to him. Ray then borrows an additional $25 and returns to the police court. He is fined $25 for speeding and leaves with the $500. Billie's heart is gladdened when Ray tells her that they can now take their long delayed honeymoon and that his father is standing the expense, while father congratulates himself on his ability to "fix" the cops.

SAVED BY A SKIRT (Nov. 26).—The cast: Billie Rhodes, Neal Burns, Ray Gallagher.

Ray has just purchased a beautiful ring for his best girl, and leaves to present her with it. The girl's brother is Ray's firm friend, and is very much pleased over the ring. The girl is on the eve of leaving to return to school. The next day Ray bids her good-bye and returns to his apartment, where he receives a letter telling him that unless he marries the next day, his father's fortune will revert to another heir. He is in despair. The girl's brother suggests that he send for Billie, but Ray realizes that by the time she returns it will be too late. He hits upon a brilliant scheme and persuades the girl's brother to disguise as a girl and act as his bride.

The justive, being nearsighted, performs the ceremony without noting the deception, and when the pair come out they are sighted by reporters, who recognize Ray and make him give them an interview regarding the wedding. The boys return to Neal's home, where his mother almost catches them. To keep her from learning the news, Neal climbs out the window. The next day the papers are full of the wedding of the wealthy lumberman's son (Ray) and the girl's father sees the news. He asks Neal about it, but the latter disclaims any knowledge of the fact. At the school, Billie's chums read the news and are engaged in teasing her, when the principal sends for her and orders her to return home as married women are not allowed in the school. Billie can't understand the announcement of her wedding and leaves hurriedly for home.

Meanwhile Ray's lawyer calls upon him with the papers for his wife to sign and there is consternation and dismay. Ray manages to communicate with Neal and tells him to disguise and hurry to his apartments. Neal does so but on the way is spied by a policeman who takes him in as a suspicious character. Ray is having a hard time quieting the lawyer's suspicions and wonders what has become of Neal. Neal finally gets permission to phone home and the phone is answered by Billie, who has just returned. She is told of the ceremony and urged to hurry to the rescue of Ray. She arrives just as the lawyer, his patience exhausted, is leaving, and Ray gets her to sign the papers. The matter is straightened out, and Ray and his girl leave to secure her brother's release. The sergeant grants her request, and the three leave for home to prepare for the real wedding.

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BISON.

WHAT THE RIVER FORETOLD (Three Parts—Nov. 13).—The cast: Sherman Bainbridge, Jack Holt, Edythe Sterling, Mrs. Marvin.

Jim Titus is a miner and lives at Mrs. Trask's boarding house. Of a retiring disposition, Jim secretly admires Maggie Trask, the landlady's daughter, although she adores him without restraint. He, however, is too reticent to observe it. One day Jim receives a letter from a former partner, Bill Ward, inviting him to join him on a prospecting trip. He shows the letter to Maggie, who advises him to go. On the day of departure, Maggie breaks down, and Jim learns that she loves him. They plight their troth before parting, and Jim promises to return as soon as possible.

Two years pass. Maggie waits valnly for some word of her lover, but Jim and Bill, far from civilization, are unable to send any word. The years have brought disappointment to them, too, for they are still in search for the elusive metal. Their water supply becomes exhausted and of their once large pack train they have left only one donkey. Jim, exhausted, becomes unconscious and Bill loads him on the donkey, successfully reaching a river. He drinks his fill and turns his eyes upstream. Jim revives and, crawling to the bank, drinks and looks downstream. It is an old superstiton among the Arizona Indians that "He who drinks of the Hassyampa (River) and, rising, turns his eyes upstream, will never speak the truth again, he who drinks hut rises with his face downstream will never leave the desert." Jim finds signs of gold in the sandy bottom and soon the two partners find they have struck it rich.

Nothing will do but for Jim to return to Maggie and he takes Bill along with him to act as best man. They arrive in the town and preparations are made for the wedding. Bill is much more good looking than Jim and he exerts a strange influence over Maggie. On every occasion he makes love to the girl and finally she decides that she does not love Jim, but Bill. Bill and Jim have hidden all their gold upstairs in their room and Bill, after winning the girl's consent, takes the gold out and puts it in his suitcase. The night of the wedding arrives and Jim has gone for the minister. Bill makes Maggie write a note telling of leaving with Bill and the two elope. When Jim returns and learns the news his heart is broken and he returns to the river where the gold was found. Again he takes out a stake and makes an attempt to locate Bill. Finally he finds Bill and attempts to kill him, hut the latter is saved hy his wife, Maggie, and their baby. Bill becomes a gambler, never known to tell the truth.

Many years pass. Jim is now a ragged, unkempt desert "rat." He still works his claim on the Hassayampa and returns to town now and then for supplies. On one of these periodical visits the old man gets in a faro game for relaxation and breaks the bank. The dealer, becoming frightened that he will succeed in getting away with the winnings, calls the proprietor of the house into consultation and with a new deck the proprietor takes charge of the game. From then on Jim begins to lose and, becoming suspicious, watches the dealer. At last his suspicion is verified, for he sees they are working a "sanded" deck on him. He calls the dealer's hand and recognizes in the man his former partner, Bill. Instead of killing the cheat, old Jim assists the dealer and owner to escape. Once outside, the two get in a powerful automohile, but Jim forces Bill to hand over to him $50,000, the amount that was stolen from him, and then discloses his identity. The two gamblers try to escape, hut in vain, for the enraged miners puncture the tires and they are captured. The crowd then takes the two and hang them, hut not before Jim has obtained the address of Bill's daughter, to whom he sends the $50,000, Maggie the wife having died. Jim returns to the banks of the Hassayampa, there to live the rest of his life.

POWERS.

ACTORS FROM THE JUNGLE (Nov. 11).—This subject comprises a visit to the zoo of Universal City. Intimate glimpses of Charlie, the elephant; Chimpanzee Charlie, the most accomplished Simian actor in the world; Princess, the tigress, who escaped from captivity recently and raised such a disturbance throughout the confines of the city; Ethel, the trained lioness, and her new litter of cubs; the dog kennels, the hyenas, snakes, bears, trained pigs and giraffes.

One of the most interesting scenes is feeding time, showing the manner in which the attend-

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RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM

ants alleviate the ferocious appetites of the wild beasts. Paul Bourgeois, the new trainer and director of the animal actors, is shown feeding the little pigs from a milk bottle.

THE MIRROR OF JUSTICE (Nov. 27).—The cast: Sydney Ayres, Doris Pawn, Val Paul.

Bob Clark, out of work, secures a position as salesman of mining stock in the office of James Matthews. Bob is not aware of the fact that the stock is bogus and sells $500 worth to Mother Allen, his landlady. The money is the savings of a life-time and she buys the stock, because she trusts Bob. Lang, a business man and the star boarder, advises her against the purchase, but without success. Officers raid the office and Matthews escapes, but falls under a train and is killed. Bob makes his escape from the officers, and goes West, where he secures work in the oil fields. Here he meets Irma Grant, a school teacher, and they fall in love with each other.

Bob is saving every cent to go back and pay Mother Allen the $500. Finally, school is over, and Irma is ready to return home. A love scene takes place between her and Bob, but he does not ask her to marry him because he has but $500 and is determined to sacrifice his love to convince Mother Allen of his honesty. He returns East and goes to the boarding house. Lang sees him enter and hurriedly summons a policeman to arrest him. They enter to find that Bob has just repaid the money and has been forgiven. Instead of asking Bob's arrest, Lang offers him a position in his office. Bob accepts.

Vacation time comes and memories draw him back to the little oil town. Here he meets Irma who has returned to commence the new term of school. This time he tells her of his love and they become engaged.

LADY BAFFLES AND DETECTIVE DUCK SERIES ("Kidnapping the King's Kids"—Nov. 25).—The cast: Milburn Moranti, Max Asher, Gale Henry, Wm. Franey.

The King of Wineberg is much wrapped up in his two royal kids. Black Rudolph, a crook and pretender to the throne, realizes that the biggest obstacle against him is the presence of the two kids. Many times previously Rudolph had tried to kidnap the kids and the watchful guards of the King had always prevented him. Detective Duck is taking a much-needed vacation and has wandered to the King of Wineberg for rest and recreation. Indulging in his favorite sport of fishing, he sees Black Rudolph closely pursued by the guards. He thinks Rudolph is one of the poor, oppressed subjects and decides to help him. With one of his marvelous changes in disguises he emerges from behind a tree, the twin of Rudolph. The guards capture Duck and Rudolph escapes. He makes his way to the apartments of Lady Baffles and gains her consent to assist him in his kidnapping scheme. She leads him through an underground passageway and they emerge near the throne room.

Meanwhile, Detective Duck has been brought before the King by his captors and is sentenced to be shot. Detective Duck is now personally interested in the kids and determines to keep his identity a secret. He is accordingly taken out to be shot. When the smoke from the guns clears away, instead of the dear Rudolph, the King sees his old college chum, Detective Duck. He determines on the disguise of a French dancing teacher and while the governess furnishes the music he attempts to teach them the latest dancing steps.

Lady Baffles and Rudolph appear from the curtains and she recognizes her rival. Both realize that it will take quick action to get rid of the kids now, and by a trick succeeds in getting rid of the governess, Lady Baffles taking her place, disguised as governess. She proposes a game of blind man's buff and Duck is "it." While he stumbles around the room the kids are dropped into a closet and Lady Baffles and Rudolph start home through the underground passageway. Detective Duck seats himself on the King's throne and draws the imperial robe about his shoulders. The King is about to have him thrown out and shot, but when the robe falls apart, it discloses the King's kids, safe and sound.

JOKER.

DAD'S AWFUL CRIME (Nov. 27).—The cast: Max Asher, Lillian Peacock, Victor LeRoy, Wm. Franey, Chas. Conklin.

Tom and Flo are in love with each other; but, before accepting the engagement ring from her lover, Flo tells him he must secure father's consent. Father is having troubles of his own, however, in the person of Mr. Binks, to whom Father has been owing money for some time. Just at this point the two young people come upon the scene, and Binks immediately falls in love with pretty Flo. He has a happy inspiration, and tells Father that he will agree to cancel the debt, provided Flo is given to him as his wife. Father consents. Flo gets furious, but Father orders her to get ready, while Binks phones for the preacher. Flo determines to escape from the house.

The minister has arrived, and Binks, impatiently, accompanies the old man to see why she does not appear. Unable to get a reply to their call, the door is broken down and Flo is seen escaping through the window. Meanwhile, Tom is telling his chum, the doctor, of his hard luck. The doctor tries in every possible way to console Tom, but he believes his case is hopeless. Flo meanwhile arrives at an apartment house and takes refuge up the fire escape. She finally comes up to an open window, and, seeing her pursuers below, takes refuge inside, in the doctor's room. There is a happy meeting between the lovers. Father, Binks and the preacher have seen the girl go in the window and come up to the apartment house, getting into various rooms which prove to be the wrong ones. They finally arrive at the right room, and there is a row. Father pulls a gun and begins to shoot, and in the excitement Tom and the girl escape to the next room and lock the door. Father, outraged, begins shooting through the door, and a brilliant idea strikes Tom to force Father's hand.

He takes a bottle of red ink, smears the ink all over his breast, and moans with misery. Father breaks in the door, and an awful sight meets his eye. Tom, covered with gore, lies on the bed, apaprently dying, while Flo is brokenhearted. Father stands aghast at his awful deed. The doctor, called hurriedly, makes an examination. Tom and Flo indicate to the doctor their scheme, and he readily falls in with it. He tells Father that Tom is dying, and as a last request begs that he and the girl be married. Father still withholds his consent, but when Tom weakly declares that unless he allows them to marry he will haunt the old man through the rest of his life, Father quickly agrees. As soon as the ceremony is performed, all are surprised by the activity displayed by the "dying" man, and Father is told he has been outwitted. Father agrees that Tom will make a bright son-in-law, and all join in kicking the objectionable Binks out of the room.

UNIVERSAL.

ANIMATED WEEKLY NO. 192 (Nov. 10).

One Man Defies State.—Capt. Streeter runs only Sunday saloon in state on land given him by United States—Chicago, Ill.

Robbing Uncle Sam.—Whiskey still that defrauded government of thousands, costs its owners long jail terms—Fort Smith, Ark. Subtitle: Vats connected with river by pipes to fool revenue men.

Governor's Daughter Christens Airship.—Olive Whitman names first flying boat for New York State Naval Militia—New York City. Subtitles—Naval salute. The New York No. 1.

California's Water Carnival—Yachts race around famous sea fighter "Oregon"—San Francisco, Cal. Subtitle—Viking's ship.

Governor Makes Air Trip.—Misouri's executive, Elliott W. Major, takes flight in champion balloon—St. Louis, Mo.

23,000 See Football Battle—Best gridiron movies ever taken show Chicago University defeating University of Wisconsin 14:13—Chicago, Ill.

Fashions on Film Favorites—Subtitles: Evening wrap of cerise velvet with fur, over grey velvet gown. Pink Gros de Londre and tuille gown, with silver embroidered panels. Auto wrap of peach velvet, embroidered girdle and grey fox trimming, worn over black chiffon velvet gown.

From Coast to Coast—Joe Callahan, walking across United States with Universal's banner, meets Iowa's governor—Des Moines, Iowa.

Panama's Giant Gun—16-inch canal-guarding monster that hurls two-ton shell 21 miles, on way for final test—Watertown, Mass.

400th Trip Over Sea—Flowers and honors for Capt. A. G. Thomsen, knighted by two kings, on ending 1,600,000 miles as captain—Hoboken, N. J. Subtitle: The "Frederick VIII" off for Europe.

Burying Zeppelin's Victim.—World's largest city honors fireman, killed fighting blaze set by airship's bomb—London, England.

France's Giant Guns—Rushing cannon to battle line, in Argonne Forest. Subtitles: Tracks for guns. Cannon disguised as trees. Loading and firing. Where "she" hits.

Cartoons by Hy. Mayer, world's famous caricaturist.

ANIMATED WEEKLY NO. 193 (Nov. 17).—50-Mile Boat.—Glider with "air propeller" built for United States of Colombia, makes trial trip.—Nyack, N. Y. Subtitles: Camera man takes ride. Colombia's envoy to U. S. A.

Edison Lays Cornerstone.—Electrical wizard plays chief part at movie town's ceremony Universal City, Cal.

Famous Liner in Dryd noted scout ship in Spanish w pairs.—Erie Basin, Brooklyn,

Thousands in "Wet" I march of protest against ci Sunday saloons.—Chicago, Ill.

Newest Sea Giant.—French docks after maiden trip.—New titles: Capt. Louis Roch. Co to spend $1,000,000,000 for ma

(Continued on page

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(Continued from page 1549.)

Canal Boat "Battleship."—Giant guns put on peaceful craft to rout enemy.—Somewhere in Belgium. Subtitle: Railroad bridge destroyed by shell.

Tribute to Sea Heroes.—England honors navy head at Nelson Monument on Trafalgar Day.—London, Eng.

Off to War.—Cheers of spectators cheer troops on way to front.—Nassau, Bahamas.

Burying Zeppelin's Victim.—World's largest city honors fireman, killed fighting blaze set by airship's bomb.—London, England.

Aero Races Hydroplane.—Air and water flyers battle for speed supremacy at 60-mile gait.—San Francisco, Cal. Subtitle: Movies taken from airship.

Elephants Frolic in Park.—Antics of giant beasts and baby amuse throngs.—Brooklyn, N. Y. Subtitle: The elephant trot.

Columbia Beats Yale.—Blue rowed to defeat as universities meet on water for first time in 40 years.—New Haven, Conn.

Cartoons by Hy. Mayer, World Famous Caricaturist.

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MUSTANG.

THE VALLEY FEUD (Two Parts—Nov. 26).—The cast: Anna Little, E. Forest Taylor, Jack Richardson.

Rogers' sheep encroach on the range where Boling's cattle have been feeding, and Boling orders them off. Rogers refuses to move the sheep, and Boling fences the range. In the midst of this interchange of hostilities, Joe Boling has fallen in love with Glory Rogers, and she is restrained from responding only because of the bad feeling between the families.

The sheepmen cut the fences and are discovered by the cattlemen and ordered off. In the skirmish which follows, Cal Roger's, Glory's father, is seriously injured. The Boling men scatter the sheep and ride to Rogers' cabin which they prepare to fire. Glory slips out and succeeds in getting to Joe with word of what the men are doing; he returns with her and puts a stop to it. Glory tells the sheepmen of the attempt to burn the cabin—they find Cal—he urges them to take revenge and they ride off after the Boling men. Rogers' men find the Boling crowd at the Cactus Bar, but Joe Boling sees them first in a mirror, and his men cover them before they can get into action. Joe proposes that Bill, Rogers' foreman, settle the feud with him, man to man. They fight. Joe wins, but Bill attempts to shoot Joe, and a well-timed shot from one of the Boling boys puts the sneaking foreman out of business. This starts a fight, which Joe stops by shooting out the lights.

The Rogers' retaliate by damming the creek and cutting off Boling's water supply. They fortify the dam and prepare to defend their position. When the Boling men discover the dry creek bed, there is a fight at the dam. The cattlemen are routed and Joe's father is fatally injured. Joe appeals to Glory to let his father rest at the cabin until a wagon arrives, and she is sweetly sympathetic. The elder Boling fears the growing intimacy, and makes Joe promise not to marry "Old Rogers' daughter." Joe takes desperate means to save the cattle. He rides over alone and dynamites the dam, where Rogers' men are drunkenly celebrating their victory. They ride after him, and he takes refuge in Rogers' cabin, where he holds off the attacking party until Glory brings help. Joe is wounded and Glory cannot hide her love, but his promise to his dead father keeps him from speaking his heart. Then comes a revelation. Glory is "Old Man" Rogers' niece, and not his daughter. No feud any longer exists between the representatives of the Rogers and Boling places, for the cattle and sheep interests are united by marriage.

CLIPPER STAR FEATURES.

THE ALTERNATIVE (Three Parts—Nov. 20).—The cast: Constance Crawley, Arthur Maude.

Pendleton and Woodburn are in love with May Van Buren, a woman of wealth and society. Both suitors are apparently well-to-do. Woodburn accidentally discovers one of May's millinery bills while waiting to propose to her. This convinces Woodburn it is useless for him to think of marrying her on his present income. Woodburn gives up his visions of becoming a husband and leaves Pendleton with a clear field. Then Woodburn inherits a fortune, but his second vision of proposal is checked by the announcement of May's engagement to Pendleton.

Woodburn, bitter with disappointment, plans to ruin Pendleton financially.. The bride helps Woodburn unintentionally by extravagant demands on Pendleton's purse. May appeals to Woodburn, who artfully arouses her suspicions regarding her husband's fidelity.

Woodburn becomes a secret enemy of Pendleton on the stock exchange. Pendleton, on the verge of ruin, appeals to Woodburn for a helping hand. The latter proposes that the two deal cards, Pendleton to have the money if he wins, Woodburn to have Pendleton's wife if he (Woodburn) is successful. Pendleton is forced to agree. Woodburn wins. Pendleton returns home heartbroken. May is trying on some gowns, He enters the library and after a mental struggle writes a note of confession. Woodburn, meanwhile, tells his mother of his victory. She begs him to help Pendleton because the latter's father once saved them from dire misfortune. Woodburn is touched by his mother's pleading and writes Pendleton a note telling him that he will not claim his winning. May discovers Pendleton with a revolver. She reads the note and understands. She pleads with her husband and the two decide to start life anew. Pendleton agrees and the two henceforth are happy.

BEAUTY.

THE DRUMMER'S TRUNK (Nov. 23).—The cast: John Steppling, John Sheehan, Carol Halloway.

A drummer stops at the only hotel in Smalltown. Johnnie, the hotel clerk, is in love with Sadie, the girl of all work about the hotel. Sadie is content until John, the drummer appears with his city clothes and city manners. She falls in love with him. He tells Sadie he would take her to the city if he had the money. Johnnie is furious because the drummer has stolen Sadie's love. When John is leaving, Sadie secrets his trunk. The expressman delivers John's trunk to his home in the city. The former is reading a white slave story about concealing country girls in trunks. As he lays down the trunk in John's room he hears noises from the inside. He thinks John is a white slaver and rushes to get a policeman. John gives the maid the key to his trunk. She opens the trunk and finds Sadie. She rushes downstairs to tell John and his wife. Sadie gets out of the trunk and hides in the clothes closet. John's wife dashes to his room, while John follows her trying to deny everything.

The police arrive and want to arrest John as a trafficer. They open the trunk but Sadie is not there. John is very much relieved until his wife discovers Sadie in the clothes closet. Johnnie, the hotel clerk, on missing Sadie, follows her to the city. He meets the expressman and finds out where John lives. He goes to John's house and gets Sadie to go back home with him. The police leave after Sadie explains she hid in the trunk unknown to John. John has a difficult task making amends with his spouse, but after hours of expostulation he "puts it over."

CUPID BEATS FATHER (Nov. 27).—The cast: Neva Gerber, Frank Borzage.

Frank and Neva are deeply in love and wish to marry. Neva's parents tell Frank they are too young to wed. Greatly disappointed, the lovers plan to elope. Their plans are overheard by two children, who promptly imitate Frank and Neva. Neva's father hears the children talking and immediately "gets wise." The parents discuss the matter and decide that the best thing to do is to let the young folks marry.

He brings a minister to the house and waits for Frank and Neva to elope. He hears Frank whistle. Neva and Frank start away. Father holds them up with the gun. He marches them into the house where the minister is waiting to marry them. They are greatly and agreeably surprised, as the hundred wedding guests whom the father and mother has invited shower them with congratulations and best wishes.

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"The Magistrate's Story," featuring Richard Tucker, Pat O'Malley and William West. Civil war drama. 1000 feet. Saturday, Dec. 4.

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THE KEY TO THE PAST (Two Parts—Nov. 22).—The cast: Edward Coxen, Winifred Greenwood, George Field, Nan Christy, Walter Spencer.

Norman Stockton is a young bank cashier. He is falsely accused of misapplication of some of the bank's funds, which in reality were taken by George Belden, one of Stockton's fellow employees. To avoid the disgrace wrongfully brought to his name, Stockton flees to the far North and becomes a prospetcor for gold.

Meanwhile Belden, who has designs upon Stockton's wife, makes his attentions to her extremely obnoxious. At length Bess decides to follow her husband and goes North in search of him. Her ship is struck by lightning. She and her babe are rescued by Stockton himself, but the mother's reason has fled and for sixteen years she dwells beneath her husband's roof not knowing who he is and recalling none of the events preceding her awful experience at sea.

Harvey Wakefield, a young engineer, is in love with Laurine, Stockton's daughter, and has been promised her hand in marriage. One night comes an electrical storm. Stockton's little cabin is struck by a bolt of lightning. All escape uninjured and the shock is found to have restored the reason of the now gray-haired woman. She narrates events of the past and with a heart filled with thanks, flings herself into the arms of her husband. Happiness reigns supreme in the ruined cabin as the lovers, young and old, embrace.

THE BLUFFERS (Nov. 26).—The cast: Vivian Rich, Alfred Vosburgh.

Tom Murdock asks Patty to marry him. Patty accepts Tom, but insists that he get her father's consent. Tom lacks the courage to do this, but at length after much urging he approaches "father" to pop the question. Patty's father had been watching them, and guesses what Tom is about to ask. He repulses Tom. Forthwith Tom and Patty elope. Tom secures employment at fifteen per. They start housekeeping in an expensive flat.

Mr. and Mrs. Kirk, their neighbors across the hall, are very friendly. The Kirks leave town. The key to their apartment is left with Patty. "Father" sends Tom and Patty a telegram saying he is coming to visit them. The newlyweds start scheming. They furnish their apartment with the furniture belonging to Mr. and Mrs. Kirk. Tom and Patty busy themselves hauling the Kirk's furniture into their flat.

Father arrives and is greatly pleased with the newlyweds' flat. Tom receives a telegram from the Kirks. They are returning on the next train. Tom and Patty are greatly fussed. They then rush "father" home. The latter's automobile breaks down and he decides to return. As he approaches the house he sees the bluffers scurrying to return the Kirk's furniture. Father laughs heartily. The bluffers' creditors then take the furniture. The mail-carrier delives a letter to Patty. The letter is from "father" and a check for $10,00 is enclosed. Bluffing ceases and happiness reigns.

THANHOUSER.

IN THE HANDS OF THE ENEMY (Two Parts—Nov. 18).—The cast: Morris Foster, Inda Palmer.

A powerful nation declares war against a small country, whose former ally falls to come to its assistance. It is necessary to send an envoy in disguise through the enemy's lines to plead the small country's cause. Albert, a young officer, whose father had died fighting for his native land, is chosen for the mission. Constance, the young man's mother, suggests that she be permitted to go with Albert. The premier consents. Mother and son slip through the enemy's lines. They reach the headquarters of their former ally and present their appeal, receiving in return a message in cipher code to the effect that the ally will hurl its armies at the foe of the small country. Retracing their journey, Albert is recognized by officers of the enemy. He and his mother are captured. The message in cipher is discovered, and both are sentenced to die. Realizing, however, that it will be the most dreadful punishment of all for the mother to have to stand by and see her son shot, the enemy sends Albert out alone to face the firing squad. Constance is compelled to prepare to witness his execution. At the last moment she is told that if she will reveal the meaning of the cipher, her son's life shall be spared. Constance declares that the ally has refused to help the little country. That night, the army of the benefactor, takes possession of the village where the enemy is encamped. Constance's clever mendacity is now apparent. Convoyed by officers of the allies, however, she and Albert reach their own country in safety.

BENEATH THE COAT OF A BUTLER (Nov. 21).—The cast: Grace De Carlton, Charles Compton, Morgan Jones.

The day Sidney Stone graduates from college he proposes marriage to Margery Leigh. Margery pleads for time to think over everything, as she is not sure whether she loves Sidney enough to become his wife. Stone now learns from his guardian a secret which the latter has been withholding from him all these years. His father lives, he is told, and is a butler, employed by a wealthy man in the city. The boy, his social aspirations crushed, writes Margery the truth. He tells her that now he cannot hope to marry her, and that he is going to find his father who, from his childhood, has provided for his bringing-up and education.

The meeting with his father in servant's livery is a shock to the sensitive young man, but he assures Stone the elder that he will immediately get employment and make a home for him in his old age. The pathetic letter from Sidney causes Margery to realize how deeply she loves him. She wins over her parents, and her father goes with her to find Stone and his son. The mettle of both young people proved the "butler" exchanges meaning glances with his wealthy employer. The latter says, "Permit me to introduce Mr. Simon Rolph, one of the largest lumber owners in the country." The "butler's" subservient manner vanishes. "Wealth often spoils the sons of rich men," explains Sidney's father. "I was resolved that when my son reached maturity I should know whether he was a snob or a man. And now," he added, smiling, "I have satisfied myself also of the loyalty of my future daughter-in-law."

THE BABY AND THE BOSS (Two Parts—Nov. 23).—The cast: Dave Keleher, Marion Fairbanks, Helen Badgley, Boyd Marshall.

When the captain was a patrolman on the mounted squad he stopped a runaway, and so saved the lives of "The Baby" and her sister, Irene. He fell in love with Irene, but he did not want her to marry a common patrolman. "The Baby" learned that the man who had saved her and her sister from certain death could not be promoted without influence. She also overheard her father say that Dave Hinkey had all the influence in town, so she lost no time in finding the office of "The Harsh Boss," as he was called in those days, and she asked him for the one thing needful to promote the young policeman and make her sister happy.

The boss was right in the midst of a private conference, fixing up the slate for the primaries, but "The Baby" got in somehow—and he didnt turn her out. In a minute or two she had made him her abject slave. He took her to the mayor, and a few days later Irene's lover was made a sergeant. That was how MacCracklin got his start. Now he's the best captain on the force. He and Irene are married. And it's all due to "The Baby" and the way she landed "The Boss."

ALL ABOARD (Nov. 28).—The cast: Florence La Badie, Samuel Niblack, Ethyle Cook, Lawrence Swinburne.

The girl had plenty of money, and as her guardian thought it should be kept in the family, he encouraged his son to woo his ward. But the girl remained indifferent to the young man's advances. The guardian had read W. Clark Russel's sea stories, so he knew that a sea voyage often percipitates a love affair. When his ward went north to college he sent her by boat, and her unwelcome suitor, unknown to her, was also a passenger on the same steamer.

But the guardian had forgotten that there would be other young men on board and that his son was an extremely bad sailor. Most of the trip the son spent in his stateroom, praying that death might come, while the girl thoroughly enjoyed the trip in the company of a strange young man from Boston. The boat scarcely had docked in New York when the guardian received a telegram. It read: "I won't have a wife who keeps well when I am seasick. Besides' she's going to marry a chap she met on the boat. Horace."

FALSTAFF.

HANNAH'S HENPECKED HUSBAND (Nov. 15).—The cast: Carey L. Hastings, Boyd Marshall, William A. Howell.

Hannah is a charming hostess—but in private life she is a shrewish wife. Felix, a musical genius, falls in love with Hannah. Believing her to be mild and lovely, he grows to detest her husband. One day Felix sees Henry douse his wife in a puddle of muddy water. Little does the musician realize that Henry has been ordered by his spouse to carry her across the puddle and that the fall was purely accidental. He hurries to Hannah's home and implores her to elope with him. She gently refuses his pleadings, and the broken-hearted musician, helping himself to Hannah's clothesline, resolves romantically to die.

He enters a vacant house and is on the point of throwing the rope over a beam, when he sees another man in the act of doing the same. Walking over to remonstrate with him, Felix recognizes Henry. "I want to die,' says Felix, because I cannot marry your wife." Henry stares aghast. 'I want to die," he confesses, "because I did marry her." Then the unhappy husband unbosoms himself. Felix persuades

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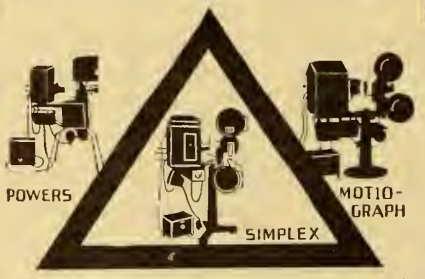

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him not to commit suicide, for, in that case, he fears he may inherit the widow. That evening Felix refuses Hanah's invitation to dinner hy telling her that he is starting for Borneo in half an hour. Her vanity wounded hy the musician's sudden disappearance, Hannah treats Henpecked Henry with more consideration.

A CUNNING CANAL-BOAT CUPID (Nov. 18).—The cast: Winifred Lane, Claude Cooper, Arthur Cunningham.

Glady's erratic uncle leaves her a fortune, provided she will marry her second cousin, Tom Flint. Flint is a crahhed old miser—hesides, the girl is already hetrothed to the young man of her choice. But it is marry Flint—or surrender her share in her uncle's will to the cousin to whom, from reputation, she detests. Old Arthur, the cook on Glady's father's canal-hoat, deterimnes to play Cupid. He disguises himself as a large, ill-natured woman and palms himself off as Glady's to his would-he fiance, who calls at the canal-boat. Old Arthur takes Flint out rowing. The suitor falls into a coal chute, and later he pitches overboard. All in all, the visitor has an awful day of it. When the executor of the estate, as soon as Flint has heen hrought to on the canal-boat, asks him if he will marry his cousin, Flint, despite his love of money, bellows, "NO!" Since the girl has not declined, the fortune goes entirely to her. She marries tho man she loves. Arthur is richly rewarded for his services.

THE POSTMASTER OF PINEAPPLE PLAINS (Nov. 22).—The cast: Frank E. McNish, Janet Henry, Charlie Emerson.

Zeke, the postmaster, is in love with Nell, the village belle. She, however, cannot endure the old gossip who reads all the postal cards that come to Pineapple Plains. So she writes a postal instructing Mark Mitchell, her city suitor, to he under her window at midnight, adding, "Give two whistles and I will lower the gold." As the lovers have anticipated, Zeke's greed proves too much for him. He schemes to impersonate the lover and get the treasure. Meanwhile, Nell's uncle has received a "Black Hand" letter ordering him to lower $10,000 from his window that evening when he shall hear "two long whistles." Uncle takes Nell into his confidence, and she gives him some excellent advice.

When Zeke signals below father lets down a heavy chest, and just as the supposed black hander has seized it, he empties upon his head a bucketful of water. Zeke, clutching the 'treasure," makes a hasty getaway. When, at a safe distance, he opens the chest he discovers a young, frisky and very hungry hulldog who proceeds to make a lasting impression on the postmaster of Pineapple Plains. Not long after this the city chap marries the girl. A postal, written by Nell on her honeymoon, comes into the office, and Zeke is shocked and surprised to read thereon: 'Dear Uncle—We saw our congressman to-day and he has promised to make you postmaster. He says Zeke is a public nuisance, as he reads everybody's mail."

CASINO.

THE HOUSE PARTY (Nov. 21).—The cast: Harry Vokes, Eleanor Fairhanks, Albert Hackett, "Budd" Ross, Charles Craig, Cyril Reinhard.

John Carstairs was much agitated when he read of a "society hurglar" who had been making wholesale inroads upon the rich homes in the vicinity. When he showed the article to his daughter, Diana, and his son, Jack, Diana proposed that they give a house party and hold a burglar hunt.

Two of the guests at the house party were Larry Hunter and Cyril Cadwalader, rivals for Diana's hand. Jack Carstairs, on mischief bent, sent notes, purporting to come from Diana, saying to each that she feared the other was the "gentleman hurglar." So each was eager to catch the other red-handed. Jack left a note on the door saying, "I am going to rob this house tonight." Its discovery caused great confusion.

That night John Carstairs locked up all the jewels of the guests in the family safe and mounted guard himself, armed with everything from a gun to a watchman's rattle. But Jack, while his father slept, rifled the safe and concealed half the jewels in Hunter's pocket and the rest in Cadwalader's clothes.

When the rohbery was discovered both Larry and Cyril were hent on fastening the crime on each other. But both were discomfited when jewels were found in their pockets. The crowning discomfiture came when they found that a third suitor for Diana's hand was the favored one. Jack had his fun all right, but he got a whipping.

NOVELTY.

TAMING A GROUCH (Nov. 24).—The cast: William Sloan, Margaret McWade.

Gordon Gloom is a terrible grouch. He doesn't appreciate Emeline Black, his housekeeper, whom he discharges in a fit of anger. Emeline, knowing hetter what is good for old Gloom than he does himself, enlists the aid of Grimes, the employment agent, in curing the grouchy Gordon. First, in response to Gordon's hurry call for a new cook, Emeline, disguised in an eccentric make-up, reports to her ex-employer. She succeeds in wrecking the estahlishment and getting fired. Then Gordon demands a colored cook. Emeline persuades a huge negro gentleman to masquerade in this part, and when the new servant, to the Indignation of Gloom, has filled the house with "her" own cronies that evening, a battle ensues in which the master barely escapes with his life. Emeline comes to his rescue. Gloom falls on his knees, declares she has saved him from the coons, declares himself a tamed grouch and implores her to marry him.

MUTUAL.

MUTUAL NO. 46 (Nov. 18).—Latest Pictures from the Seat of War: The French Troops are reviewed at Moiselles. The Red Cross hospital ship "Le Charles Roux" off for the Dardanelles. American War Correspondents visit a French gun factory at Creusot.

Disastrous Floods in France.—Wounded soldiers repair the railway.

Watertown, Mass.—World's biggest 16-inch gun on way to Panama. It weighs 600 tons and fires a shell weighing 2,400 pounds a distance of 25 miles. Suhtitle: This gun is transported on a specially constructed car having 36 wheel sand weighing 150 tons.

Colorado Springs, Colo.—Thos. A. Edison visits the Garden of the Gods.

San Francisco, Cal.—Speed kings of air and water race. Motor hoat wins from an aeroplane.

Washington, D. C.—Juggler injured in difficult feat. Bedini fails to catch turnip thrown from top of Munsey Building.

Nicholson, Pa.—Lackawanna R. R. opens new $12,000,000 cut-off. New viaduct saves 20 minutes' time hetween New York and Buffalo. Subtitle: President Truesdale of the railroad and Governor Brumbaugh of Pennsylvania.

Latest Paris Fashions. Photographed in the Italian Gardens of the Hotel Biltmore, New York City. (Costumes by J. M. Gidding.)

Washington, D. C.—Department of Agriculture opens annual chrysanthemum show. 300 varieties are shown here.

Rockland, Me.—The Battleship "Nevada" on speed trials. Uncle Sam's newest dreadnought makes good in severe tests.

San Francisco, Cal.—Sham hattle thrills Ex-

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Washington, D. C.—Navy Department uses wireless telephone. Secretary Daniels at his desk here talks to Admiral Usher at Brooklyn Navy Yard.

Seattle, Wash.—Pier 14 burns with loss of $1,000,000. Police hold suspect as incendiary.

Fresno, Cal.—Twelve tons of powder used in giant blast. A hillside of solid rock 120 feet high lifted up in the air.

Chicago, Ill.—Magic $5 check starts on trip. Will change hands 1,000 times to purchase $5,000 worth of Christmas cheer for the poor.

Great Lakes, Ill.—Navy League opens preparedness campaign here. Future jackies entertain civilian visitors.

Pathe Exchange, Inc.

PATHE NEWS, NO. 89 (Nov. 6).

Washington, D. C.—Hundreds of varieties of chrysantbemums, some as large as a dinner plate, are seen at the U. S. Department of Agriculture Show.

Augusta, Ga.—Owing to the allied governments declaring cotton contrabrand of war, thousands of bales awaiting shipment are lying in the streets, owing to lack of storage.

Pathe's American Fashions.—Some winter cloaks. (By courtesy of A. Jaeckel & Company, Fifth avenue, New York.) Subtitles: 1—A seal coat is gracefully set off by natural lynx, the cuffs forming a muff. 2—A seal coat with gray Krimmer trimmings. 3—A leopard coat, extravagantly trimmed with red fox, with muff to match, gives a gorgeous effect. 4—A loose-fitting chinchilla coat and muff with silver fox collar. 5—A $50,000 creation of Russian sable.

Woodford, England.—Tommy Atkins, having learned the latest Paris styles while in France, shows his skill in hat trimming at the Hospital Fete held here.

Behind the Scenes of the Fight for World Power.—Testing big guns at a famous American munition plant. Subtitle: 1—Titantic forces are employed in the making of the huge metal castings.

Redbank, N. J.—To the magic cry of Tally Ho! a full field follows the Shrewsbury foxhounds at the first run of the season. Subtitle. 1—The "kill."

Rockland, Me.—The superdreadnaught Nevada, which consumes oil fuel, beats contract speed by making 21 knots on her trials before acceptance by the U. S. Government.

Middleboro, Mass.—Mrs. Tom Thumb, the famous Lilliputian, celebrates her 74th birthday by unveiling tablet to her ancestor, a Mayflower passenger. Subtitle: 1—Mrs. Thumb and her diminutive husband, Count Magri.

Douglas, Ariz.—With this border town endangered by battling Mexican factions at Aqua Prieta, U. S. troops are rushed to prevent violation of United States soil. Subtitles: 1—Carranza's troops hurriedly prepare to repulse the Villaistas, the trenches ending at the Mexican Custom House on the boundary line. 2—United States troops vigilantly guard the border line.

New York City.—Edward Swann, the newly-elected District Attorney for New York, looks over his calendar preparatory to taking up his new duties.

PATHE NEWS, NO. 90 (Nov. 10).

Washington, D. C.—Setter dogs show to picturesque advantage during the field trials of the National Capital Club. Subtitle: 1—Belle Linda, winner of the all-age handicap.

Brooklyn, N. Y.—Thirteen persons burn to death in blazing factory where 200 employees were trapped. Subtitles: 1—Searching for missing bodies. 2—Fireman Edward W. Hartten, who rescued six girls.

Chicago, Ill.—A hundred thousand "wets" parade as a protest against Mayor Thompson's Sunday saloon closing order.

New Jersey.—Plump turkeys strut proudly around the fields, all unconscious of their impending fate on Thanksgiving Day.

Nottingham, England.—Owing to the large numbers of men at the front, women attired in suitable garments, are employed as window cleaners.

Russo-German Front.—Russian troops make an orderly retreat across the River Bug, although hostile batteries might have opened fire at any moment.

Erzerum, Asia Minor.—Ruslan officers apply "the third degree" to a Turkish spy captured by a Cossack patrol.

Douglas, Arizona.—Refugees from Agua Prieta, fearing the outcome of Villa's attack, pour across the border line to find safety on American soil. Subtitles: 1—From the boundary line Villa's troops are seen advancing on Agua Prieta for the final attack. 2—For the first time in history U. S. troops throw up entrenchments along the Mexican border line.

Augusta, Ga.—Seven thousand bales of cotton burn furiously at the Riverside Compress, causing loss of $500,000.

Chattanooga, Tenn.—Kindergarten tests to measure the mentality of young children are made in the Better Babies Contests. Subtitles: 1—A child two years should be able to pick out the heavier of two weights.

Watertown, Mass. Sixteen-inch gun, destined for the Panama defenses, leaves for the Sandy Hook testing grounds. The gun weighs 600 tons and can throw a 2,400 pound shell twenty-one miles.

BUGHOUSE BELLHOPS (Phunphilms—Nov. 8).—Lonesome Luke and his accessory, Moke Morpheus, are discovered in bellhop uniform, blissfully dozing on a bench in the lobby of the Bughouse Hotel. Comes a guest, and the desk clerk rings a bellhop.

But, in the words of Aristole, or Ted or someone, "you can ring and you can ring, but the house is boarded up." The clink of a few pieces of silver seems to touch some dormant chord in the boys' subconscious minds, and they immediately get on the job. Moke, after seeing the guest to his room, tries, of course, to hide the fact that a tip would be in order, and because of his modesty flies quickly from the room with the kindly aid of the roomer's leather encased pedal extremities. Luke escorts a girl guest to her room, and is starting quite a flirtation with her, when Moke, whose motto is "pass nothing up" approaches them and tells Luke that there is a tall tip awaiting him in the new guest's room. Luke goes, and the guest learns how foolish and wasteful it is to break a perfectly good water pitcher on a bellhop's head. Luke then staggers back to Moke, and sends him with neatness and despatch through a door and into the lap of a retiring guest.

With the arrival of a roughneck bouncer and his pretty wife, a fascinating free-for-all is started, in which Luke, with a fire hose, gallantly stands off the concerted attack of the whole household.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 6 ("A Trap for Trapp"—Two Parts—Pathe—Nov. 8).—Louis Trapp, the next victim, is one of the clique of criminal financiers whose manipulations have caused the death of the charming Violet and Fanny Warden's father. A lucrative mail-order business is used as the "come on" by J. Rufus and Blackie, who, by mailing to themselves hundreds of ten dollar bills, excite the cupidity of Trapp. Onion Jones, a Wallingford confederate, pretending to mistake Trapp as the owner of the company, offers him $60,000 for it, and the crafty Trapp, scenting an enormous profit in the deal, rushes off and buys the business from Wallingford for $50,000, hoping to turn it over to Onion for a $10,000 gain. The postal authorities get on to the mail order business just as soon as Trapp becomes its proprietor, and things look dark for the amateur plunger.

A BOLT FROM THE SKY (Balboa—Three Parts—Nov. 8).—Fayette is made the object of a matrimonial conspiracy by two schemers who manage to introduce to her Anthony Craig, a handsome and unscrupulous fortune hunter. Fay loves and is loved by Frederick Dale, a young mining engineer and friend of Jack Cummings, also in love with Fay. Craig poses as the offspring of wealthy European nobility, and is accepted by Fay when she learns that her wealthy father is on the verge of financial ruin.

Craig, having married Fay on the presumption that she was an heiress, is beside himself with rage when he learns the truth, and he begins neglecting and abusing her, hoping to force a divorce. To this end he brings questionable men and women to his home, and flaunts them before his wife.

In defending Fay from a murderous attack by Craig, Cummings kills the fortune hunter. Dale hears of his friend's predicament, and, rushing back from his mining camp in the mountains, assists him in procuring the final verdict of "Not Guilty." Dale then renews his attentions to Fay, and in a touching final scene reclaims a love that was really never lost.

NEAL OF THE NAVY (Episode No. 11, "The Dreadful Pit"—Two Parts—Panama—Nov. 11).—Annette and her party start on the last lap of their trip to Santa Maria Mission, there to receive the original grant of Lost Isle, now in the safekeeping of the Fathers. Joe Welcher, at Hernandez's instructions, delays the Hardins, and Hernandez, Ponto, Inez and their strange bruteman servant arrive at Santa Maria first. They attempt to secure the grant, Inez pretending to be Annette Ilington, but the old Abbot, suspicious of their eagerness, refuses to part with the precious paper.

Neal, meanwhile, as a U. S. Ensign, lands at Santa Maria, there to get from Annette permission to use Lost Isle, as a government coaling station. Annette sets off for the Mission, and on her way there is attacked by Ponto, who, in attempting to lead her into a jaguar trap, falls in himself and is killed. The brute carries Annette to the Mission, where he arrives just as Inez and Hernandez have almost persuaded the Abbot to give them the grant. In an attempt to steal the paper, Hernendez gets himself into a fight with the Monks, whose forces are augmented by Neal and a corps of marines in a search for Annette. Hernandez escapes, but leaves the precious paper behind him, to be further contested for in the next episode, which will be called "Backed by the U. S. N."

BUNGLING BURGLARS BURGLE (Starlight Nov. 13).—For the trivial offense of sprinkling plaster celling over a neighbor's breakfast, Heinie and Louie are dispossessed without notice, and forced to seek the refuge of a convenient cellar. Here they overhear three burglars planning to rob the house, and in their fright at being so near such wicked people try for a noiseless exit. But they can't even steal away with the cracksmen around, and, after a thrilling chase are caught and strung up by the heels to a steamipe. Hanging that way isn't what it's strung up to be, however, and after a brief session our heroes untie and rearrange themselves, right end up.

They then spy the burglars' professional tools, and it slowly dawns on them that, though inexperienced, they might use them to considerable advantage. Of course they upset the frijoles

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(which is slang for "spill the beans"), but they do it in such a ludicrous way that it makes one quite forget their clumsiness.

NEDRA (Gold Rooster—Five Parts—Nov. 12).—When two love-sick young people run off to be married—and aren't caught—they usually *get* married. It was different with Grace Vernon and Hugh Ridgway, though. Worn out by the social affairs given in honor of their approaching marriage, they elope in the wee sma' hours of a certain summer morning, and, being mistaken for housebreakers by the gardener and other members of the household, are pursued. A couple of cops as added starters make the chase even more interesting, and they don't breathe easily until, a couple of hours after climbing a rope ladder up the side of an ocean liner, they come out from their hiding place and find themserves at sea. Not nearly so much "at sea" then, however, as later, when Hugh finds that Grace is much smitten with Henry Veath, an old-time friend of his. Hugh cares nothing about the fact that Lady Tenny, another passenger, seems to care more for his society than for anyone's else.

Comes a typhoon, the ship is dashed on the rocks, and in the ensuing darkness and panic Hugh makes a brave attempt to save one who clings closely to him—one he thinks to be Grace. Then blackness, and with returning consciousness and the light, the realization that he is cast away on a strange tropical isle—the isle of Nedra, with—Lady Tenny Add to this that they are found and worshipped as two gods by the savage natives of the isle—that their enforced wedding is interrupted by the landing of a U. S. ship—that Hugh goes home only to find Grace married to Veath—that he finds that he doesn't care a particle—that he rushes back to Lady Tenny—and you have just a bare conception of this romantic love story.

Miscellaneous Feature Films

METRO PICTURES CORP.

BARBARA FRIETCHIE (Popular Plays and Players—Five Parts—Nov. 29).—The cast: Mary Miles Minter, Mrs. Thomas W. Whiffen, Guy Coombs, Fraunie Franholz, Louis Sealy, Frederick Heck, Wallace Scott, Ann Q. Nilsson, Myra Brooks, Charles Hartley, William A. Morse and Jack Burns.

Barbara Frietchie is celebrating her eighteenth birthday anniversary in Frederick, Md., while the town is strong in the grip of the Northern soldiers. Judge Frietchie, the girl's father, insists that the party in little Barbara's honor will show the Yankee invaders that no one has lost heart. But her aged grandmother, also named Barbara, is quite discomforted, as her sympathies are with the North. In the midst of a kissing game, Barbara darts out of the house, and seeks to avoid a group of young men by hiding in the branches of a tree.

Four hungry Union soldiers, who have been foraging for food, appear beneath the tree. Barbara cries an alarm, and her continued shouts bring, among others, Captain Trumbull, of the Union command. Against her wishes he assists Barbara down from the tree and orders the soldiers under arrest for their unauthorized invasion of the Frietchie home. Trumbull is invited to Barbara's party, and soon becomes the lion of the occasion. Especially is Grandma Barbara pleased with the gallant young officer, and she boasts that she once danced with Thomas Jefferson, and that he gave her a flag as a memento. She directs Barbara to fetch it. Barbara, in tears, and in a rage, explains that she tore the flag because she hated it and hated everything Yankee.

The party ends in disorder when Captain Trumbull is invited to cut the birthday cake. The boys refuse to eat it and leave the house in chagrin. Arthur Frietchie, Barbara's brother, has stolen through the Union lines, and attempts to enter his home, when he is detected by Trumbull. Union soldiers are in pursuit of Arthur and Trumbull aids him to elude them. Barbara is softened toward him, when she learns of this. Jack Negly, a young man in the neighborhood, who is in love with Barbara, spys on the couple and tells Judge Frietchie. The latter is infuriated and attempts to shoot Trumbull, but Barbara saves him.

Trumbull leaves and that night gets a note from Barbara saying she will meet him at a minister's house in the adjoining town next day, and marry him. That night Barbara mends the torn flag and folds it on her breast. The couple meet at the preacher's the next day, but hostilities suddenly break out and the Confederates take the town. Barbara again saves the life of Trumbull by her quick wit and true aim with a pistol. The Union soldiers retreat to Frederick, leaving Captain Trumbull behind and separated from his command. Arthur observes an officer in hiding and fires. He is horrified to find he has shot Trumbull, the man who saved his life. That night Arthur carries the wounded officer to his home. On the way he encounters Jack Negly, who tries to kill Trumbull.

At the Frietchie home Barbara secrets Trumbull in her room. Judge Frietchie comes home and announces that a searching party is coming to the house, believing that a Union soldier is hidden there. He hears the groans of Trumbull and becomes enraged. Barbara pacifies him and artfully induces him to go to "Stonewall" Jackson for papers to protect their home from the searchers. This he does, and the soldiers are forbidden to enter the home until after sunrise. Barbara keeps vigil on the stairway, while Grandma Barbara sits at the side of the wounded officer.

At sunrise Barbara hurries to where Captain Trumbull lies. She finds him dead. Grandma Barbara, in a frenzy, takes the flag which Barbara had placed on Trumbull's breast and waves it defiantly at the soldiers outside. An order to fire upon her is given.

"Shoot, if you must, this old gray head, but spare your country's flag," she said. Then came the memorable words of Jackson: "Who touches a hair of yon gray head, dies like a dog—march on!" he said.

A single shot is fired and Barbara Frietchie, who had been standing beside her grandmother, falls, fatally wounded. Jack Negly, who has fired the shot, starts to slink away, but is caught. Barbara dies at the side of Trumbull, and the stained flag is spread over them by the aged Barbara.

EQUITABLE MOTION PICTURES CORP.

(Releasing through World Film.)

A DAUGHTER OF THE SEA (Five Parts—Nov. 22).—The cast: Muriel Ostriche, W. H. Tooker, Catherine Calhoun, Clara Whipple, Clifford Grey, Roy Applegate.

Margot, daughter of a fisherman, has grown up in a New England coast town, motherless and uneducated, rough in her ways, but with aspirations toward the better life. Through a disaster to her motor boat, Mrs. Rutland, a wealthy woman, living on the mainland, is rescued by Margot's father. Later Mrs. Rutland's son meets Margot in her father's house and falls in love with her. The mother, in gratitude for saving her life, takes Margot to her home with the promise that she will educate her, and arouses the jealousy of her daughter who is mixed up in an affair with a married man.

Margot, who learns of the affair and tries to warn Mrs. Rutland's daughter, is snubbed and the warning is not heeded. Becoming discouraged after Mrs. Rutland has told Margot that her son is to marry some one nearer his station in life, Margot appeals to her father to take her back. Mrs. Rutland, who is greatly surprised when Margot's father informs her that she is the daughter of her old school chum and is of just as good family as the one she has been educated by. The revelations regarding the affair between Mrs. Rutland's daughter and her lover lead to a shooting for which Margot takes the blame in order to shield the sister of the man she loves. This leads to revelations of the whole affair and Margot, who has gone back to her home on the seashore, is sought out by the Rutlands, marries the son, and they spend their honeymoon in the home of Margot's father.

IVAN FILM PRODUCTIONS, INC.

THE CONCEALED TRUTH (Five Parts).—The cast: Frank de Vernon, Frank Whitson, James Cooley, Gertrude Robinson, James McDuff, Sue Balfor, Carrey Lee.

Cyrus Gilmore, retired, lives in New York with his sons, Robert, a lawyer, and Victor, a composer. Other members of the householder are Martha, the housekeeper, and Dorothy Eldridge, Gilmore's secretary. Robert, weary of his past gay life, decides to marry. Victor, wrapped up in his music, worships Dorothy at a distance. Robert marries Dorothy in spite of his doctor's warning that he will never be a father.

Flo Merrivale, a woman with a past, has been in Robert's life for some years, and although married, he cannot shake off the old bond between them, and Flo lives out of Robert's purse. Old Gilmore, in failing health, alters his will. The reason he tells his lawyer is a doubt he entertains regarding Victor's right to his (Gilmore) name.

The domestic life of Robert and Dorothy is clouded. Dorothy, sadly neglected by her husband, and missing the pleasure of motherhood, frequently quarrels with Robert. On these disputes old Gilmore takes sides with Robert. Victor can see Dorothy's side of the question, frequently expresses his opinion, and shows his sympathy for Dorothy to his brother's disgust and annoyance. His sympathy is misunderstood by Robert, who becomes intensely jealous of Victor, and his conditions continues until old Gilmore dies.

The old man bequeaths his fortune to Robert, providing a legacy of $25,000 to Martha, the housekeeper, and only $1.00 to Victor. Robert declines to help Victor in any way. He is glad of the opportunity to revenge himself for imaginary past wrongs. When Victor protests, Robert tells him that there was always a doubt about his right to the name of Gilmore. Victor, horrified at the slander against their dead mother's memory, hurls himself upon Robert. A fight ensues, and Robert orders Victor out of the house, despite Dorothy's attempts to reconcile them.

A wandering, starving outcast, Victor is picked up in the street some years later. At the hospital, unknown and friendless, he decides to notify Dorothy of his plight. Dorothy arrives, and, stricken with pity for the wretched man, forces him to come home with her. Flo Mellivalle, has become more insistent in her demands upon Robert that he should divorce Dorothy, and marry her. She taunts him with Victor's supposed love for Dorothy, and finally resorts to threats. Dorothy's sincere and affectionate pleadings in Victor's behalf make a deep impression upon Robert's callous heart. He succumbs to her pleadings and with sincere feelings, reinstates Victor in his affections. Dorothy leaves the brothers alone.

A touching re-union between the brothers follows. Old times are discussed, when, without warning Robert falls forward—dead. A shot from unseen hand has found its mark. The chain of circumstantial evidence is so strong that Victor, after trial, is convicted and sentenced to die. Nobody but Dorothy believes in his innocence. An attempt to save his life is futile. Dorothy then insists that Victor marry her on the eve of his death, so that she may proclaim to the world her unshaken faith in him. The marriage takes place.

On the morrow Victor starts his last day on earth. Unable any longer to conceal the truth, Flo—her conscience haunted by thought of an innocent man going to his doom for the crime she herself committed in a moment of insane passion, confesses her guilt. Months later Victor and Dorothy plan the future of their newly-arrived son and heir, Cyrus Robert Gilmore.

KLEINE-EDISON FEATURE SERVICE.

CHILDREN OF EVE (Edison—Five Parts—Nov. 10).—The cast: Viola Dana, Robert Conness, Thomas Blake, Nellie Grand, Robert Walker.

Henry Clay Madison, clerk and student, becomes acquainted with another roomer in his boarding-house, a wayward woman of the world. Under his influence, she leaves the old life, but, wrapt in a wonderful love for him, she refuses to marry him, feeling that her past life has made her unworthy. She steals out of his life forever, leaving him a message of her love and sacrifice. The years pass by and we find Madison, man of affairs, steeped in wealth. The old ideals of former days have vanished and in their stead is a lust for money. Child labor is the cheapest, and in his factory Madison makes children slave.

Bert Madison, nephew and protege of the old man, spends his life in social uplift work. Oftimes he exhorts Madison to do away with child labor and improve conditions in his factory, but the old man waves him aside. In his travels through the slums, Bert falls in love with "Fifty-fifty Mamie," a notorious East Side character, an habitue of the Bucket of Blood and other "gun dansant" parlors of equal repute. Through his efforts Mamie is redeemed from the old life and proceeds to help Bert in his work. Bert is taken suddenly ill, and Mamie makes an attempt to see him. Madison, learning her identity, refuses her admission to Bert's room and upbraids her, insisting that she give up all idea of ever becoming Bert's wife. Their stations in life, he insists, are too far apart. Convinced by Madison's arguments and prompted by a self-denying love, she agrees to give up Bert.

Mamie continues in her work and is assigned to Madison's factory. Here, unknown to Madison, she obtains employment and proceeds to investigate working conditions. Bert, meanwhile has recovered and is kept in ignorance of Mamie's meeting Madison. Her neglect to visit him makes him feel she has forgotten him and returned to the fold of "Bennie, the Gyp." Then, the great disaster. Carelessness and neglect have caused the Madison factory to burst into flames. In the holocaust, the lives of children are destroyed and Mamie is carried home dying. Madison visits Mamie to see if she cannot be saved from death. In delirium she cries for Bert, and unable to refuse her dying request, Madison calls him. While waiting for the doctor, Madison sees a picture on the bureau. "My mother," breathes Mamie. The years roll back in a flash and Madison sees his love of the boarding-house. Mamie, he realizes, is his own child. Bert arrives to bid her farewell; the doctors bow their heads in consultation, but to no avail. The soul of Mamie has passed away. Madison, broken in spirit and bowed down in sorrow, will devote his life hereafter to the welfare of his workmen and to the abolition of the slavery of children.

THE POLITICIANS (Kleine— Five Parts—Nov. 17).—The cast: George Bickel, Harry Watson, Ruby Hoffman, Martin Regan, Alma Hanlon, Willis Reed, Snitz Edwards, Florence Morrison, John Nicholson.

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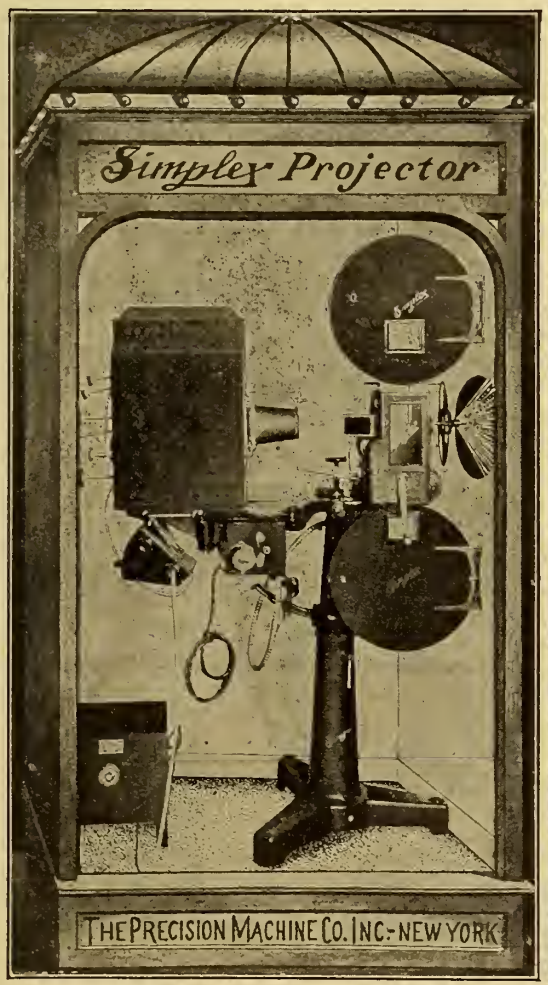

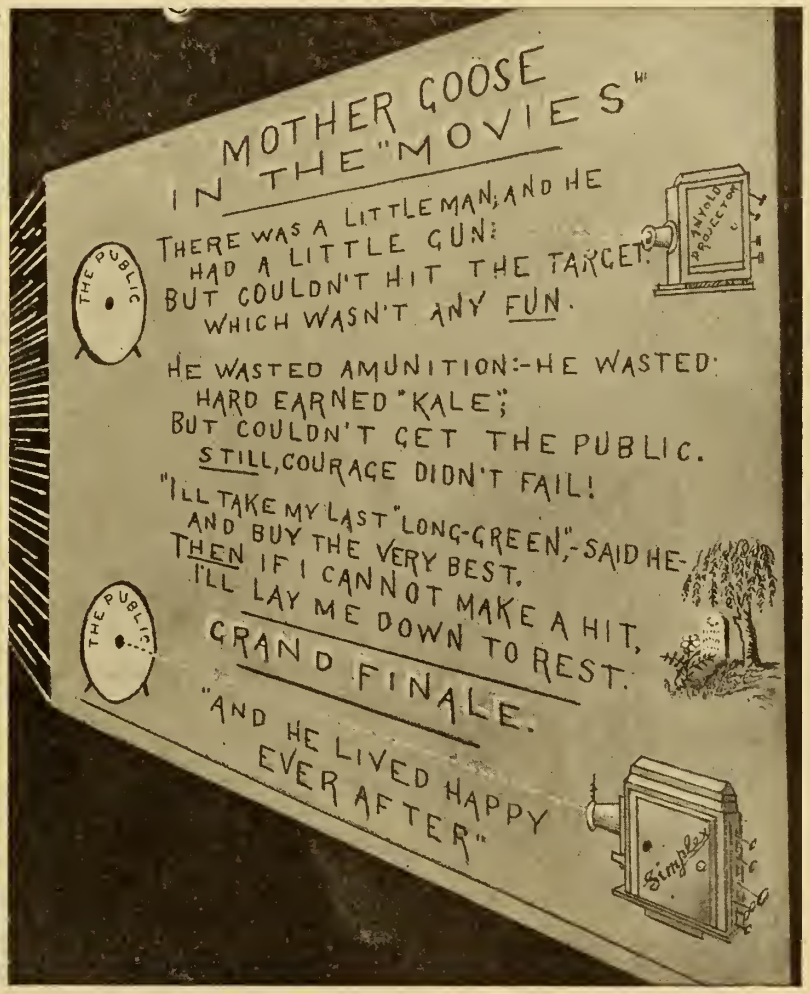
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McQuire and Oison, strong arm politicians, are pursued by Ruby Swift, a female detective. The politicians elude her, purchase an ancient automobile, and arrive in the rural community of Hicktown, just in time for the yearly mayorality election. Ruby trails them and is on the scene, when they put their big city political knowledge to use in stealing the election. The politicians adopt suffrage as their party and defeat one Frankiin Bond, the crusty mayor who has become so hard sheiled in his smaii bailiwick that his defeat is easy at their hands.

Ruby poses as an adventuress, is enlisted by the politicians to help them "trim" the town and is present when they steai the ballot boxes and win the election, but does not know where they have hidden the ballots. The daughter of the mayor loves the candidate opposing her father and gets him to withdraw, leaving her father a supposediy easy fieid. Later when the baliot boxes are stolen, a rival suitor for the mayor's daughter, puts the blame on the young candidate who has withdrawn, and he is sent to pail.

Ruby, as secretary to the politicians, causes them both to fall in love with her, hoping their rivalry will part them and reveal the hidden ballot boxes. Jealous over Ruby, the poiiticians quarrei, and not even the suffragette Chief of Police can reconcile them. How Ruby takes advantage of the quarrei and brings them to justice is the ciimax of this five-reel comedy.

V-L-S-E., INC.

SWEET ALYSSUM (Selig—Five Parts—Nov. 15).—The cast: Tyrone Power, Kathlyn Williams, Edith Johnson, Wheeler Oakman, Frank Clark, Harry Lonsdale, Gene Frazer.

Daisy Brooks, wife of Roanoke Brooks, night watchman in the factory of Robert Garian, does not iove her husband or her daughter, Elizabeth. Instead, she loves his money and she enters the primrose path with Garlan in order to satisfy her love for finery. Garlan, a roue, also neglects his infant son, Wynne, for worldly pleasures. In time Daisy Brooks' double life is discovered by her husband, and she kiils herself in Garlan's mansion. At the appearance of Roanoke, who has followed, Garlan jumps from a window and kills himself. Roanoke buys a iittle farm where he iives with his daughter. With the passing years, Elizabeth, daughter of Roanoke, reaches womanhood and is known to her father as "Sweet Alyssum."

Wynne Garlan, son of Robert Garian, has grown to manhood and has married a woman of the world. Wynne, a poor bank clerk, is unable to provide for his wife in the way she wishes and she enters into an affair with Thurlow, the cashier of the bank where Wynne is employed. Thurlow steals from the bank and causes Wynne to be suspected of the crime. Wynne, in terror of arrest, escapes, and arrives in the country near Roanoke Brooks' farm.

Sweet Alyssum dreams that her father's land has developed into an immense oil field. She pleads with him to dig for oil and he does so. Wynne Garlan, who has assumed the name of Wyatt, secures employment on Roanoke Brooks' farm. Wynne, later becomes a school teacher and Sweet Alyssum, his pupil, loves him dearly. He, for a time, withstands the innocent young girl's endearments but finally succumbs to her beauty and they elope and are married. When Roanoke Brooks hears of the marriage he is overcome with anger, but as he confronts the pair upon their return to the farm, oii is discovered. Joyful because Alyssum's dream has been realized, Roanoke Brooks forgives the couple and they reside with him.

Two years pass by and Sweet Alyssum has become a mother. The oii fields have prospered and all is happiness in Roanoke Brooks' home. Thurlow, the crooked bank clerk, has not prospered during these years and finally wanders to the oil fields. There he sees Wynne Garlan. Thuriow informs the sheriff of the county that Wynne Garlan, known there as Wyatt, is a crook, and that if he is married he is guilty of bigamy for he has a wife iiving. The sheriff, upon Thurlow's instigations, telegraphs to New York and receives a reply to hold Wynne Garlan, who is wanted by the law. The justice of the peace, who is a friend of Roanoke Brooks and of Sweet Aiyssum, goes to Roanoke's home to break the sad news. Roanoke determines to take the law into his own hands. The prosecuting attorney of the county also appears to get information from Sweet Aiyssum concerning her husband's actions. When Sweet Aiyssum is informed that her husband is accused of bigamy, she sacrifices even her own reputation for him and exclaims: "He cannot be charged with bigamy, for we were never married."

Wynne Garlan ieaves the magistrate's office and goes to Roanoke Brooks' home. As he enters the gate, he is seen by Roanoke Brooks, who seizes a rifle. As he is about to fire on Wynne, Sweet Alyssum places her little chiid between her father's rifle and her husband. Then a message comes from the police department of the city which reads as follows: 'Garian obtained divorce two years ago. No charge against him for bank robbery. Hold Thuriow. He is your man." Then it is that the girl tells her father that what she said about Wynne not marrying her was false as she wanted to protect him from arrest. And as Roanoke Brooks gathers his beloved daughter into his arms and shakes Wynne by the hand, the magistrate and the prosecuting attorney retire from the scene and are iater instrumentai in capturing Thurlow.

THE CAVEMAN (Vitagraph—Five parts—Nov. 29).—The cast: Robert Edeson, Fay Wailace, Lillian Burns, George De Beck, Frances Connelly, John T. Keily, Charies Eldridge, Wiiliam Sellery, Charies Morrison.

Reaiizing the folly and superficiality of society, Madeline Mischief, in the spirit of a wager, claims she could choose at random any man from the streets and make of him in a very short time a ieader of society. Her friends laugh at her, but she determines to prove her contention and places one-half of a $100 biii in an envelope with a note reading: "If the finder of this is a woman, give it to the nearest man; if a man, call at Room 1798, Ciarion Hotel, at once, for the other half of enciosed biii." Hanlick Smagg, a huriy coal-heaver, finds the envelope and, after some hesitation, goes into the fashionabie apartment house, stiii carrying his shovei.

Then foiiow many amusing incidents of Haniick's introduction to society as a sociologist, for, although Hanlick proves very tractabie, he is like a bull in a china shop. However, a barber, haberdasher and the necessary accoutrements of a gentleman convert Smagg into a very passable type; but his temporary breaks are only put down as eccentricity, for is he not studying the life of the "submerged tenth"? When he passes upon a painting, all iisten breathlessly, and under Madeline's coaching he soon becomes a social iion.

But the inevitable foiiows. Haniick fails in love with Madeiine, and Doiiy Van Dream, her friend, falls in love with him. But Haniick breaks up threatened compiications hy reverting to the old type and going hack to the "submerged tenth," and coal-heaving. Finaiiy he gets a job at the steel works, turns out a valuable invention and gains a fortune. Now a genuine man of the world, he once more meets Madeline, who has never forgotten him, and the joyful outcome is that he eiopes with her, without opposition in the old caveman fashion and romantic way.

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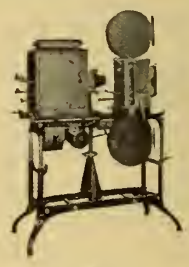

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Radium Gold Fibre Screen, Inc.....1545
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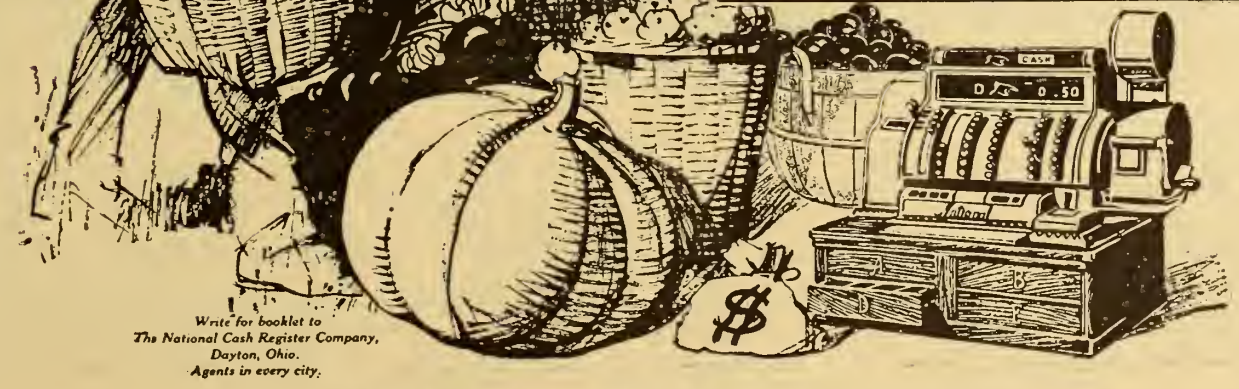

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Agents in every city.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1532-1534.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).

BIG U.

Nov. 4—The Marksworaan (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Intereat—Drama).
Nov. 18—No releaae thia week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.

BISON.

Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What tbe River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).

BROADWAY UNIVERSAL FEATURES.

Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Cbance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).

GOLD SEAL.

Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Searcb of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Pbantom Fortune (Three parts—Drama).

IMP.

Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Tbree parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).

JOKER.

Oct. 30—A Day at Midland Beach (Comedy).
Nov. 6—20th Century Susie (Comedy).
Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).

LAEMMLE.

Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov. 7—No release this day.
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youtb (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).

L-KO.

Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).

NESTOR.

Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumatantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.

POWERS.

Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release thia day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release thia day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kida"—Comedy).
Nov. 27—Tbe Mirror of Justice (Drama).
Dec. 2—Tbe Tbree Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).

REX.

Nov. 7—Such a Princess (Tbree parts—Fairy Story).
Nov. 9—The Paraon of Pine Mountain (Dr.),
Nov. 13—The Circus (Comedy).
Nov. 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).
Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).

VICTOR.

Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Duat" (Two parts—Drama).
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).
Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).
Nov. 22—Tbe Key to the Past (Two parts—Drama).
Nov. 26—Tbe Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).

BEAUTY.

Nov. 13—Almost a Widow (Comedy).
Nov. 16—Johnny the Barber (Comedy).
Nov. 20—Anita's Butterfly (Comedy).
Nov. 23—The Drummer's Trunk (Comedy).
Nov. 27—Cupid Beats Father (Comedy).
Nov. 30—Billy Van Deusen and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).

CASINO.

Nov. 14—Beauty in Distress (Comedy).
Nov. 21—The House Party (Comedy).
Nov. 28—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).

CENTAUR.

Nov. 18—A Polar Romance (Two parts—Dr.).
Nov. 24—Could a Man Do More (Tbree parts—Drama).
Nov. 25—Stanley and the Slave Traders (Two parts—Drama).
Dec. 2—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).

CLIPPER STAR FEATURES.

Oct. 30—Tbe Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)

CUB.

Nov. 12—The Double Cross (Comedy).
Nov. 19—The Fighting Four (Comedy).
Nov. 26—A Deal in Indiana (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).

FALSTAFF.

Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).
Nov. 15—Hannah's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).
Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—The Villainous Vegetable Vender (Comedy).
Nov. 29—Foiling Father's Fees (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).

GAUMONT.

Nov. 9—See America First (No. 9—Scenic).—Keeping Up With the Jonesea (Car.).
Nov. 16—See America First (No. 10—Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 23—See America First (No. 11—Scenic).—Keeping Up witb the Joneses (Cartoon—Comedy).
Nov. 30—See America First, No. 12 (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1568.)

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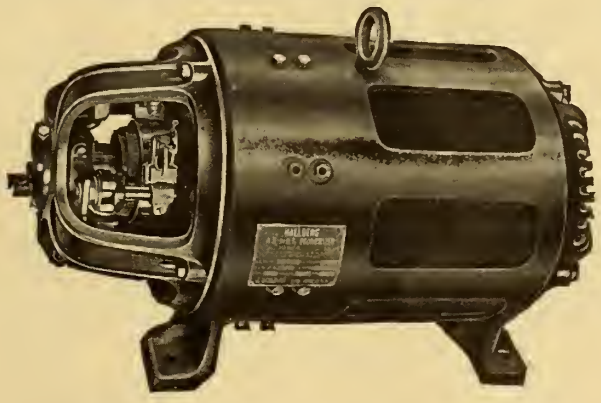

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1532-1534.)

(*Mutual Releases continued from page* 1566.)

MUSTANG.

Nov. 19—The Warning (Two parts—Drama).
Nov. 26—The Valley Feud (Two parts—Dr.).
Dec. 4—Broadcloth and Buckskin (Two parts Comedy—Drama).
Dec. 4—Film Tempo (Three parts—Comedy—Drama).

MUTUAL WEEKLY.

Nov. 18—Number 46, 1915 (Topical).
Nov. 25—Number 47, 1915 (Topical).
Dec. 2—Number 48, 1915 (Topical).

NOVELTY.

Nov. 15—The World's Championship Baseball Series (Two parts—Topical).
Nov. 22—Spring Onions (Comedy).
Nov. 24—Taming a Grouch (Comedy).
Nov. 29—Charlie's Twin Sister (Comedy).
Dec. 1—Betty Burton, M. D. (Comedy).

RELIANCE.

Nov. 14—The Crest on Von Endheim (Two parts—Drama).
Nov. 21—A Romance of the Alps (Two parts—Drama).
Nov. 28—The Friends of the Sea (Two parts—Drama).

RIALTO.

Nov. 17—The New Adam and Eve (Three parts—Drama).
Dec. 1—Lessons in Love (Three parts—Comedy—Drama).
Dec. 5—The Stab (Two parts—Drama).

THANHOUSER.

Nov. 14—In Baby's Garden (Drama).
Nov. 16—In the Hands of the Enemy (Two parts—Drama).
Nov. 21—Beneath the Coat of a Butler (Dr.).
Nov. 23—The Baby and the Boss (Two parts—Comedy-Drama).
Nov. 28—All Aboard (Comedy).
Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).

THAN-O-PLAY.

Nov. 6—Mr. Meeson's Will (Three parts—Dr.).
Nov. 27—The Vaikyrie (Three parts—Drama).

MUTUAL MASTERPICTURES.

Nov. 11—The End of the Road (Five parts—Drama—No. 46).
Nov. 18—Inspiration (Thanhouser—Five parts—Drama—No. 47).
Nov. 25—The Strife Eternal (Five parts—Drama) (No. 48).
Dec. 2—The Forbidden Adventure (Five parts—Drama) (No. 49).

NORTH AMERICAN FILM CORPORATION.

Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).
Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).
Nov. 8—The Diamond from the Sky, No. 28, "On the Wings of the Morning" (Two parts—Drama).

Associated Film Sales Corp.

Releases for week of November 8:
Navajo Joe (Santa Barbara—Two parts—Drama).
He Never Knew (Ramona—Two parts—Dr.).
Duel of Hearts (Alhambra—Two parts—Drama).
His Word (Empire—Two parts—Drama).
Battle of Not Yet (Atla-Comedy).
The Axeman (Banner—Comedy).
School Boy's Memories; or, Kids at Schooi (Liberty—Comedy).
Love, Luck and a Donkey (Federal—Com.).
Releases for week of Nov. 15:
The Bond between (Santa Barbara—Three parts—Drama).
The Sacrifice (Ramona—Two parts—Dr.).
Drifting (Alhambra—Two parts—Drama).
Where the Roads Meet (Empire—Two parts—Drama).
The Jitney Submarine (Atla-Comedy).
Ike, The War Correspondent (Federal—Comedy).
Won by a Nose (Banner—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 15—Our Feathered Friends at Dinner (Educational).
Nov. 22—The Sultan's Paradise (Picturesque Turkey (Scenic).

GOLD ROOSTER PLAYS.

Nov. 12—Nedra (Five parts—Drama).
Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).
Dec. 3—The House of Fear (Five parts—Dr.).

PANAMA FILMS.

Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12 (Two parts Drama).
Nov 25—Neal of the Navy, No. 13 (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14 (Two parts—Drama).

PATHE.

Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7 (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders") (Two parts—Comedy).
Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Comedy).

PATHE NEWS.

Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).
Nov. 24—Number 94, 1915 (Topical).
Nov. 27—Number 95, 1915 (Topical).

PATHECOLOR.

Nov. 2—The Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industriai—Colored).

PHUNPHILMS.

Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While it Lasted (Comedy).
Nov. 29—Ragtime Snap Shots (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).
Dec. 1—The Gold Cobra (Three parts—Dr.).

Miscellaneous Feature Releases.

EQUITABLE FILM CORPORATION.

Nov. 1—The Better Woman (Triumph—Dr.).
Nov. 8—Should a Wife Forgive (Drama).
Nov. 15—The Cowardly Way (Drama).
Nov. 22—A Daughter of the Sea (Five parts—(Drama).

FOX FILM CORPORATION.

Oct. 4—Sin (Five parts—Drama).
Oct. 11—The Little Gypsy (Five parts—Dr.).
Oct. 18—The Soul of Broadway (Five parts—Drama).
Oct. 25—The Family Stain (Five parts—Dr.).
Nov. 1—Carmen (Six parts—Drama).
Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).

GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

METRO PICTURES CORPORATION.

Nov. 1—Tables Turned (Rolfe—Five parts—Drama).
Nov. 8—Pennington's Choice (Quality—Five parts—Drama).
Nov. 15—The Woman Pays (Rolfe—Five parts—Drama).
Nov. 22—One Million Dollars (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).
Nov. 18—Armstrong's Wife (Lasky—Five parts—Drama).
Nov. 22—Chimmie Fadden Out West (Lasky—Four parts—Comedy).
Nov. 25—A Gentleman from Indiana (Pallas—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

THE PICTURE PLAYHOUSE FILM COMPANY.

October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 14:
The Coward (Fine Arts—Drama).
Old Heidelberg (Fine Arts—Drama).
Stolen Magic (Drama).
A Favorite Fool (Keystone—Comedy).
Releases for week of Nov. 21:
The Disciple (Kay-Bee—Drama).
The Sable Lorcha (Fine Arts—Drama).
A Game Old Knight (Keystone—Comedy).
Her Painted Hero (Keystone—Comedy).

WORLD FILM CORPORATION.

Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).
Dec. 6—A Modern Camille (Shubert—Drama).

V-L-S-E, INC.

Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1532-1534.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).
Nov. 16—The Chief Inspector (Special—Two parts—Drama).
Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—Love's Enduring Flame (Special—Two parts—Drama).
Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Naboh (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).

EDISON.

Nov. 13—A Broth of a Boy (Drama).
Nov. 17—His Wife's Sweetheart (Comedy).
Nov. 19—A Child in Judgment (Special—Three parts—Drama).
Nov. 20—Black Hagle (Drama).
Nov. 24—Cartoons in a Sanitarium (Cartoon-Comedy).
Nov. 26—The Ring of the Borgias (Special—Four parts—Drama).
Nov. 27—Roses of Memory (Drama).
Dec. 1—Microscopic Pond Life (Educational). —The Sufferin' Baby (Comedy).
Dec. 3—Blade o' Grass (Special—Three parts —Drama).
Dec. 4—The Magistrate's Story (Drama).

ESSANAY.

Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western —Drama).
Nov. 13—The Second Son (Special—Three parts —Drama).
Nov. 15—The Undertow (Special—Three parts—Drama).
Nov. 16—A Bit of Lace (Special—Three parts—Drama).
Nov. 17—Canimated Noos Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Papered Door (Special—Three parts—Drama).
Nov. 24—Vernon How Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).

GEORGE KLEINE.

Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—A Woman's Wiles (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).

LUBIN.

Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts —Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night in Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).
Nov. 15—The Wall Between (Drama).
Nov. 16—An Accident Policy (Comedy).
Nov. 17—In Love's Own Way (Special—Three parts—Drama).
Nov. 18—Margie of the Underworld (Special—Two parts—Drama).
Nov. 19—The Death Web (Drama).
Nov. 20—His Wife's New Lid (Comedy).
Nov. 22—An Ambassador from the Dead (Dr.).
Nov. 23—Limberger's Victory (Comedy).
Nov. 24—The Meddlesome Darling (Special—Two parts—Drama).
Nov. 25—As the Twig is Bent (Special—Three parts—Drama).
Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).

MINA.

Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).

SELIG.

Nov. 15—The Vengeance of Rannah (Special—Two parts—Drama).
Nov. 15—Hearst-Selig News Pictorial, No. 91, 1915 (News).
Nov. 16—The Tenderfoot's Triumph (Western—Drama).
Nov. 18—The Print of the Nails (Special—Three parts—Drama).
Nov. 18—Hearst-Selig News Pictorial, No. 92, 1915 (News).
Nov. 20—Locked In (Jungle—Zoo Wild Animal —Drama).
Nov. 22—Chronicles of Bloom Center, No. 4, "A Thing or Two in Movies" (Special—Two parts—Comedy).
Nov. 22—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
Nov. 23—The Impersonation of Tom (Western-Drama).
Nov. 25—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
Nov. 27—Young Love (Drama).
Nov. 29—Just As I Am (Special—Two parts—Drama).
Nov. 29—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
Nov. 30—Bad Man Bohbs (Western—Drama).
Dec. 2—The Love of Loti San (Special—Three parts—Drama).
Dec. 2—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
Dec. 4—A Jungle Revenge (Jungle Zoo Animal—Drama).

VIM.

Nov. 19—A Pair of Birds (Comedy).
Nov. 26—Pressing Business (Comedy).
Dec. 3—Love, Pepper and Sweets (Comedy).

VITAGRAPH.

Nov. 15—Sonny Jim and the Great American Game (Comedy).
Nov. 16—Gone to the Dogs (Special—Two Parts —Drama).
Nov. 17—The Counts (Comedy).
Nov. 18—A Motorcycle Elopement (Com.).
Nov. 19—Diplomatic Henry (Comedy).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 22—Love and Law (Comedy).
Nov. 23—Saints and Sinners (Broadwsy Star Features) (Special—Three parts—Drama).
Nov. 24—Sonny Jim and the Family Party (Comedy).
Nov. 25—Ghosts and Flypaper (Comedy).
Nov. 26—All for the Love of a Girl (Comedy).
Nov. 27—A "Model" Wife (Special—Two parts —Comedy-Drama).
Nov. 29—One Plus One Equals One (Comedy).
Nov. 30—The Mystery of the Empty Room (Special—Two parts—Drama).
Dec. 1—A Scandal in Hickville (Comedy).
Dec. 2—The Conquest of Constantia (Comedy —Drama).
Dec. 3—The Home Cure (Comedy).
Dec. 4—Cal Marvin's Wife (Broadway Star Feature — Special — Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama).
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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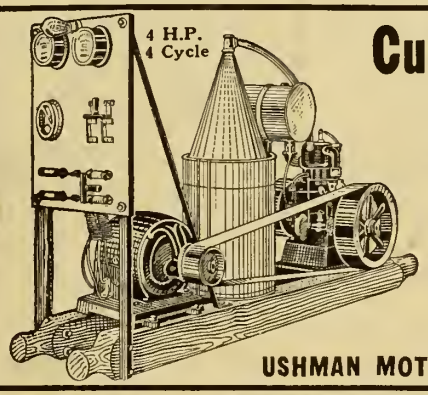

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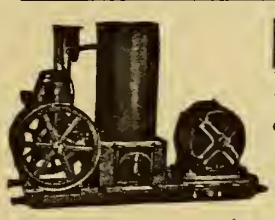

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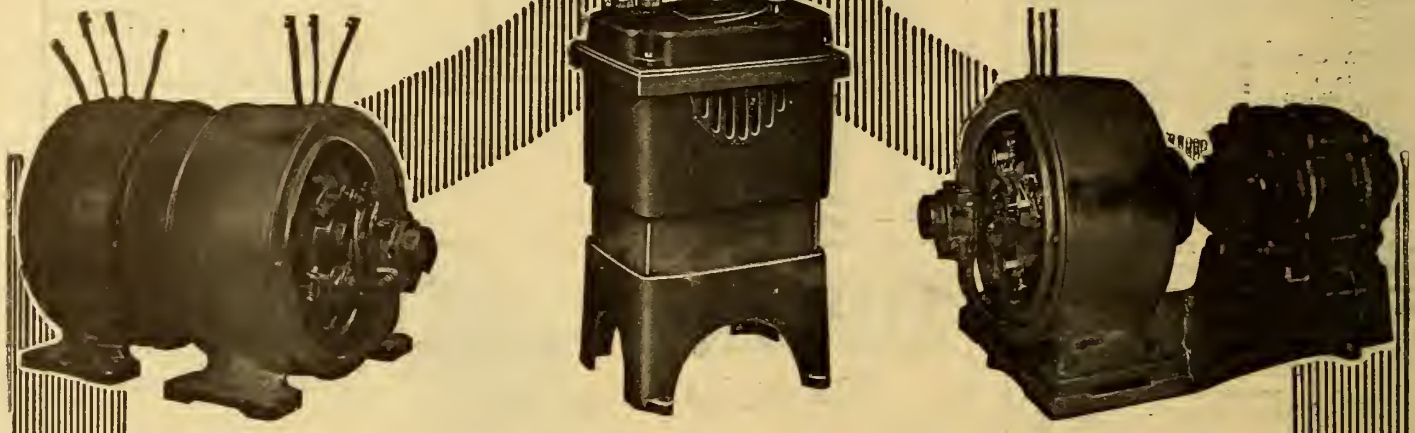

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They are safe, efficient, easy to operate, fool proof and reliable.

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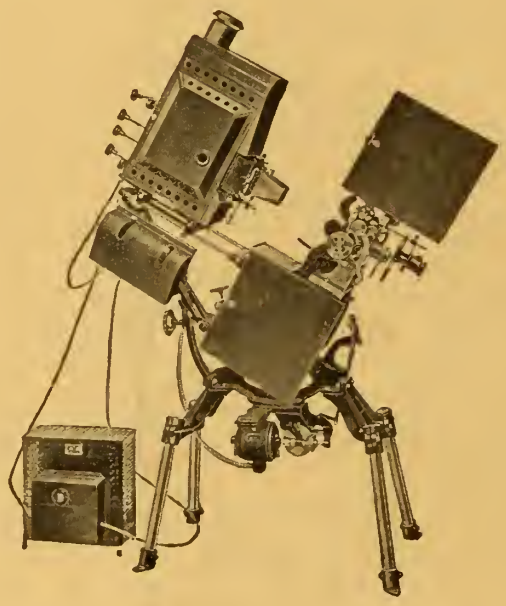

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NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

Vol. 26, No. 10 November 27, 1915 Price 10 Cents

LIBRARY OF MODERN ART

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Sealed Lips" (Equitable).

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PRESENTS

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TWO REELS OF CLEVER MYSTERY, SUSPENSE AND SWIFT ACTION OF THE PENETRATING VARIETY. ISOLDE ILLIAN, HECTOR DION AND GEORGE MARLO LEAD AN EXCEPTIONAL CAST.

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DETECTIVE DARING ENTERS INTO A LOVE TALE, IN WHICH ETHEL JEWETT, MORRIS FOSTER AND MORGAN JONES DO SOME POWERFUL WORK.

One Reel

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WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home.
The murderer leaves no trail, but the grim finger of suspicion points at five persons.
Only one is guilty. Which?
A detective is put on the trail. He follows many blind clews before he hits the right one.
This baffling mystery is revealed in Essanay's five-act photoplay,

"THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement.
Can you guess who it is?
This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.

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EIGH

Of America's most popular, best known and most
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If you are looking for a crowd-getter and a
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SIXTEEN WEEKS----
WIRE YOUR EXCHANGE

by the greatest Advertising Campaign ever planned.
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Adapted from that great S

GE O

A big play in every sense of the word. Big in its idea, its story, its sets, photography and direction; big in its actors and strong situations; bigger than nine out of ten of the so-called "greatest features on earth."

The average feature maker would boost this with scores of pages of advertising; he would boost it to the skies (if he could produce anything so good), and then he would charge you a rental that would set a new record for altitude.

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Digby Bell

IN

"and the BOYS"

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In other words, he would charge you so much for a picture as good as this really is (if he could make one) that you could not make a penny's profit.
This is the very type and class of play that makes the movies grow in popularity. The finished performance of that great and seasoned actor, Digby Bell, is ably supported by a brilliant group of Universal Players.

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Thousands upon thousands of these readers are patronizing motion pictures for the first time.

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The Paramount exhibitor is prospering. He is doing more than running a motion picture show. He is building a successful, permanent business with the Photodramatic form of entertainment.

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ONE HUNDRED *and* TEN WEST
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as seen in the

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Pleases and entertains the public

Conceded the most unique and best newspaper screen weekly being shown

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Roger W. Babson, Saturday Evening Post's famous statistician, illustrates his writings in animated cartoon.

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As shown in a Fifth Avenue women's "Toggery Shop."

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VICTOR MOORE in
"CHIMMIE FADDEN OUT WEST"

By Cecil B. DeMille and
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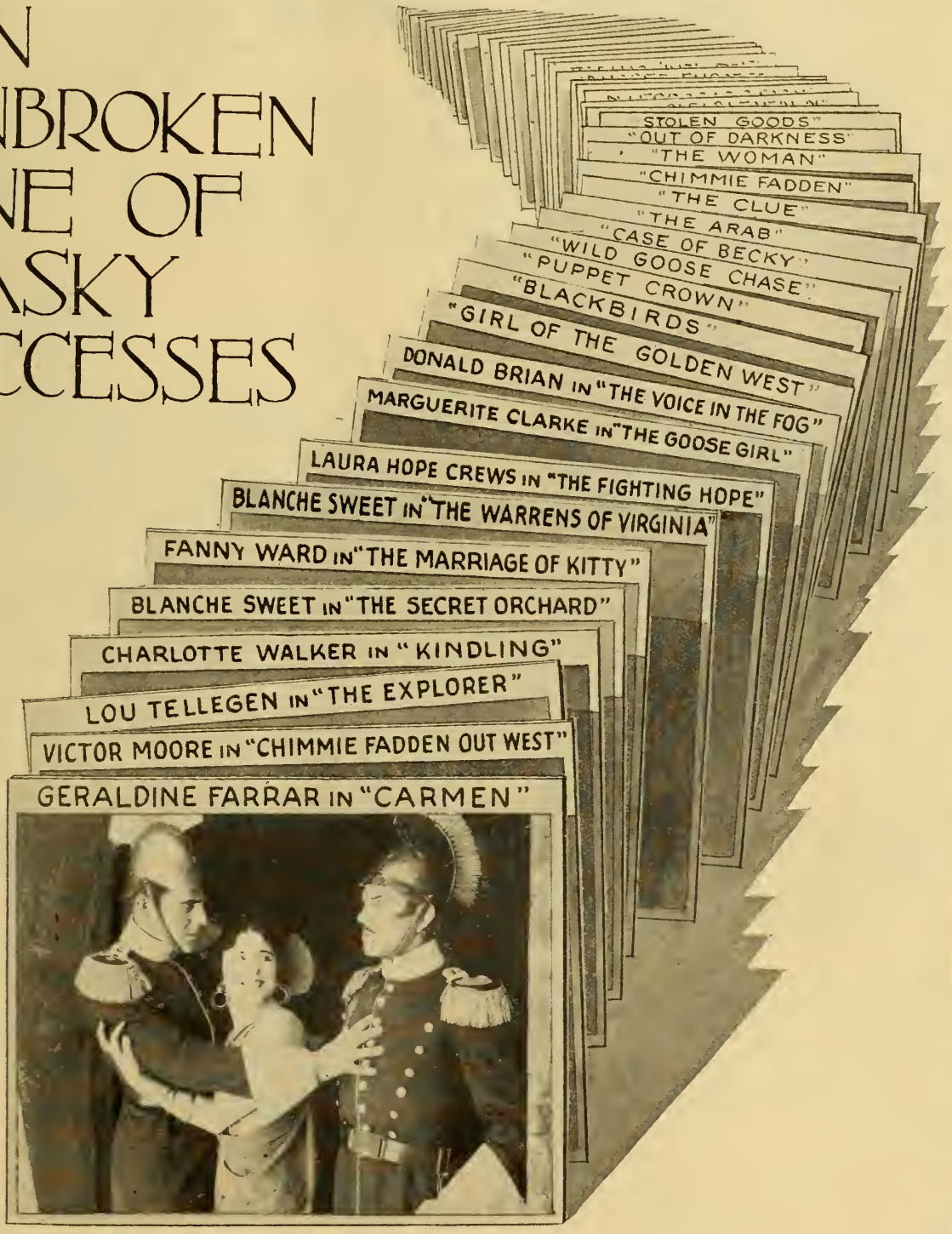
"STOLEN GOODS"
"OUT OF DARKNESS"
"THE WOMAN"
"CHIMMIE FADDEN"
"THE CLUE"
"THE ARAB"
"CASE OF BECKY"
"WILD GOOSE CHASE"
"PUPPET CROWN"
"BLACKBIRDS"
"GIRL OF THE GOLDEN WEST"
DONALD BRIAN IN "THE VOICE IN THE FOG"
MARGUERITE CLARKE IN "THE GOOSE GIRL"
LAURA HOPE CREWS IN "THE FIGHTING HOPE"
BLANCHE SWEET IN "THE WARRENS OF VIRGINIA"
FANNY WARD IN "THE MARRIAGE OF KITTY"
BLANCHE SWEET IN "THE SECRET ORCHARD"
CHARLOTTE WALKER IN "KINDLING"
LOU TELLEGEN IN "THE EXPLORER"
VICTOR MOORE IN "CHIMMIE FADDEN OUT WEST"
GERALDINE FARRAR IN "CARMEN"

FEATURE PLAY CO.

NEW YORK CITY

reas.

CECIL B. DE MILLE Dir. Gen.

LASKY

STILL BREAKING RECORDS

A GREAT PLAY FOR THE BOX OFFICE

GEORGE BEBAN

in

"An Alien"

Produced by THOMAS H. INCE

Leading Philadelphia exhibitor says:
"Phenomenal Success!"

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BROADWAY THEATRE
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ATLANTIC CITY, N. J.
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NORRISTOWN, PA.
GARRICK THEATRE
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BIJOU THEATRE
EMPIRE THEATRE

POTTSVILLE, PA.
HIPPODROME
ACADEMY OF MUSIC
SLATER THEATRE

WILMINGTON, DEL.
BIJOU THEATRE
PICKWICK THEATRE

Philadelphia, November 8, 1915.

Mr. Wm. Smith,
Famous Players Exchange,
Philadelphia, Pa.

Dear Sir:

Cannot miss this opportunity to write the phenomenal success of George Beban's photo-drama production "AN ALIEN."

It was exhibited at the Stanley theatre all last week to enthusiastic audiences and I feel sure that anytone exploiting this picture properly will do well with it, as it received from the Philadelphia newspaper critics a remarkably favorable review.

Yours truly,

SVM:G

Here are a Few Excerpts from the Philadelphia Dailies:

Telegraph:—George Beban can make them laugh and George Beban can also make them cry—and then make them laugh again. If you doubt it, go and see "An Alien," in which the same Mr. Beban is appearing at the Stanley the current week. When Mr. Beban is not playing on the emotions with vividly expressing pantomime, Mr. Ince has provided a series of splendid pictures. The result is a film that fixes attention without wearying it, and is a splendid example of the skill of both artist and director.

Press:—George Beban, in "An Alien," is one of the masterly photoplays which demonstrate the art of the screen drama at its best. It interested the capacity audiences at the Stanley in its human story and moved them alike to smiles and tears with its kindly humor and sincere pathos. Mr. Beban has long been recognized as the most artistic delineator of Italian character on the American stage.

Record:—Beban is a fine character actor whose work in Italian roles is especially inspired. In this instance he manages by an excellence in pantomime to suggest the griefs and joys of the alien and to give full value to a story that is of strong human interest.

Inquirer:—Affording him even greater sway in his masterful picturization than he enjoyed in "The Sign of the Rose," George Beban yesterday scored a new success with the presentation of "An Alien" at the Stanley. The play is already familiar to many Philadelphians and with which Mr. Beban's name is always linked. The film is bound to be a great success.

Ledger:—If you liked George Beban in his famous vaudeville sketch, "The Sign of the Rose," you will care even more for him in the photoplay version which has been made of the story and which was placed on view for a week yesterday at the Stanley Theatre, under the title "An Alien."

Bulletin:—"An Alien," elaborated and made into a film play from "The Sign of the Rose," once used by George Beban as a vaudeville sketch, was given at the Stanley with Mr. Beban in the same role on the screen as he played on the speaking stage. Mr. Beban visualizes the character of the unfortunate Italian quite as potently as he acted it in vaudeville. But the purely melodramatic incidents fade before those simple scenes which depend upon the art of Mr. Beban. The play is acted and photographed in a manner that almost sets a new standard for the motion drama.

Evening Ledger:—In acting, lighting, production, in the whole technical side of film art, "An Alien" is well-nigh perfect. A strong cast, including the charming child-actress, Thelma Salter, seen last week at the Chestnut Street Opera House, is set off against admirably realistic scenery. Mr. Beban is easily the star of the production, outshining cast and production by the vivid and vital play of sensitive Italian features.

North American:—"The Sign of the Rose" is successfully given in motion pictures in "An Alien," which featured the program at the Stanley Theatre yesterday. George Beban takes the principal role and is capably supported. The photography of the film is excellent and the settings are as picturesque as the most ardent motion-picture devotee could desire. Beban himself contributes another striking portrait of the Italian type.

Every exhibitor should give his patrons the opportunity to see this great picture. Write your nearest Paramount Exchange

SELECT FILM BOOKING AGENCY - - - Times Building, New York

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1 reel Comedy	Federal	"Elsie's Ambition"
1 reel Comedy	Banner	"Aunt Tillie's Elopement"
1 reel Comedy	Deer	"Rube's Delirium"

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ARTHUR BARD, General Manager

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This is the problem in Essanay's fascinating five-act romance

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Every girl in love will want to see it.
Every mother and father should see it.
It is the story of a girl who rejects the man she really loves because her mother has trained her to look for a marriage for wealth.
A rich man of the world is fascinated by her beauty.
The girl does not see her peril, but her rejected sweetheart does.
She finally awakens to the danger that confronts her.
Her sweetheart comes to her rescue and she is saved on the very brink of disaster.
Marguerite Clayton and E. H. Calvert are featured in this great morality drama, taken from the play by H. S. Sheldon. Directed by E. H. Calvert.

Trademark Reg.
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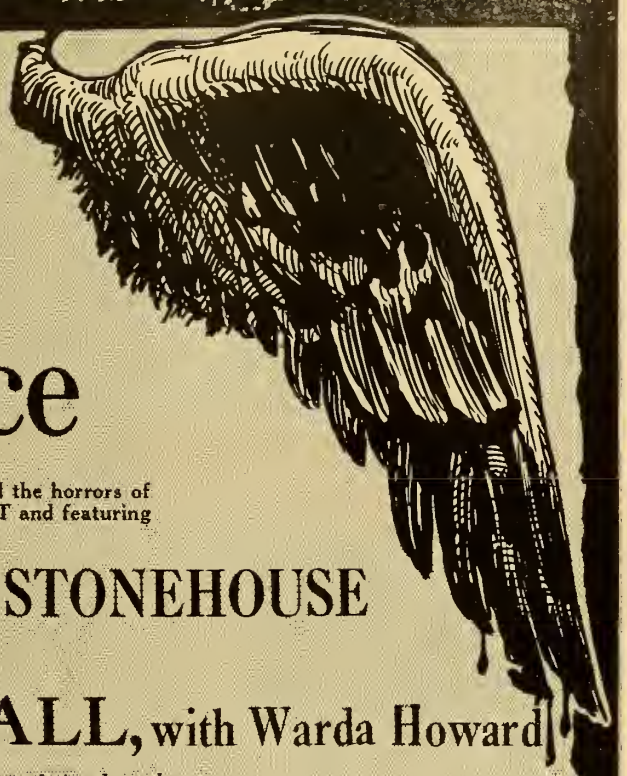
is the ominous war cloud that casts its lurid shadow over all Europe. It is ESSANAY'S great 6-act



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with its touching story of love and devotion amid the horrors of the present conflict. Directed by E. H. CALVERT and featuring

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HENRY B. WALTHALL, with Warda Howard

is presented in the year's most artistic photoplay,

"THE RAVEN"

in 6 acts; a romance of the life of Edgar Allan Poe, founded on George C. Hazelton's widely known novel and play. Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"

(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"

(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK"

(In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.

Trademark Reg. U. S. Pat. Off.

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George K. Spoor, President

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YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

¶ The reason is:

¶ Essanay takes every precaution possible to produce only plays of high standard. It sees to it that they are well cast and that the detail of production is perfect.

¶ But after the play is finished, Essanay has expert critics review the picture. Unless it comes up to Essanay's high standard of excellence it is discarded.

¶ Essanay makes it an invariable rule to permit only of releases that it knows to a certainty will meet with the enthusiastic approval of the exhibitor and the public.

EDNA MAYO and BRYANT WASHBURN
are presented in a gripping drama
"The Edge of Things"
In 3 Acts. Released Nov. 27.

RICHARD C. TRAVERS and WARDA HOWARD
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"The Night of Souls"
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Charles Chaplin
stirs the risibilities of all in a double role in the latest
ESSANAY-CHAPLIN
"A Night in the Show"
In 2 Acts.

G. M. ANDERSON
—IN—
"The Burglar's Godfather"
strikes a chord that stirs every spectator to the very depths of his heart and holds him tense with interest

Watch for the great dramas featuring **HENRY B. WALTHALL** the world's greatest emotional actor

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Essanay

1333 ARGYLE ST., CHICAGO

GEORGE K. SPOOR, President

COMING METRO EVENTS

METRO PICTURES

Metro Picture quality is being imitated and, for the benefit of motion pictures, we are glad of it.

Metro Pictures Corporation

Columbia Pictures Corporation presents

A YELLOW STREAK

with

LIONEL BARRYMORE and IRENE HOWLEY

A Metro wonderplay of great human appeal in Five Acts - Written and directed by William Nigh

METRO PICTURES

Released
on the
METRO
Program
Dec. 6th
METRO
PICTURES

COMING METRO EVENTS

METRO PICTURES

EMILY STEVENS in The House of Tears
(Rolfe Photo Plays, Inc.)

MARGUERITE SNOW and PAUL GILMORE IN ROSEMARY that's for Remembrance
(Quality Pictures Corporation)

MME. PETROVA in What Will People Say?
(Popular Plays and Players)

FRANCIS X. BUSHMAN in Big Tremain, The Yellow Dove and Richard Carvel
(Quality Pictures Corporation)

EDMUND BREESE in The Way of the Strong
(Popular Plays and Players)

MARY MILES MINTER in Rose of the Alley
(Rolfe Photo Plays, Inc.)

VALLI VALLI and GEORGE LeGUERE in The Turmoil

and 38 other wonderplays in preparation

Metro Pictures lead in Drama, in Art and in Supreme Quality

Weeklies come and Weeklies go, but the

Pathé News

grows on forever

Because:

Mr. Charles Pathé is the inventor of news films and runs news films in every part of the civilized world--

Because:

Pathé News has the most experienced editors and staff of cameramen in the world—

Because:

It's Pathé's and no other that the public wants!

THE PATHÉ EXCHANGE, Inc.

Executive Offices

25 WEST 45th STREET NEW YORK

PATHÉ

that after viewing the first
was felt that it was not up
therefore, at great financial
to be remade by ARROW, from new

THE RED

a romantic serial of remarkable

RUTH ROLAND

at first intended for release by
substituted for "WHO'S

DECEMBER

THE RED CIRCLE represents BALBOA'S
and H. M. HORKHEIMER,

The widest newspaper publicity will
and humanity. The stories are writ-

FOURTEEN EPISODES OF

The PATHÉ

EXECUTIVE
25 WEST 45th ST.

ANNOUNCES

episode of "Who's Guilty?" it
to the PATHÉ Standard, and
loss, the series is withdrawn
stories by Mrs. Wilson Woodrow. *IN THE MEANTIME*

CIRCLE

merit, produced by Balboa, featuring
and FRANK MAYO
PATHÉ a month later will be
GUILTY?" and released
EIGHTEENTH
best talent, with scenarios by WILL M. RITCHEY
authors of "WHO PAYS?"
be given this serial of heredity, romance
ten by ALBERT PAYSON TERHUNE.
TWO REELS EACH

EXCHANGE inc.
OFFICES
NEW YORK

Pathé presents

FLORENCE

Supported by a really remarkable cast,
headed by FRANK SHERIDAN, in
GEORGE SCARBOROUGH'S great
dramatic success

AT BAY

The paragon of the
GOLD ROOSTER PLAYS--five parts;
produced by GEORGE FITZMAURICE

A most noteworthy picture, judged from
every standpoint

RELEASED NOV. 26th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

REED
EXCHANGE inc.
OFFICES
NEW YORK

A better cast production was never seen than PATHÉ'S

The New Adventures of

J·RUFUS WALLINGFORD

Max Figman is "BLACKIE DAW," and
Burr McIntosh "J. RUFUS WALLINGFORD" to the life

A series that interests everyone

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Note the All Star Cast:
Gertrude Robinson and James Cooley; supported by Sue Balfor, Frank Whitson, Frank de Vernon, Carrey Lee, etc.

AN AUDACIOUS ART STUDY THAT PASSED THE NATIONAL BOARD OF CENSORSHIP

Concealed Truth

An IVAN Production

Therein lies the magnet. But far more important is that which is back of it—that keeps the temporary gasp going.

For even without this phase of "Concealed Truth" it would be a winner. In fact cut the allegory and leave the rest and you still have a headliner.

It's all in the **story.** Ivan Abramson's dramatic vision has once again proved itself, and the story is a gripper! It is a discussion of sex and the dual life, yet in a different manner—so simply and calmly told that the very frankness is tremendous in its power.

"Concealed Truth" is a challenge to the passions of brutality and a summons to the best in man. It is a home play—a winner for the neighborhood theatre.

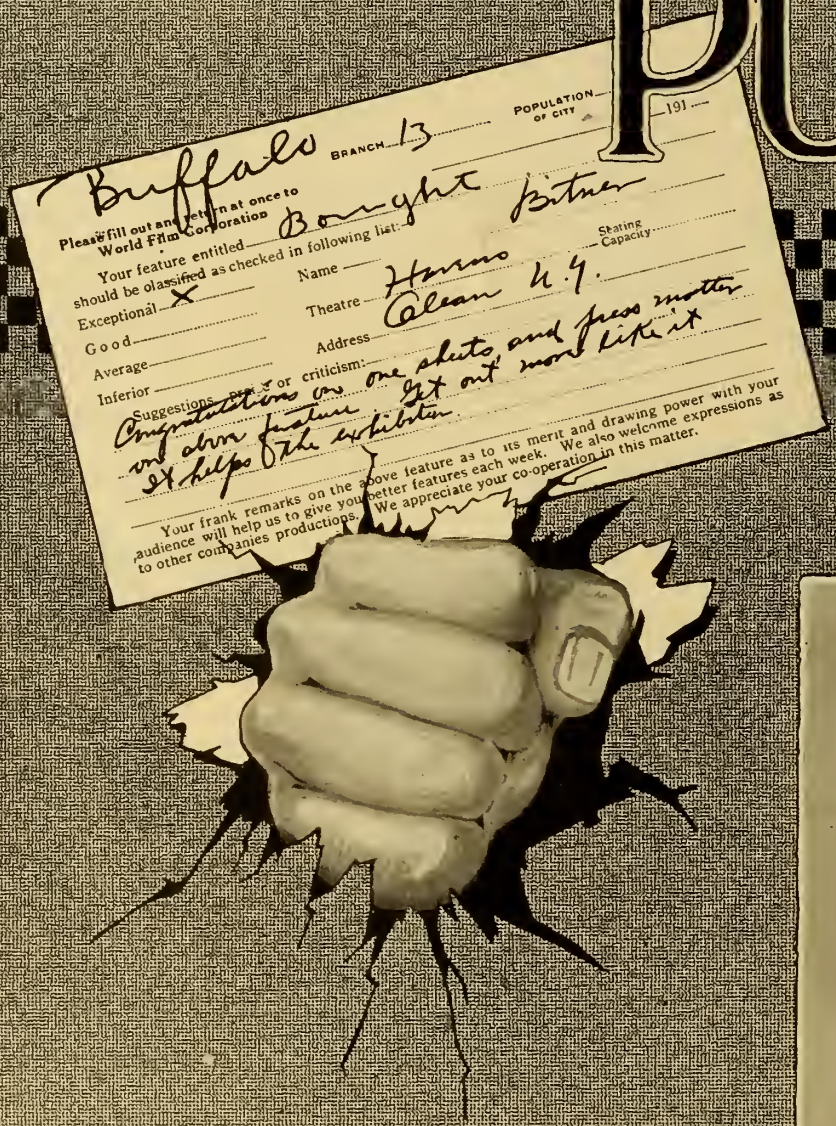
Options on Territory Open

Exhibitors in New York and New Jersey should get in touch with the Merit Film Corporation, 110 West 40th St., N. Y. C.

Exhibitors in Illinois, Wisconsin, Indiana, Kentucky, communicate with the General Feature Film Co., Maller's Building, Chicago, Ill.

Ivan Film Productions, Inc.
126 West 46th Street, New York City

THE PUNCH


Buffalo BRANCH 13 POPULATION OF CITY 191
Please fill out and return at once to World Film Corporation
Your feature entitled Bought Bitter
should be classified as checked in following list.
Exceptional X Name Seating Capacity
Good Theatre Haymo
Average Address Olean N.Y.
Inferior
Suggestions or criticism:
Congratulations on one photo and press matter on above feature. Get out more like it
It helps the exhibitor
Your frank remarks on the above feature as to its merit and drawing power with your audience will help us to give you better features each week. We also welcome expressions as to other companies productions. We appreciate your co-operation in this matter.

In World Film advertising constitutes that difference which makes even our competitors admit its superiority. ¶ Because it is the creation of geniuses in their line it is always different, new, appealing, convincing, forceful, attractive, always with a new idea. It makes people want to see the films. ¶ That it will make money for you is proven by the above spontaneous testimonial from your fellow exhibitor. ¶ World Film advertising brings them in—World Film features bring them back.

WORLD FILM

LEWIS J. SELZNICK
130 WEST 46TH ST.
CANADIAN DISTRIBUTERS

BODY AND SOUL

Runs the gamut of human emotions in the vivid tale of a beautiful society girl, who, suffering from temporary loss of memory, wanders from home, into the life of one man, and, fickle in her affections, is branded on the breast as the property of her master. ¶ Recovering memory and returning to her social sphere, she becomes engaged to another man, only to face life's cruelest fate when, confronted by her former lover, he tears open her breast to show the brand of his proprietorship and then—

¶ But see it as produced by The Frohman Amusement Co. with the noted stage star

FLORENCE ROCKWELL

CORPORATION

VICE-PRES. & GEN'L MGR.

NEW YORK CITY *BRANCHES EVERYWHERE*

WORLD FEATURES LIMITED

EQUITABLE

EXPENSIVE ERRORS

have no place in the EQUITABLE policy of PRODUCTION

EVERY LEGITIMATE STAR ENGAGED
FOR AN EQUITABLE PRODUCTION

has proven his or her worth before the camera in a big and successful feature

They Include.

GAIL KANE (PATHE)
HENRY KOLKER (METRO)
CHARLES J. ROSS (PLAY GOERS)
KATHARINE KAELRED (TRIANGLE)
FLORENCE REED (DEBUT)
CYRIL SCOTT (DEBUT)
GEORGE SOULE SPENCER (LUBIN)
WILLIAM COURTENAY (DEBUT)
ALEXANDRA CARLISLE (DEBUT)
MURIEL OSTRICHE (VITAGRAPH)
MARGARITA FISCHER (MUTUAL)
LILLIAN LORRAINE (BALBOA)
BRANDON TYNAN (PARAMOUNT)
EMMET CORRIGAN (METRO)
FRANK SHERIDAN (PATHE)
CLARA WHIPPLE (STOCK)
WILLIAM H. TOOKER (LIFE)
MARY CHARLESON (LUBIN)
LENORE ULRICH (PARAMOUNT)
ARTHUR ASHLEY (METRO)

All proven material
No doubt of their screening and acting ability

This same rule applies in all
EQUITABLE
departments

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

EQUITABLE

FROM
WHO'S WHO IN THE THEATRE

CYRIL SCOTT made his first appearance on the stage in 1883 at Paterson, N.J. in "The Girl I Love" For some time he was with Minnie Maddern Fiske. 1886 he joined Richard Mansfield at Madison Square Theatre. 1887 he appeared with Lotta in "The Little Detective."

From 1888 until 1910 he appeared in the principal roles in:— "Irene", "Lord Chumley", "Beauty Abroad", "The Highest Bidder", "Old Heads and Young Hearts", "Lost Paradise", "Girl I Left Behind Me", "Liberty Hall", "The Younger Son", "Councillor's Wife", "The Luck of Roaring Camp", "Sowing the Wind", "Dr. Syntax", "The Heart of Maryland", "The Circus Girl", "Number Nine", "A Stranger in A Strange Land", "Papa's Wife", "The Casino Girl", "Royal Mounted", "The Prince Chap", "The Intruder" and in 1911

CYRIL SCOTT
was starred in
"THE LOTTERY MAN"
now
on November 29TH
EQUITABLE
will offer
This estimable Dramatic Star
in a powerful story

"NOT GUILTY" IN FIVE ACTS

A potent, heart story, wherein is told the story of a man, his sacrifices, his sufferings, his fortitude in the face of terrible ordeals and his eventual reward—re-paying evil with good.

~HERE'S AN ACTOR IN A GREAT PLAY~

ON THE REGULAR **EQUITABLE** PROGRAM - NOVEMBER 29TH

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

MUTUAL PROGRAM

MUTUAL FILM CORPORATION
Announces

A CLIPPER STAR FEATURE

CURLY

FEATURING THE NOTED STARS

LOTTIE PICKFORD AND WILLIAM RUSSELL

A TENSE SOCIOLOGICAL DRAMA PORTRAYING A ROMANCE OF THE SLUMS, THROBBING WITH DRAMATIC CLIMAXES and SENSATIONAL SCENES

THREE REELS
RELEASED DEC. 11th
ON THE REGULAR
MUTUAL PROGRAM
(all stars - all Features)

MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION
Announces

AN EXTRAORDINARY MASTERPICTURE

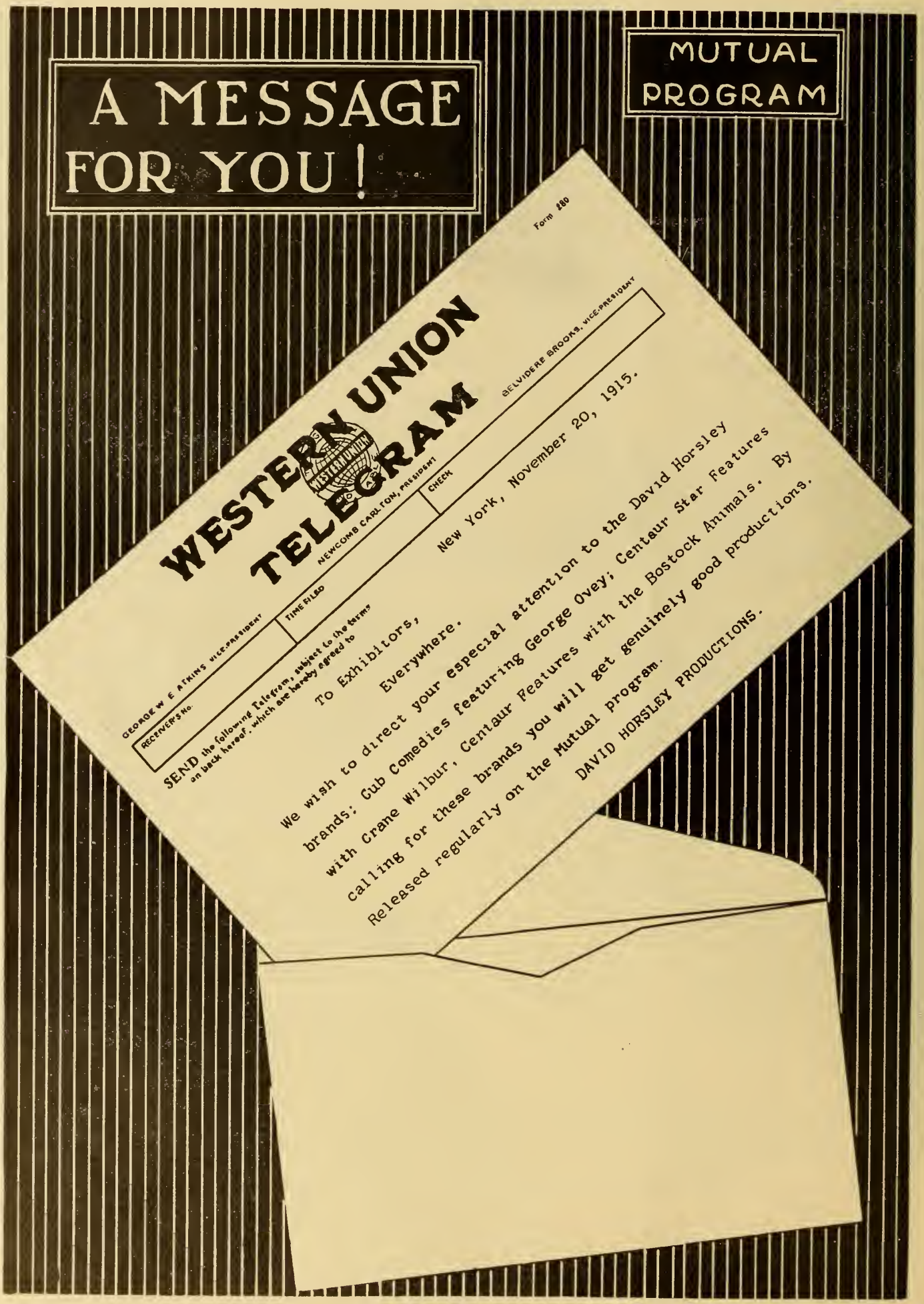
THE BUZZARD'S SHADOW

FEATURING THE CELEBRATED SCREEN STAR

HAROLD LOCKWOOD

An American Military Drama
A Remarkable Vehicle For
Mr. Lockwood's Exceptional Talent

FIVE REELS
RELEASED DEC. 9th


A MESSAGE FOR YOU!
MUTUAL PROGRAM
WESTERN UNION TELEGRAM
Form 280
GEORGE W. E. ATKINS VICE-PRESIDENT
NEWCOMB CARLTON, PRESIDENT
CHECK
BELVIDERE BROOKS, VICE-PRESIDENT
RECEIVER'S No.
TIME FILED
SEND the following Telegram, subject to the terms on back hereof, which are hereby agreed to
New York, November 20, 1915.
To Exhibitors,
Everywhere.
We wish to direct your especial attention to the David Horsley brands: Cub Comedies featuring George Ovey; Centaur Star Features with Crane Wilbur, Centaur Features with the Bostock Animals. By calling for these brands you will get genuinely good productions. Released regularly on the Mutual program.
DAVID HORSLEY PRODUCTIONS.

MUTUAL PROGRAM

Laugh-Making COMEDIES

Are the hardest things in the world to get, but you are SURE to get them when you book---

CASINO STAR COMEDIES

Mr. EXHIBITOR: You only make money when your patrons keep coming back. They'll surely come back for more when you show

"BEAUTY IN DISTRESS"
Released Nov. 14

and "THE HOUSE PARTY"
Released Nov. 21
With HARRY VOKES, of Ward & Vokes

"THE WIDOW WINS" *Released Nov. 28*
With CISSY FITZGERALD, the Favorite Comedienne

"A TANGLE IN HEARTS" *Released Dec. 5*
A Light Comedy with JOHN DALY MURPHY

Made in America and distributed throughout the United States and Canada by the Mutual Film Corporation

Gaumont Co. Flushing, New York
Jacksonville, Fla.

MUTUAL PROGRAM

FALSTAFF COMEDIES

FALSTAFF FILMS THE MIRTH OF A NATION

EDWIN THANHOUSER PRESENTS

FALSTAFF FILMS THE MIRTH OF A NATION

FOILING FATHER'S FOES

Louise Emerald Bates is the foiler-nice foiler, yes? Colin Campbell is the funny little father. And the aggregation of foilees, make the laugh a sweeping roar.

One Reel

Monday, Nov. 29th

CHECKING CHARLIE'S CHILD

CHECK this lusty comedy at your theatre. You'll do it over again. A jolly story, well stacked with cute kiddies.

One Reel

Thursday, Dec. 2nd

THANHOUSER FILM CORP. NEW ROCHELLE N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO & CANADA.

MUTUAL PROGRAM

CURLY

AN·AMERICAN·CLIPPER·FEATURE

NOW, then, Mr. Exhibitor, we offer you a smashing big attraction. It's a three-reel "Clipper" feature that you can't afford to miss. The story of a girl of the slums and how she is tortured by two pirates of society.

A Record-Breaking Cast!

Lottie Pickford — **William Russell**
Charlotte Burton — **Eugenie Forde**
George Periolat — **Lizette Thorne**

Directed by Donald MacDonald

Date of Release Dec. 11th!

Don't let your competitors beat you to it on this all-star "Clipper" feature

Here's the Newest "Mustang" Film—

"There's Good in the Worst of Us"

A two-reel western drama. It has the strong punch and the thrill your patrons demand. *Anna Little* and *E. Forrest Taylor* enact the leading roles. Directed by Frank Cooley.

Date of Release Dec. 10th.

"Clipper" and "Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

MUTUAL MA

A FIVE-PART AMERICAN PRODUCTION

Release Date—

"THE BUZZARD'S SHADOW" stands out as the supreme achievement in motion pictures. A Mutual Masterpicture of the highest class. A story of army life—real soldiers. The setting is the great American desert.

—And Look at This Cast!

Harold Lockwood

with

May Allison

William Stowell Harry Von Meter
Betty Hart Dick La Reno

Directed by Thomas Ricketts

This great five-reel production is good for several days' run. Remember the date—December 9th. Arrange your bookings now! By all means show your patrons this master picture.

AMERICAN FILM

SAMUEL S. HUTCHINSON, President

TER PICTURES

THE BUZZARD'S SHADOW

December 9th!

American "Flying A" Releases

The Water Carrier of San Juan *two reels*
Winifred Greenwood
Edward Coxen—George Field
Directed by Charles Bartlett
Released December 6th

A Broken Cloud
Vivian Rich — Alfred Vosburgh
Directed by Reaves Eason
Released December 10th

American "Beauty" Comedies

Pretenses
Carol Holloway—John Steppling
John Sheehan
Directed by John Dillon
Released December 7th

Nobody's Home
Neva Gerber—Frank Borzage
Directed by James Douglass
Released December 11th

Each of these releases distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

COMPANY, INC.
CHICAGO, ILLINOIS

Mutual Program

MUTUAL SPECIAL FEATURE

The Silent Witness

HERE'S a red-hot tip to you exhibitors who are seeking a real money-making attraction. Start now! Book "The Diamond From The Sky." It has proved its tremendous dollar getting qualities. Don't take our word for it—

You Can See for Yourself!

Go to your nearest Mutual Exchange. Ask to see "The Silent Witness"—that's the title of Chapter III of this great continued photoplay in chapters. See Chapter III, or any other chapter. You'll stand aghast at the stupendous thrills! Each chapter is in itself a strong two-reel feature. Adventure and romance—these are the big outstanding elements of this photoplay masterpiece.

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

For booking information apply to North American representatives at any Mutual Exchange in America.

North American Film Corporation

John R. Freuler, President

Executive Offices:
71 W. 23rd Street
New York City

Produced by American Film Co. Inc.

MUTUAL

THE GIRL AND THE GAME

HERE is the most tremendous attraction ever offered to exhibitors!

Helen Holmes

The Fearless Film Star

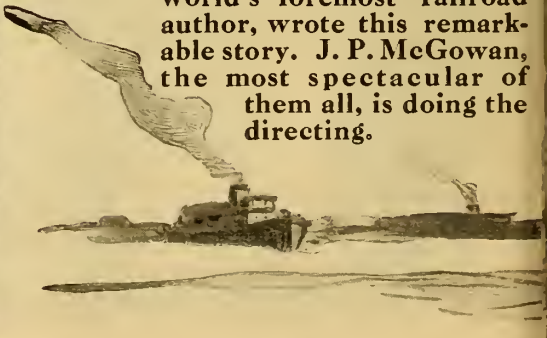
in a railroad film novel of fifteen two-act chapters.

A Gigantic Production!

Never before has such a gigantic film undertaking been produced. Each chapter is a monster feature in itself. A strong love interest carries over from chapter to chapter.

You exhibitors know Helen Holmes. You know her beauty, her winsome girlishness, her absolutely unequaled daring. You know, too, her *stupendous box office drawing power!* This fearless film star has the largest following of any actress on earth!

Frank H. Spearman, the world's foremost railroad author, wrote this remarkable story. J. P. McGowan, the most spectacular of them all, is doing the directing.



SPECIAL FEATURE

ARRANGE right now to book this stupendous eature. Hurry! You can't delay a ninute. Get the jump on your com- petitor. Remember—we must pro- ect customers!

Released December 13th

A new, two-act chapter each week! Wire or write your nearest Mutual Exchange for for complete information. Quick action is necessary. *Book this feature now!*

1000 Newspapers Will Help Exhibitors!

Great newspapers will print the story f "The Girl and the Game" week by week. Among them are such powerful journals as—

The Philadelphia North American
The Pittsburgh Press
The Atlanta Constitution
The Omaha Bee
The Indianapolis Star
The Baltimore American
The Detroit Journal
The Buffalo Courier
The San Francisco Chronicle
The St. Louis Globe-Democrat
The Chicago Evening Post
The Memphis Commercial Appeal
The Cleveland Leader
The New Orleans Times-Picayune
The Dallas Journal
—and more than 900 others.

Here, Mr. Exhibitor, is your chance to clean big. "The Girl and the Game" is a world-beater. means *crowds, crowds, crowds!*

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President
Studios: Los Angeles, Calif.

Castles in the Air

They are in the air—they are everywhere. These graceful, fantastic exponents of the modern dance whose fame has spread over the world like a burst of flame.

Castles in the air,—in your neighborhood, with your patrons, with your prospective patrons—Mr. Exhibitor, why not open the door and let them dance into your house?

They are stars in this year's most likeable drama,

WHIRL of LIFE

Written by Vernon Castle. Adapted for the screen by Catharine Carr. Directed by Oliver D. Bailey.

It is written around the romance of their lives and gives an intimate study of stage life, society life, brings you behind the scenes of the cabaret; carries you into the innermost sanctum of highest society. For as you know all America has bowed down to and paid fortunes to see

Mr. and Mrs.
VERNON CASTLE

As stars in "Watch Your Step" they put over the biggest Broadway success of the year. As host and hostess of the "Castle House" in New York and "Castle-by-the-Sea," Long Beach, they have entertained the elite of the world.

They have been called by every nation, but they have remained loyal to this. They have been sought by every motion picture manufacturer, but have resisted the inevitable until we came and paid their price.

Some wise buyers: A. Caille & Co., Majestic Theatre, Detroit, Mich., bought the states of Michigan and Ohio; Authors' Film Co., Inc., Empire Theatre Building, New York, bought Greater New York and New York State, Pennsylvania, New Jersey, while the Celebrated Film Corporation of Chicago purchased Illinois and Wisconsin. Warren Shorts, Equitable Bldg., New York, has just purchased Virginia, Georgia, Alabama, North and South Carolina. Options on other territories have already been taken. It is worth a telegram, a telephone call or a personal call.

CORT FILM CORPORATION

1476 BROADWAY NEW YORK CITY

JOHN CORT, President

Thomas A Edison

Presents the feature

"Her Inspiration"

Grace Williams
and
Curtis Cooksey

In a Stirring, Human Drama

Taking that theme so often seen, and striking home—an unworthy brother, a failure and a self outcast, preying upon a sister's devotion and sacrifice—becomes the hunted man for murder.

Into this sympathetic tale Director Frank McGlynn has injected the life of the uncouth, passionate west, the palpitation of a life and love sorely afflicted. Tenseful and impressive. 3000 feet. Friday, December 10th.

Margaret Prussing and Carlton King in the pretty drama, "Mary." 1000 feet. Wednesday, December 8th.

"The Lone Game," a drama produced in co-operation with the National Association for the Prevention of Tuberculosis. A touching drama. Featuring Bessie Learn and Bob Walker. 1000 feet. Wednesday, December 11th.

General Film Company's
Regular Release

Kleine-Edison Feature Service

"STOP!"

Said Danny Canavan, holding aloft a red flag.

INSTANTLY TRAFFIC HALTED.

WITH THE REALIZATION OF HIS AUTHORITY THERE AROSE WITH MIGHTY POWER AN INDOMITABLE DETERMINATION THAT SOME DAY THOSE, MORE POWERFUL THAN HE HAD EVER DREAMED OF BECOMING, WOULD BOW DOWN TO HIS COMMANDS—THAT ACHIEVEMENTS, FAR BEYOND THE SCOPE OF HIS STINTED IMAGINATION, WOULD EVENTUALLY CROWN HIS CAREER!

GOADED BY THE POWER WHICH THE RED FLAG AFFORDED HIM, CANAVAN SETS OUT ON HIS UPWARD AND ONWARD RISE TO FAME—AND FORTUNE—AND POWER!

This remarkable character is portrayed with gripping perfection in

"The Danger Signal"

FEATURING

Arthur Hoops

and

Ruby Hoffman

THE STORY OF A CRINGING, GROVELING COWARD'S RISE TO THE POLITICAL DICTATORSHIP

Founded On

Rupert Hughes' story, "Canavan, The Man Who Had His Way."

FIVE PARTS

Released Through the
Kleine-Edison Feature Service

December 1st

GEORGE KLEINE

805 EAST 175th STREET NEW YORK CITY

NEW YORK
226 W. 42nd St.

BOSTON
14 Piedmont St.

KANSAS CITY
209-12 Ozark Bldg.

PITTSBURGH
123 Fourth Ave.

SEATTLE
204 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

CINCINNATI
138 West 7th Street

PHILADELPHIA
1309 Vine St.

ATLANTA
71 Walton St.

SAN FRANCISCO
234 Eddy St.

DALLAS
1812½ Commerce St.

LOS ANGELES
514 W. 8th St.

MINNEAPOLIS
708 First Ave., N.

NEW ORLEANS
103 Nola Bldg.

TORONTO
96 Bay St.

LUBIN

VALENTINE GRANT
IN
"THE TAINT"
THREE ACT DRAMA
RELEASED WED, DEC. 1ST

MONDAY, NOV. 29TH
"THE LEGEND OF THE POISONED POOL"
ONE ACT DRAMA

TUESDAY, NOV. 30TH
D.L. DON COMEDY
"WHICH IS WHICH"
ONE ACT

FRIDAY, DEC. 3RD
"WITH STOLEN MONEY"
ONE ACT DRAMA

SATURDAY, DEC. 4TH
BILLIE REEVES COMEDY
"AND THE PARROT SAID--?"
ONE ACT

L.C. SHUMWAY
IN
"THE SILENT MAN"
TWO ACT DRAMA
RELEASED THURSDAY, DEC. 2ND

GENERAL FILM
LUBIN
RELEASES

"One Plus One Equals One"

Comedy .....**MONDAY, NOV. 29**

A charming little Sonny Jim picture wherein the boy brings about the introduction of Uncle Billy and the school teacher, with joyful results. BOBBY CONNELLY as Sonny Jim.

"The Mystery of the Empty Room"

Two-Part Drama ..... **TUESDAY, NOV. 30**

After spending the night in a lonely inn, a girl awakes to find her father missing and his room empty. The solution of the mystery is a startling one. An all-star cast.

"A Scandal in Hickville"

Comedy .....**WEDNESDAY, DEC. 1**

A small-town rumpus and the apparent fight-to-the-finish of a couple of rustics starts a scandal which develops into a surprise and a huge laugh. Presenting an all-star cast.

"The Conquest of Constantia"

Comedy-Drama .....**THURSDAY, DEC. 2**

She is an old maid of very prim and precise habits, but the charming innocence of a child wins her heart and leads to great happiness. FLORA FINCH, KATE PRICE, ROSE TAPLEY and FLORENCE NATOL.

"The Home Cure"

Comedy .....**FRIDAY, DEC. 3**

Henry has a great liking for liquor, but his wife cures him by a new method—"The Home Cure." Amusing and effective. MR. AND MRS. SIDNEY DREW.

"Cal Marvin's Wife"

Three-Part Drama. Broadway Star Feature
SATURDAY, DEC. 4

After a terrible fall from a high cliff, Cal Marvin's wife is miraculously saved and restored to love and happiness. Presenting MARY ANDERSON, ANNE SCHAEFER, WILLIAM DUNCAN, OTTO LEDERER, CARLETON WEATHERBY and GEO. KUNKEL.

Six a Week, Including a Three-Part Broadway Star Feature

"HER LAST FLIRTATION"
Comedy .....**Monday, Dec. 6**

"WASTED LIVES"
Three-Part Drama. Broadway Star Feature
Tuesday, Dec. 7

"SONNY JIM'S FIRST LOVE AFFAIR"
Comedy-Drama .....**Wednesday, Dec. 8**

"SAM'S SWEETHEART"
Drama .....**Thursday, Dec. 9**

"ROONEY'S PIPE DREAM"
Comedy .....**Friday, Dec. 10**

"HUGHEY OF THE CIRCUS"
Two-Part Comedy .....**Saturday, Dec. 11**

Vitagraph One, Three and Six-Sheet Posters

VITAGRAPH

THAT'S ALL YOU NEED TO KNOW ABOUT A FILM

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

Broadway Star Features
Are the best three-reelers
In the world.
They contain not only
Heart-interest
Love
Pathos
Hatred
But are photographically perfect

"CAL MARVIN'S WIFE"
Is the Broadway Star Feature release
Of December 4th
The Western drama
Is founded on the marriage of
A beautiful chorus girl to
A burly Westerner.
Her infidelity and
The manner in which she is brought back
To the path of virtue.
From title to tail piece
"CAL MARVIN'S WIFE"
Is bubbling over with
Heart-interest.

'CAL MARVIN'S WIFE"
Is another reason
Why Broadway Star Features
Are the best three-reelers
In the World.

BROADWAY STAR FEATURES

BROADWAY STAR FEATURES

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE. BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

STINGAREE

Each-Episode-Complete-in-itself

The Black Hole of Glenranald

Released Wednesday, December 8th

Have you seen the praise bestowed upon "Stingaree" by the "World," "News" and "Dramatic Mirror" reviewers? In this Two-Act episode you will find the reasons which prompted these writers to declare: "There is no doubt as to the success of this series!" By

E. W. Hornung

Author of "Raffles"

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KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 1736)

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Saturday, November 27, 1915

Facts and Comments

AN old friend of the paper sends us a clipping from a newspaper in his city showing that an exhibitor there offers a program consisting of Paramount and Triangle films together with some single reels and SEVEN ACTS of Vaudeville for ten cents. Our friend's query is very pertinent. "How," he asks, "can any one who has to live on the profits of his business meet this competition?" We give it up. In all schemes of excessive and unfair competition something as a rule "cracks" sooner or later. That's the best comment we can offer on the situation.

* * *

WE are, of course, glad to see the public schools interested in motion pictures, but we are sorry to see a schoolmaster engage in unfair competition with a bona fide exhibitor. In a small town in Minnesota the superintendent of schools has hired two features as the beginning of regular motion picture entertainments to be conducted "at cost." This he had a perfect right to do, but when he goes out of his way to throw stones at the exhibitor of the town he indulges in misrepresentation, of which the ordinary showman would feel ashamed. The exhibitor in question has been giving good programs. He cannot bring every release to the town. To say he is unprogressive because he failed to do this is silly. The schoolmaster evidently has much to learn. Our friend asks us: "With what courtesy should an exhibitor treat competition of this kind?" With the courtesy of silent contempt we think. Leave the schoolmaster to his own devices. His competition is nothing to be afraid of.

* * *

OUR recent article, "The Screen Not a Pulpit," has moved one of our esteemed clerical readers to enter an emphatic dissent. Evidently our friend has not read the article carefully. We wanted to disabuse the pseudo-moralists of their notion that the screen ought to be regulated by theological standards. The screen is a reflection of life; the pulpit is the place where preaching is done exclusively. Sometimes the screen preaches a sermon more powerful than any of Tillotson and Stillingfleet and more eloquent than Bossuet and Massillon, but it does not aspire to be a pulpit. The preaching is incidental, "the play's the thing."

* * *

IN this current issue of THE MOVING PICTURE WORLD the reader will find an article entitled "If Shakespeare Fell Among the Censors." No stronger and no more readable and interesting argument against censorship has ever been made. It turns the laugh on the censors and on censorship. We suggest to our readers that they offer the article to their local papers. We feel pretty sure that the contents of the article will commend themselves to the average journalistic mind. If the editors don't take the article in its entirety they will print an extract or two. We do not have to tell the readers that anti-censorship publicity of this kind is bound to help them in any local fights they may have. We have incorporated the article into our anti-censorship library. The matter will be sent free to any exhibitor who cares to ask for it.

* * *

"THE Films—good and bad—are leaving their deep impression on the passing proletariat." We quote this sentence from the address of a man who believes in motion pictures, but wants to see them regulated. We think they are sufficiently regulated now. What we particularly object to is the phrase "passing proletariat." There is no such thing as a "proletariat" here, certainly none that is indigenous to the soil. The motion picture scouts class distinctions. We have seen audiences along the river front laugh and cry about the very same things that excited alternate mirth and sorrow in the theaters drawing their patronage from the "Four Hundred."

* * *

CENSORING by telephone is the latest wrinkle among the growing vagaries of that medieval machinery. In a town out West where they have local censorship in its worst form the members of the censoring committee cannot always be present in person when the films are projected upon the screen. The censors get no pay. Now, in order to insure a quorum, one of the censors telephones a description of the films to the absentees and asks them how they feel about passing them. Well, it's just as likely to be right over the telephone and just as likely to be otherwise.

Craftsmanship*

By Louis Reeves Harrison.

THAT there should be such a thing as technical workmanship in a scenario for screen production comes to many ambitious writers as a somewhat disagreeable surprise; it may be received with incredulity, and it has even awakened resentment. The art is so new that it would hardly seem as though time enough had elapsed for any remarkable degree of skill to have been acquired in its various departments, whereas men of high native ability have been hard at work for many long years with no other object in view than perfecting both artistic and scientific methods of screen visualization, and these men have developed with their work, each in his way becoming a craftsman.

Out in the audience, when a particularly fine photo-drama is being shown, there are other people of native genius, some of them capable of splendid story conception, among them Miss E. and Mr. Z., both imaginative and both enthusiastic over the New Art. Mr. Z. feels that he could improve on what he has seen, and Miss E. is quite sure that she could. Both decide to enter the field, partly for the money in it and partly from a secret desire to try out this wonderful new medium and contemplate the materialization of cherished ideals. Both make the attempt.

Adequate knowledge of language may be required by the novelist, of harmony by the composer, of stage requirements by the dramatist, and even a painter has to learn how. Though they may be veritable artists, they are obliged to become craftsmen as well, and to assume that no skill is required in the construction of a screen story which satisfies millions of minds is nothing better than assumption and often worse, a mere supposition incapable of being proved.

Neither Miss E. nor Mr. Z. has wasted any time counting the number of scenes to each reel; neither has noted the amount of action required to enforce a situation, nor has either more than a vague notion of the amount of time used in showing one reel. Both are intent upon conception and quite willing to let realization depend upon the director.

Mr. Z. retires to his library and boldly enters the tremendous scope of a full-grown feature. The hero leaves his fiancee amid the luxuries of a highly-civilized environment to seek his fortune where there is adventure a-plenty. He is transported to wilder country and the hand of Fate leads him into relations with a beautiful girl of primitive manners and impulses. She may save his life and nurse him through illness, only to find that her impassioned soul has passed into his keeping. A letter reaches him that demands his presence at home, and the pitiful creature of intense feeling is left to a lonely vigil. Will he return? Again the hand of Fate! He discovers that the artificial creature he expected to wed has forgotten him for another. Oh, the joy of his true love at the end!

Miss E. writes a pretty three-reeler of that Sabbath morn when fleecy clouds floated on the summer sky, and only the bell of the village church broke the calm. What a grand sermon from the new preacher! How tenderly he referred to the song that he most loved. Then a strange woman in black walked into the choir, sat down at the organ and made the air throb with that song. It was She, the wife he had unjustly suspected long years ago. Oh, the joy of that Sabbath morn "After Many Years"! What a grand title! It would relieve unnecessary anxiety about the end. Then there would be only one setting necessary, the church.

There is a profound question of sex psychology woven into the story of Mr. Z. He entertains an idea now becoming universal that many civilized women are not entirely female, to judge from their self expression, but only enough so to be illogical at one moment and exacting at another, whereas enlarged social experience endows them with superior powers of calculation and thus prevents them from loving as blindly as men would have them love. Without woman's unreasoning love what would this world be for man? A limitless desert, in which the beautiful flower of his native egotism might wither and perish.

Here is a popular theme, the subject of several hundred screen stories, and this makes the writer's undertaking all the more difficult. He may retain his own viewpoint—his sincerity, implying an equal sincerity on the part of his audience, is important—but he must give variety to his treatment if he would put this over as a new and entertaining story. One good way out is through "localized impressions," involving a clever study of contrasting localities. The motivation of the hothouse flower, quite as well as that of the wild flower, grows out of environment, one of artificial conditions, the other of nature.

Miss E. has stood on the extreme outer edge of a whirlwind and felt a puff of air. Her story barely touches the tempest of human passion. It does not bring out that germ so common with intelligent men, the innate desire "to do good," which clashes all through life with a capacity for hating, that fierce correlative of love, jealousy. The intensity of the good minister's hate, when he believed himself wronged, provides the real power of her story. To depict it and all that fanned it into flame requires craftsmanship.

While the new craft is developing along lines of independence, some of the oldest conventions of literature and the drama survive in it and even flourish, particularly "the unities" and the technics of impartiality, playing fair with the characters. On the other hand, partially because the art is divided into formulation by the author and treatment by the director, and more largely because the use of language is very limited, being confined to a few telling words, usually those of conversation, the author need not be embarrassed because he is unacquainted with that overfed darling of literature known as "Style."

The author needs clarity of expression in the scenario, knowledge of construction and some ability to inspire, but his general equipment need not include mastery of all the formidable intricacies of language. He may start with the same small prospect of immediate and adequate return for outlay of time and effort he would encounter as a novelist, or as a dramatist, but the field is wider, and it is constantly widening for those who labor with sincerity and determination.

Given an unfailing font of creative imagination, in itself native, the way to successfully meet the competition of skill is to acquire skill. The author's craft, largely that of formulation, he can save thousands to the producer through systematization of the work in advance of treatment and interpretation, thus raising his own value through his craft. It is not enough to have an imaginative and selective mind—the author should LEARN HOW to conquer the minds and hearts of those who sit in the shadow and closely scan the illuminated screen. The creative soul may be native—its finest expression is acquired.

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If Shakespeare Fell Among the Censors

The "Rules and Regulations" of Breitinger and the "Standards" of Maude Murray Miller Would Make the Immortal Plays Look Like a Belgian Cathedral After a German Bombardment

By W. Stephen Bush.

THE censor boards of Pennsylvania and Ohio have established "Rules and Regulations" and "Standards" to which the producers of motion pictures are expected to conform under all kinds of pains and penalties. These rules are little known, except perhaps one or two that are particularly foolish, such as the Breitinger edict that "all comedies must have a serious purpose." Even the censors themselves recoil from applying all their rules and regulations. I have, therefore, judged them by their performances rather than by their theories.

Tried by this fearful test, only six plays escape unscathed. These are: "King Henry V." the first part of "King Henry VI.," "Timon of Athens," "Coriolanus," "The Comedy of Errors" and "Love's Labor Lost."

I have omitted "Pericles, Prince of Tyre" and "The Two Noble Kinsmen" from my list. There is doubt as to the part Shakespeare had in these two plays and beside they have been acted very rarely.

None of the other plays stand the Pennsylvania-Ohio test. Some of them are ordered suppressed entirely; others are mutilated out of all recognition; the rest suffer more or less material damage. Comedies, historic dramas and tragedies—all fall under the ban in varying degrees, with the sole exceptions above noted.

Here is the result in detail:

COMEDY OF ERRORS.—Passed by Ohio censors. Pennsylvania censors deplore the lack of serious purpose in this play, but find no detailed objections and let it pass.

TWELFTH NIGHT.—Not approved. The strange mixing of the sexes leads to immodest thoughts. A woman masquerading as a man and vice versa violate the state law and many city ordinances. Shakespeare does not claim that a license for this masquerading was properly obtained.

LOVE'S LABOR LOST.—Passed.

MIDSUMMERNIGHT'S DREAM.—Eliminate Scene I. in Act III. It ridicules respectable mechanics and serves no good purpose whatever. The use of a so-called love juice is strictly against the rules of the board. Cut out latter part of Scene II. in Act III. Reduce all passionate love scenes to about six feet.

MERRY WIVES OF WINDSOR.—Scenes between Falstaff and Mistress Quickly in Act II. must come out.

THE MERCHANT OF VENICE.—The scenic views in this play may stand, but Shylock must be reduced to a flash, otherwise the tendency to ridicule the Jews will cause the entire suppression of the play.

AS YOU LIKE IT.—Reduce all scenes of reckless love making to a flash and eliminate the Duke from the last act.

WINTER'S TALE.—Cut out entirely Scene III. in Act III. showing the abandonment of an infant, which is contrary to the statutes of our states in such case made and provided.

MUCH ADO ABOUT NOTHING.—Not approved. Aside from the levity with which matrimonial questions are treated in this play, we cannot tolerate the ridicule thrown upon Dogberry and Verges, the representatives of lawfully constituted authority. These two estimable officers of the law are held up to ignominy and obloquy.

TAMING OF THE SHREW.—Eliminate all scenes showing Petruchio in the act of offering physical violence to Kate.

THE TEMPEST.—No objection to the scenic views and the spectacular parts, but we insist that Caliban be either eliminated entirely or reduced to a flash.

ALL'S WELL THAT ENDS WELL.—Everything after Scene VII. in Act III. must come out. Helena has recourse to a degrading artifice which is bound to shock orderly and respectable married couples and may stimulate false sentiments in the breasts of our young men and girls. All the prolonged and passionate love scenes between Bertram and Diana are especially objectionable and must be removed in their entirety.

MEASURE FOR MEASURE.—Not approved. Begets contempt for constituted authority. Shows murder and prostitution.

KING JOHN.—All reference to burning out eyes of prince in Act IV. must come out. Scene I. in Act III. is offensive to Catholics and must be removed.

RICHARD II.—Remove Scene IV. in Act I. as likely to excite prejudice against the rich and thereby inciting class hatred. Cut Scene V. in Act V., as it consists almost entirely of acts of criminal violence.

RICHARD III.—Not approved. This play abounds in crimes and villainies.

HENRY IV. (Part I.).—Suppress Scene II. in Act II., as it plainly shows an act of highway robbery. Suppress all scenes in Eastcheap tavern, because vulgar and disgusting.

HENRY IV. (Part II.).—Suppress Shallow and Silence. These caricatures of our lawful courts and judges breed a disrespect for law among the young. Suppress Dolly Tearsheet and Falstaff. The latter character is scandalous in every respect. His actions with Dolly Tearsheet cannot be visualized without grievous moral harm resulting to our children. Suppress all scenes laid in Mrs. Quickly's tavern. Such resorts will not be tolerated in this state.

HENRY V.—Passed.

KING HENRY VI. (Part I.).—Passed

KING HENRY VI. (Part II.).—Passed.

KING HENRY VI. (Part III.).—Omit Scene I. Act I., showing bloody swords, all the fight between Warwick and York and all the gruesome sights in Scene IV. of the same act. Omit greater part of Scene V. in Act II. as too horrible for portrayal; in Scene VI. of Act V. omit stabbing affray (King Henry and Gloucester).

KING HENRY VIII.—The divorce proceedings of the King against Catherine of Aragon are pointed out in too much detail. They might have a bad effect on married couples and must be reduced to a flash. Scene IV. in Act I. must be radically changed. The sub-title, "He would kiss you twenty times with a breath," must be omitted and the kiss following title must be reduced to normal length ordained by board. Scene III. in Act II. must be omitted as tending to corrupt young of both sexes. Omit Scene V. of Act V. as it might give offense to a large division of Christians.

TITUS ANDRONICUS.—Not approved. The play is altogether too horrible and gruesome. There are too many deeds of violence and crime and no soothing elements whatever. There is also torture and mutilation of which the board cannot approve.

TIMON OF ATHENS.—Passed.

CYMBELINE.—Not approved. The board cannot approve this play as the plot is based upon a scandalous and immoral wager. A man by trick and device gains entrance into a woman's room where the woman reposes in bed, partly disrobed. The man steals a bracelet from the partly disrobed woman. Such sights must scandalize the young and very possibly incite them to theft and other crimes.

TROILUS AND CRESSIDA.—Omit entirely Scene II. in Act III., Scenes II., III., IV. and V. in Act IV. These scenes show a disgraceful understanding between Achilles and a daughter of Priam. Cressida's conduct is positively immodest. Omit all passionate love scenes and reduce the frequent embraces and kisses of Troilus and Cressida to the length of one embrace and one kiss of the regulation length fixed by the board.

ROMEO AND JULIET.—Cut out Juliet. Here is a girl just in her teens conducting herself in a most unmaidenly fashion and opening her window in the night time or possibly in the early hours of the morning to a young man to whom she has never been properly introduced. This play abounds in the very kisses and embraces and passionate love scenes which the board has repeatedly condemned. There are too many street brawls of extreme violence. Reduce these to a flash of about ten feet. The board has frequently announced its disapproval of the administration of secret sleeping potions and all such scenes in the play must come out. The

ball which Romeo and his companions appear in may remain as it is—educational in character.

OTHELLO.—A colored man marrying a white woman may give offense. The play may, however, be shown with the following eliminations: Cut out Iago. His conduct and language cannot be tolerated in a respectable community. Omit entirely Act V. This act shows the smothering of Desdemona and the suicide of Othello. Two such terrible crimes in one short act will not be approved by this board.

JULIUS CAESAR.—The assassination of Julius Caesar must be eliminated, as plainly offending against the rules of the board. As the plot however requires that the fact of the death be conveyed to the spectators, two courses may be pursued: Mark Antony may be shown receiving a letter announcing Caesar's death or Caesar may be shown dying a natural death caused by rheumatism or old age. Reduce all riots to a flash. Omit Scene II. in Act III. as plainly contrary to rules of the board.

ANTONY AND CLEOPATRA.—Eliminate Cleopatra. Her professed contempt for marriage and her plainly adulterous passion for a married man and her habitual cruelty to her slaves stamp her as a woman from whose dreadful example the boys and girls of Ohio or Pennsylvania must be saved at all hazards. There is a snake in this play. It is true that the snake is small, but its effect on the women and children cannot but be deleterious.

KING LEAR.—Not approved. This play is a grave menace to the family life and the homes of Pennsylvania (or Ohio). There are at least four shameful and scandalous family discords and disruptions, involving criminal relations on the part of husbands, wives, illegitimate offspring and faithless servants. Bloody and barbarous scenes abound (death of Cordelia, blinding of Gloster, almost habitual tearing out of eyes, inhumanities of Duke of Cornwall). Immoral scenes, too, are scattered through the play. Adulteries, poisonings and acts of degeneracy are constantly met with. Never have the rules and regulations of our board been more recklessly violated than in this play.

HAMLET.—Not approved. This play is too hideous to receive the approval of our board, which has repeatedly ruled out the very things in which this play abounds. "The drinking of hot blood," for instance, and the doing of such "business as the bitter day would quake to look on" is highly unbecoming and might amount to disorderly conduct or even graver crime. Such things will not be allowed in the state of Pennsylvania (or Ohio). Evidently the author never heard of our rules and regulations, else he would have omitted at least all the capital offences.

MACBETH.—Not approved. This play visualizes several murders in the first degree and a shocking suicide committed by a woman. The conduct of Lady Macbeth if we permitted it to become generally known in Pennsylvania (or Ohio) would undoubtedly have a corrupting influence on our people and especially on the young of both sexes. What this woman says she would do to her own suckling baby if it stood between her and her ambition is not fit to be known by the young matrons of this state. If the producer will cut down the play to the scenes showing pretty scenes in the Scottish highlands, we will be inclined to give it our approval.

FRITZ DE LINT, NEW METRO LEAD.

Fritz de Lint, the new leading man who has been engaged to play in "What Will People Say," the next Metro feature in which Mme. Petrova is starred, had an eventful career in the army and diplomatic services in Denmark before coming to this country and going into motion picture work. De Lint was born in Denmark and was educated at Copenhagen and at Oxford, England, for the diplomatic corps. After graduation he was made a Lieutenant in the Academic Corps of Denmark, in which the Crown Prince of Denmark, now King Christian X., served. De Lint had a brief engagement on the stage in Petrograd before he came to the United States. He is twenty-six years old, weighs 195 pounds and stands six feet two inches in height. He is an all-around athlete, and is an expert horseman, tennis player and fencer. "What Will People Say" will be produced by Popular Plays and Players.

The Special Tax Laws

Full Text of the Law and Rulings of the Treasury Department.

For the benefit and guidance of our readers and in response to many inquiries The Moving Picture World prints the full text of the Emergency Revenue Law as it refers to motion picture theaters.

THEATERS, ETC.

Sixth.—Proprietors of theaters, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including hall or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: *Provided*, That whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease.

(73) Persons are not required to pay special taxes for the more occasional renting of their hall for public performances to dramatic companies or other persons charging entrance money therefor, but the special tax of $10 is required to be paid by such persons or companies if they give dramatic performances or the other exhibitions specifically mentioned in paragraph 8, section 2. (Subdivision 6, Sec. 3, Act Oct. 22, 1914.)

(74) Where theaters are entirely closed to performances during the months of July and August, and only open in the month of September, the special tax is to be reckoned from the 1st day of September to the 1st day of July following, at the rate of $100 for the year beginning July 1. (Nov. 1, 1914, to June 30, 1915, current year.) (Circular No. 508, Aug. 8, 1898; Vol. 2, Treas. Dec., No. 1984.3.)

(75) Moving picture shows taxable as theaters under Section 6. (T. D. 2040.).

(76) A special-tax stamp taken out by the lessees of a theater can not, upon their transferring their lease to other persons, be transferred and made to answer for the latter persons in conducting the theater. (T. D. 20396.)

There has been a change in the rulings with regard to air-domes. As these rulings are very likely to be adhered to even if the amount of the special tax is changed we reprint them here in substance:

TO COLLECTORS OF INTERNAL REVENUE, REVENUE AGENTS AND OTHERS:

This office (Treasury Department) has previously held that proprietors of air-domes, in which operatic, dramatic or other representations, plays or performances, motion picture shows, etc., for admission to which entrance money is received, are given, are required to pay special tax under the provisions of the eighth subdivision of Section 3, Act of October 22, 1914.

However, upon further deliberation, it is now of the opinion that the proprietors of such air-domes are required to pay special tax under the provisions of the sixth subdivision of Section 3, Act aforesaid, such tax being based upon the seating capacity of such air-domes.

Where such air-dome is adjacent to a theater for which the special tax has been paid, and the seating capacity of the air-dome does not exceed the seating capacity of the theater, and performances are not given simultaneously in the air-dome and theater, the special tax stamp, secured to cover the theater, will cover performances given in the air-dome.

Where the proprietor of a theater operates an air-dome at another location, upon closing his theater he may transfer the special tax stamp issued for such theater to the air-dome, provided, of course the seating capacity of the air-dome does not exceed the seating capacity of the theater, and the special tax stamp, issued to cover performances given in an air-dome, may be transferred to cover a theater owned by the same party, under the above conditions.

Proprietors of such air-domes, who have paid special taxes under the eighth subdivision of Section 3, Act aforesaid, unless they hold special tax stamp for a theater which may be transferred to cover such air-domes, will be required to take out special tax stamp under the sixth subdivision of Section 3, Act aforesaid, and may thereupon present for redemption special tax stamp secured under the eighth subdivision above mentioned. Of course, under such circumstances, liability to 50 per cent. penalty will not be incurred.

All previous rulings, conflicting with the above, are hereby revoked.

W. H. OSBORN, Commissioner.

Personals

F. O. Neilsen said good-bye to his Chicago friends last week to visit us here in New York again for a few days. This time he will leave with something big under his arm.

* * *

W. H. Rudolph has affiliated himself with John F. Miller, of the Buffalo Times. It was a sure bet that Miller had something on his mind, for he has been living around Mrs. Astors' hotel pretty much of late.

* * *

E. St. George Hardin, representing the American Poster Co., has closed up some big business with the picture manufacturers here in New York and will go on to Chicago this week to duplicate his work. Hardin will make Chicago his permanent headquarters.

* * *

Charles Feature Abrams, after about one year's absence from New York, during which time he was manager of the Francis X. Bushman Company on the coast, is back again in New York, still boosting Metro.

Co-operation Keynote of General Film

President Berst Will Work for a Closer Relation Between the Company and Its Patrons—Old Methods to Be Discarded, Branch Managers to Have More Latitude and to Make Close Study of Business Conditions—Era of Good Feeling Promised.

CO-OPERATION with a big "C" is the keynote of the new administration of the business of the General Film Company now under the direction of J. A. Berst, the newly elected president. The old order of things, characterized chiefly by a supreme indifference to the simplest wishes and commonest needs of the patrons of the company and a total disregard of all rules of modern business promotion, has gone into the discard and in its stead will be inaugurated a regime of business building and creative effort.

This is, to all intents and purposes, the message that is given to the exhibitors throughout the country by President Berst. He does not put it just that way or in the exact words used, but it is not difficult to understand that he means all that when you hear him talk about the plans now being considered by the new administration of the General Film Company.

A representative of the Moving Picture World spent a profitable hour with Mr. Berst at the offices of the company soon after he had taken up the reins of management. It was the tone of finality which characterized his utterances and the apparent pleasure with which he announced the passing of the old methods which led the writer to conclude that a new General Film Company was soon to come into being.

But, withal, Mr. Berst is a man cautious of speech and not given to anticipating his actions by his words.

"What have I to say?" was his quizzical rejoinder after he had been told that he might want to say something about his plans. "What do you want me to say?" But this was only his way of clearing the ground, or the atmosphere, at the moment, for presently he talked—some for publication and some not to be repeated without the four walls—and to the point.

"You may say that the new policies of the General Film Company will very soon be made known to the exhibitors and to the employees of the company. The basis will be co-operation. I want to give the branch managers more leeway than they have had in the past. I want them to get in closer touch with the exhibitors and to establish more friendly relations with them. I want them to co-operate to the fullest extent with the manufacturers and to keep them informed at all times regarding the demands of the exhibitors in order that the manufacturers may know what kind of pictures are wanted and what are not wanted.

"I want all branch managers to keep in touch with each other and, to make this communication more possible, the company will establish at once a house organ for circulation only among its employees. This will enable us to improve our business methods and our pictures and therefore, give better service to the exhibitors.

"I am heartily in favor of placing our employees on a profit-sharing basis and, though the announcement made in the Moving Picture World of this week regarding this and other matters, was a little premature, I am at present working on a plan which will be submitted to the Board of Directors for its sanction. There are, also, under consideration, a plan for handling the product of the several manufacturers on a profit-sharing basis, the details of which have still to be disposed of before the matter can be finally adopted.

"In connection with the program of which the Moving Picture World has published the tentative form, the General Film Company will issue after December 20 a new form of program to be known as the "Unit Program." This program will consist of five or six reels from a single company and will be locked together. It may be divided into a three-reel and a two-reel, or a three-reel and two single reels, or a five-reel and a single reel. Each combination or unit will bear the name of the maker who supplies it and will continue as a unit throughout its term of service. The unit service will be in addition to the pictures supplied by each firm for the regular service. So far the Vitagraph and the Lubin companies have agreed to supply a "unit program" every week. Very likely other manufacturers will shortly do the same. These reels will be furnished to the General Film Company on the profit-sharing plan as are now being furnished the Chaplin pictures and the "Goddess" series.

"Mr. Berst hinted that there might be other variations of this "unit program" idea, but said that he was not authorized to state positively that it would go further than already outlined. It presents new possibilities for the manufacturer and is likely to become popular.

In keeping with the new plan for co-operation Mr. Berst said the office of General Manager had been abolished and that, for the purposes of distribution of pictures the United States would be divided into four districts, with a district manager in full charge. This new program necessitated dispensing with the services of P. L. Waters, general manager; Louis Reichert, assistant manager, and special representatives Joseph Unger, J. E. Willis and F. L. Smith. Fred Aiken will be the district manager for the Middle West and H. H. Hicks for the Pacific Coast District. Other appointments will be made soon.

The four divisions, Mr. Berst explained, will be known as the Eastern District, the Middle Western District, the Southern District and the Pacific Coast District. The Eastern District will extend west to Cleveland and South to Philadelphia and Pittsburgh; the Western District will extend from Cleveland to Denver, with St. Louis and Kansas City as Southern points. The Southern District will extend from Washington south and west to Dallas, Texas, and include Oklahoma. The Pacific Coast District will take in all the territory from Denver, north and south to the coast.

"There is nothing true in the mischievous rumors that the General Film Company will disband," said Mr. Berst, referring to statements that had been published to that effect. "As the company conducts its business according to all the laws of this country, including the Sherman Anti-Trust Law, its officers have nothing to fear from the action of the Government; but in the event that the decree, when handed down, should, in the opinion of our counsel, be unjust, it will be appealed for the protection of the stockholders of the company."

Though it was long after hours when the World representative concluded his mission, Mr. Berst was still busy with official details. It is evident that he proposes to start things going along the lines laid out by the new administration and will not spare himself in the starting. There is every indication that with the new officers in charge the General Film Company will soon take its place with the other enterprising, business creating organizations of the motion picture trade.

V-L-S-E NEEDS MORE ROOM.

Announcement is made that beginning December 1, the Big Four will occupy the entire sixth floor of the Mecca Building, in which it now is quartered, at 1600 Broadway. Some time ago, therefore, negotiations were made looking toward a substantial expansion in office space, and the arrangements have just been completed, whereby the floor which has been occupied by the Kriterion Film Corporation will be taken over by the V-L-S-E. The total area of this space is 12,500 square feet, or one-third more than that which the Big Four now has.

The quarters of the New York Exchange and Booking Department will be greatly enlarged, as a result of this move, and will be so arranged as to facilitate greatly the conduct of business. Other principals of the organization will likewise enjoy superior working arrangements.

ETRIS REPORTS DEMAND FOR LUBIN PRODUCT.

Bob Etris, the traveling special representative of the Lubin Company, has returned to Philadelphia after a trip extending over the past three months, during which time he has visited every General Film exchange in the country and Canada and has addressed many gatherings of exhibitors.

Mr. Etris reports a remarkable growth of the popularity of the newer Lubin product, and the almost general acceptance of the D. L. Don and Billie Reeves comedies as among the best now being offered by any producing company.

Within the week Mr. Etris will again leave Philadelphia for an extended tour of the principal cities of the United States.

"THE AMBITION OF MARK TRUITT."

Oscar Eagle, who has just completed the five-reel feature, "The Sins of Society," in which Robert Warwick has the stellar role, has taken a company south for the purpose of filming his next subject, "The Ambition of Mark Truitt."

Screeners' Ball a Splendid Affair

Fifteen Hundred Representative Men and Women Attend Fourth Annual Function of Film Trade's Club.

THE fourth annual ball of the Screen Club was held in the grand ballroom of the Hotel Astor on the evening of Saturday, November 20. It was a marked social success. The treasury of the club, too, will be augmented by a substantial sum as a result of the ball. It is estimated there were 1,500 persons present, practically all connected in some way with the film industry. This is an increase of about 50 per cent. over last year's attendance.

The dancing began about 9 o'clock, at which hour the Screeners and their friends began to arrive. They continued to pour into the hall until after midnight. Although every one of the thirty-six boxes on the second floor had been sold many of these were vacant during the greater part of the night, there being plainly a preference for the main floor or for the various dining rooms surrounding the grand ballroom.

There were many words of praise for the efficient manner in which Will C. Smith, of the Nicholas Power Company, had managed the lighting effects. The varicolored rays of light thrown from the lamps in the upper balcony markedly enhanced the beauty of the spectacle and proved a striking background for the elaborate costumes of the women. In the grand march were as many as could with facility be managed in the great room.

President Billy Quirk was out in front of the long line of dancers, escorting Clara Kimball Young. Vice-President Harry Myers was next, with Rosemary Theby. Then came King Baggot, chairman of the committee of arrangements, escorting Mrs. Quirk.

Siegmund Lubin came over from Philadelphia with a contingent of his players. He was much in company during the night with his old-time pal and brother manufacturer, William T. Rock. The two "Pops" are regulars at Screen Club balls and are among the last to say good-night. David Horsley was an early arrival, admitting that he had traveled from Los Angeles to be present. With Mr. Lubin came Mrs. Lubin, Ferdinand Singhi, with Mrs. Singhi; George Terwilliger, Mary Charleson, Ormi Hawley, Earle Metcalfe, Mr. and Mrs. Peter Lang, Lottie Briscoe, Billy Reeves and Joe Farnham.

Daniel Frohman, just as was the case a year before, came early and remained late. The veteran producer is a tireless as well as a graceful dancer, and overlooks no terpsichorean bets. Adolph Zukor, too, accompanied by several of his brightest stars, was in evidence. Carle Laemmle looked up old friends. Ad Kessel, Charles Kessel and Charles O. Baumann entertained a party in one of the restaurants, declining to remain in the exclusive precincts of a box. P. A. Powers was too busy dancing to talk. John F. Skerrett talked California to H. H. Hicks, special representative of the General Film Company for the western half of the United States. Mr. Hicks dropped into town just in time to take in the big show and enjoyed every minute of the night. Lewis J. Selznick was fraternizing with King Baggot and William Farnum. Arthur H. Spiegel was accompanied by his general manager, Felix Feist. Harry Raver, original Screener, came early. Charles K. Harris was accompanied by Mrs. Harris. J. C. Graham and Mrs. Graham and Jesse Goldburg and Mrs. Goldburg were present. H. M. Horkheimer was tempted to admit that New York does things almost as well as does Los Angeles. Joe Engel and Paul Cromelin were other prominent film men seen during the night.

Ernest H. Horstmann, president of the Massachusetts Exhibitors' League, came on from Boston. He was accompanied by Samuel Grant, chairman of the committee of arrangements for the ball of the Bay State exhibitors on December 1, and H. I. Wasserman, another Massachusetts exhibitor.. Dan Mason, veteran comedian and screen player, traveled from Providence. Screen stars and players were legion. There were few absent.

Breakfast was served in the clubhouse after the dance, and hundreds adjourned from the hotel to the quarters in Forty-seventh street. There was open house for the women friends of the members from Saturday noon to the close of the house Sunday evening. This is an annual occasion, and the feminine side of the film world always enjoys the lone opportunity of looking in on the club home of the film men. Posted on the bulletin were many telegrams from absent Screeners and friends of the organization. Among these were messages from Mabel Condon in San Francisco and Frank Powell in Chicago, the latter busy on the production of "The Fourth Estate."

The box holders were: The New York Motion Picture Company, Edwin Carewe, Frank Powell, Nicholas Power Company, James Kirkwood, William Farnum, Tom Terriss, William Quirk, Pathe Freres (two), Famous Players, F. G. Poppa, King Baggot, Ben F. Wilson, Solax, Harry R. Raver, World Film Corporation, Clara Kimball Young, Louis J. Selznick, Equitable, Metro (two), Peerless, Vitagraph, Marshall Farnum, Ed Roskam, J. C. Graham, William Fox, Edison Company, Harry Myers, Louis Hall, Hugh Hoffman, A. P. Kelly, George Terwilliger, Thomas G. Wiley and Benjamin Goetz.

The door committee were John Race, treasurer of the club; J. H. Gerhardt, committee treasurer; Frank Smith, Charles H. Green and Charles Brandt. Jule Bernstein had charge of the sale of boxes.

The Screen Club and the film trade in general well may be proud of the fourth annual ball. For that matter, any other industry well might be.

Scene During the Grand March at the Screen Club Ball.

Boston All Set For Big Ball

Third Annual Function of Massachusetts Exhibitors to Be Largely Attended by Film Men and Players.

ALL plans are complete for the third annual ball of the Motion Picture Exhibitors' League of Massachusetts, which will be held in the Arena in Boston on the evening of Wednesday, December 1. Samuel Grant, chairman of the executive committee, has been dividing his time between his office in Room 904, Columbia Theater Building, New York City, and the headquarters of the committee at 34 School street, Boston. Mr. Grant reports that he has been given every co-operation by the film manufacturers, and that, besides the many players who will be released from their duties that they may attend the annual function at the Hub, several heads of companies, as well as many of their chief representatives, will leave New York for Boston on the Knickerbocker Limited at one o'clock on December 1.

Among the film chiefs who will be present are Siegmund Lubin, William T. Rock, Ad. Kessel, Charles Kessel, Charles O. Baumann, William Wright, Richard A. Rowland, Len McChesney, Lewis J. Selznick and J. S. Martin, Gaumont. It is the understanding that Carl Laemmle will make a strenuous effort to be there. For the Fox Company it is said either Winfield R. Sheehan or A. Carlos will attend. Samuel Spedon will be the little father of the Vitagraph contingent, and Arthur James will guard the Metro players. Leon J. Rubinstein will be at the head of the Thanhouser delegation. It is announced that Edwin Thanhouser will offer a position to that woman in the grand march who seems in her personality the best to combine those qualities for the making of a successful motion picture actress.

Among the players whose attendance has been promised by their employers are Douglas Fairbanks, Owen Moore, and Dorothy Gish, Triangle; Earle Williams, Anita Stewart, Edith Storey, Mary Maurice, Hughie Mack and Wally Van, Vitagraph; Clara Kimball Young, Robert Warwick and two others, World Film; Viola Dana and three others, Edison; William Farnum, Theda Bara and two others, William Fox; Marguerite Courtot, Kalem; Pearl White and three others, Pathe; Flo La Badie, Mignon Anderson, Gladys Hulette, Louise Emerald Bates, Morris Foster and Ethyle Cook, Thanhouser; Mme. Petrova, Francis X. Bushman, Beverly Bayne and Mary Miles Minter, Metro; Cissy Fitzgerald, Francine Larrimore, Grace Valentine and the Mutual Traveler, Gaumont; King Baggot, Paul Panzer, Mary Fuller and Violet Mersereau, Universal; Christine Mayo, United. The representatives of the Kleine and Famous Players studios have not as yet been named.

The grand march will be led by Governor Walsh of Massachusetts and eleven players—five men and six women—to be selected by ballot. For several weeks the Boston American has been conducting a contest for the determination of the leaders of the march. It has aroused much interest in New England. It is expected that two million votes will be cast. The last coupons were printed on Sunday, November 21, and it will be several days before all are counted. Some of the companies were a bit slow in getting into the fight, but they have been making strenuous exertions in the closing days.

Chairman Grant said he expected the house to be sold out before the doors of the Arena are opened. Last year's ball brought together the largest indoor assemblage ever recorded in New England, and it is believed the number this year will equal that of its predecessor, which of course will be limited by the capacity of the Arena—between eight and nine thousand persons. One hundred and fifteen additional boxes have been constructed, making the number now 240. The price of admission is $1 for each person. All of the municipal departments in Boston have been co-operating with the committee, doing everything possible to insure the comfort of those attending.

The officers of the executive committee aiding Mr. Grant are R. W. Brown, secretary, and G. M. Clark, treasurer. E. H. Horstmann, president of the state league, also has been active.

INFORMATION ON MISS BENNETT WANTED.

J. C. Hizar, attorney-at-law, San Diego, Cal., is desirous of locating Laura Biggar Bennett. Those who know the whereabouts of Miss Bennett will please advise her to get into communication with Mr. Hizar, who says that the matter involved relates to her father's estate.

Teddy Sampson With Equitable

TEDDY SAMPSON, in real life Mrs. Ford Sterling, and for the past two years associated with D. W. Griffith at his Hollywood studio, became a member of the Equitable Motion Pictures Corporation's roster of stellarites this week, when she entered into a long-term contract to appear exclusively for that company. Miss Sampson arrived in New York last Sunday after a trip across the continent, during which trip she stopped at eighteen cities and appeared personally in theatres at which films in which she was featured were playing.

Teddy Sampson.

Miss Sampson will, in all likelihood, be seen in the production of "A Man and the Desert," in which it is now the intention of the Equitable to offer the virile actor, Emmett Corrigan, or the noted dramatic player, Frank Sheridan.

Miss Sampson created her most favorable impression by the work she did in "The Fox Woman," which was one of D. W. Griffith's most liked works of last season. In "The Fox Woman" Miss Sampson proved herself a genuine actress, not alone a dancer, as she had aspired to be, through her first two years, during which she was a featured member of Gus Edwards' acts. In addition to "The Fox Woman" Miss Sampson has appeared as a featured member in "The Outlaw's Revenge," "The Escape," "Home, Sweet Home," in which she played the heavy part, and was co-starred with Helen Ware in "Cross Currents," which is a forthcoming Triangle release.

Miss Sampson will begin work at the Equitable studio within the week and will probably appear in one of the S. E. V. Taylor productions before beginning her feature under Frank Powell or John Ince.

HOUSMAN WITH LUBIN.

Arthur A. Housman, formerly of the Edison Company, has joined the staff of Lubin players and will make his first appearance under the Lubin banner with Director Jack Pratt in a prominent role in Daniel Carson Goodman's big railroad story, "Fate," which will have its release through the V-L-S-E, Inc., offices early in 1916.

Mr. Housman's record as a player of note has been written. Suffice it to say the Lubin Company feels it has made a valuable acquisition, one the merit of which will be ably proved by the interpretation of the roles to be intrusted to Mr. Housman.

PATHE NOT IN ALLEGED NEW COMBINE.

Regarding the story published in a theatrical magazine stating that Pathe had formed a $50,000,000 combination with several other motion picture concerns, General Manager Louis J. Gasnier at once sent out an emphatic denial that such an alliance had been made or even considered. Advertisements addressed to the public were placed in the New York papers to this effect as soon as the story was brought to Mr. Gasnier's attention. In a statement issued at his office he stamped the story as a senseless fabrication.

PHOTOPLAYERS ARE GEORGE J. GOULD'S GUESTS.

Ashley Miller yesterday took his company for the fourth episode in his Ashton Kirk series for the Pathe Gold Roosters, including Arnold Daly, Sheldon Lewis, Pearl White and George Probert, down to Lakewood, where a number of scenes will be taken inside and outside of the sumptuous home there of George J. Gould, who entertained the company on his estate. The public will have an opportunity of seeing how a millionaire lives at his country place.

"Helen" Has a Birthday

Kalem's Popular "Hazards of Helen" Series Starts Second Year of Life This Month.

THIS is anniversary month for the "Hazards of Helen." A year ago the Kalem Company, noticing the popularity of their occasional railroad pictures, originated the "Hazards of Helen" series, which soon proved to be among the most popular of Kalem subjects. Last month the announcement was made in the trade publications that, in response to the requests of many exhibitors, the series would

Scene from "Crossed Wires" (Kalem).

be continued indefinitely. Kalem officials believe the record of continuous weekly issue for over a year establishes a new mark in picture series.

At the same time that it was decided to continue the series for an indefinite time, Kalem officials began to lay plans for an unusual group of releases to mark the celebration of the anniversary month. E. W. Matlack, the Pittsburgh railroad official who has been responsible for most of the Helen stories, got into the spirit of the anniversary, and the players and directors were also worked up to an enthusiastic point. The series was really a year old last November, but as the pictures that were being produced then will not be released until December the latter month was designated as "anniversary month."

Whether or not anniversary month would be a success was finally up to Helen Gibson, however, for it is that petite player who must bear the brunt of the perils and dangers that beset Helen. The difficulty of calling upon Helen to perform anything more startling than she has in the past may be guessed when it is remembered that she has enacted such feats as leaping from the roof of a station to the top of a train speeding by, pursuing a runaway car on a handcar and then jumping to the handrail of the freight, and others of this character. But Helen merely smiled and promised to contribute her share toward the celebration by doing any feat that the scenario would call for. The result is a quartette of pictures which the Kalem officials believe the most interesting yet issued in the series.

"The Tramp Telegrapher," released December 4, inaugurates anniversary month. It starts in slam-bang fashion when Trent, a tramp telegrapher, beaten unconscious by a pair of crooks, is rescued by Helen just in time to save him from death under the wheels of a train. But the big thrill comes later when Helen and Trent, in pursuit of the thieves who have burgled the station safe, reach the train on which the yeggs are escaping just in time to land on the rods underneath the car. Determined to catch their quarry before they can escape at the next station, Trent braces his legs on the rods so that his body is at right angles to the car, and using his body as a perch, Helen climbs to the window, and inside the car.

"Crossed Wires," scheduled for release on December 11, is equally abounding in sensations, one of the most tense of which occurs when Helen pursues a train by automobile and then leaps to the car, where a struggle with an escaped convict ensues. For several moments Helen, in the automobile, and the convict on the freight car engage in a struggle, before the convict climbs to the top and Helen makes her leap.

"The Wrong Train Order," which will be issued on December 18, puts Helen in a perilous position alone on a runaway train. Open switches, an open drawbridge, and an oncoming train on the same track are among the breathtaking dangers which Helen narrowly escapes before she is able to stop the train. On December 25, the fourth of the anniversary month specials will be released. It is "A Boy at the Throttle," in which Helen drops ten feet from the top girder of a suspension bridge to a speeding train.

Actress Changes Name

WITH the release of the Lubin four-part drama "Heartaches," during the week of November 29, there will appear in the character of Kate Merry, the winsome little country miss, a new name in photoplays, and although photoplay fans will recognize in the features of this dainty and talented little actress Miss Vinnie Burns, they, too, will be forcibly impressed with the new name which Miss Burns has adopted.

June Daye.

Recently there was released a Lubin picture, "The Desert Honeymoon," in which Miss Burns appeared in the leading role. The excellent performance which she gave in this production earned for her a new host of friends, and since its day of release there has been a constant stream of letters in congratulation to her. Among these letters came one from a young girl admirer of Philadelphia, who, writing on behalf of her many friends, requested that Miss Burns grant her an interview at the studios. Miss Burns agreed and stated the time. Promptly there, the writer of the letter, and with her a committee of fifty young Philadelphia girls, and with an apt speech they presented to their idol a magnificent bunch of fifty American Beauty roses, bearing a card which read, "To Our Favorite, JUNE DAYE."

Impressed with the symphony of the two names, Miss Burns agreed, and now she wants the rest of her friends of the country to know that beginning with her appearance as Kate Merry in "Heartaches," released some time during the week of November 29, she will be known only as June Daye. She hopes you all are going to be as favorably impressed as she is with her adoption.

Scene at the Essanay plant in Chicago showing work in constructing the new indoor studio. It will be 350 feet long by 175 feet wide, and is said to be the largest indoor artificially-lighted studio in the world. The building will be of brick and steel. The second story will be devoted to offices. It is expected the studio will be ready for occupancy in January.

Going Direct to the Public

Richard A. Rowland, President of the Metro Corporation, Advocates General Advertising as an Aid to Exhibitors.

EVER since the founding of the Metro Pictures Corporation, President Richard A. Rowland has been a firm advocate of liberal advertising aimed at the public. He has been willing to wait patiently for returns, in the belief that in the long run it would pay to establish the name "Metro," and if possible to create a public demand for the product of the corporation that would virtually force exhibitors to show its pictures. From the first he has held consistently to this policy and it has been borne out by excellent results.

Richard A. Rowland.

In a recent interview with a World man, Mr. Rowland said that the present policy of the Metro Corporation called for an even more energetic campaign designed to reach photoplay patrons. "Some may call it going over the heads of the exhibitors," he said, "but as a matter of fact it is the best way of helping exhibitors to make money, if they stop to figure the matter out as we have. I believe, of course, as does every thoughtful picture producer, that the first requisite of success is a consistently good program; not a perfect program, for no manufacturer can boast of that, as yet; but one that maintains a reasonably high average. The next step is to let the public know where and when the program can be seen that they may acquire the habit of looking for releases bearing a trusted endorsement.

"Too many exhibitors follow a hit-and-miss policy, counting on the receipts of a Saturday, or of some other day when a particularly strong feature is shown, to balance deficits during the other days of the week. I believe that this uncertainty may be eliminated if a house manager will take the trouble to find out just which program best suits the taste of his patrons and then uses it continuously. This test of the public taste may only be made by experimenting with the various programs and counting the results. For instance, an exhibitor may try Metro pictures on certain days of the week, using Paramount, World Film or the product of some other producer on other days, and before long he should know which brand strikes the highest average in drawing power. When he selects the best possible supply, he may standardize the name by newspaper advertising and other legitimate publicity methods until his patrons become regular attendants because they have faith in the quality of the output of such and such a manufacturer. This is founding a business on a solid basis.

"Only a few days ago we had a significant illustration of the value of spending money to tell the public what is o view in a theater. An exhibitor in a small town who had experimented with feature pictures wrote to one of our exchange managers, stating that there was no money in features because his average daily receipts were only $55. The exchange manager replied by offering to pay the bill for $25 worth of advertising if he spent that amount on a Metro production and his receipts did not more than warrant the expenditure. The exhibitor spent the $25, reported a record day with receipts of $286 and now is profitably following up the same policy.

"Every month it becomes easier for a producer to go direct to the public and tell what he has to offer. It is now the rule, rather than the exception, for newspapers to carry photoplay departments, and their editors always welcome readable stories about plays and players. Our publicity department is careful to serve these papers with interesting facts about Metro activities, and then, entirely for the benefit of so-called fans, we issue the Metro Pictures Magazine, which in its fourth issue jumped to a circulation of one million. This may sound unbelievable, but we have figures as evidence. I regard the magazine as one of the most valuable of all possible mediums for widening the interest in our photoplays and exhibitors certainly are sharing in the profits."

Coming to the much discussed subject of stage play adaptations and picturizations of novels, President Rowland agreed with other far-sighted producers in believing that the day of original work has arrived. "I am inclined to think," he continued, "that the advertising value of the name of a play is apt to be greatly over-rated. Naturally, there are a few plays that are bound to go big throughout the country on account of their reputations, but they are few, indeed, in proportion to the number of pictures produced. The material found in novels is likely to be better suited to screen purposes; but even here the success of the picture is largely dependent upon the skill of the scenario writer. He must alter and amplify from his own imagination until the completed product is to all intents and purposes an original work."

Mr. Rowland said that, judging from his own experience, many good photoplay stories are rejected because the men who read the manuscripts fail to see the possibilities under technical crudities. His remarks on this subject indicate that an author with a plot worth developing into a five-reel picture will be cordially received at the Metro office, even if his treatment is a bit rough.

Speaking of the record thus far made by Metro, Mr. Rowland mentioned the rapid growth of the corporation and the steady betterment of its product. "We have made a few mistakes, no doubt, but they have not been serious enough to check our progress. In the early days, when our producing resources were limited, we worked under pressure and even at that not one picture fell so far below par that it had to be shelved. We believe this to be a statement that could be made by few producers. At the present time we have the directors, the actors and the studio facilities required in the making of the best photoplays and we do not fear comparison with any program on the market."

"Duke" Aldis Joins Pallas

"DUKE" ALDIS, otherwise known to the Los Angeles smart set as "F. F.," has been engaged as assistant to William D. Taylor, director of Pallas Pictures, the new Paramount organization. Aldis, who is quite a society lion, has been quietly devoted to the moving picture game for the past year or two, starting in pluckily at the bottom with the determination to climb to a director's honors, and this is the first success he has deemed significant enough to justify telling of his career to his society coterie. Naturally, of course, there was much astonishment and surprise that the cotillion hero was now a film capture.

"Duke" Aldis.

Aldis was educated at St. Elphin's College in Kent, England, and then was sent to the continent, where he studied at Osnabruck College in Germany and at the College du Cateau in La Cateau, France, a town near Lille and at present held by the Germans.

Before he was 19 Aldis was on the firing line in the Boer war in South Africa as a member of the South African Constabulary, the crack cavalry regiment of the Cape country. He figured in countless night attacks and battles, but his health broke down toward the end of the campaign and he was invalided home shortly after Diamond Hill, the decisive engagement preceding the fall of Pretoria. He was presented with the war medals and bars awarded by Queen Victoria and King Edward VII.

Coming Vitagraphs

Advance Announcement of "Blue Ribbon" and Regular Releases for the End of 1915.

THE Vitagraph Company announces two Blue Ribbon Features for December. The first, "A Price for Folly," a five-part drama of French social life, will be released on Monday, December 13. The second release of the month will again bring Frank Daniels to the fore in Mary Roberts Rinhart's story, "What Happened to Father," in which Mr.

Scene from "A Price for Folly" (Vitagraph).

Daniels has a part similar to those that have made his name a household word. In holding "What Happened to Father" for release until the latter part of the month, namely, Monday, December 27, the Vitagraph Company offers it as their contribution to the festivities of the holiday season.

"A Price for Folly" was written by George I. Dillenback and produced by George D. Baker. The cast includes Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet and Hughie Mack. It was presented at the Vitagraph theater in May last and scored a great success.

Scene from "What Happened to Father" (Vitagraph).

The press reviewers chracterized it as remarkable for magnificent interpretation and exquisite settings and carrying a story both strong and consistent.

Diametrically opposed in theme and treatment, "What Happened to Father," is radically different from "A Price for Folly." It is comedy, pure, wholesome and refined that carries a laugh because of spontaneous pantomimic humor of the story. The story is that of a retired business man, who writes a comic opera which he prevails upon one of his daughter's suitors to produce and in which father plays one of the parts himself and in which his particular style of acting earns the disapproval of the audience and he consequently has to fly to escape a too realistic demonstration of their estimation of his ability.

Regular Program for November and December.

The merging of November into December has been signalized by the Vitagraph Company in assembling a weekly program of exceptional releases. Commencing Monday, November 29, the week will be equally divided between comedy and drama, each subject enacted and directed by some of the best known players and producers of both the Eastern and Western Vitagraph Companies.

Elaine Sterne's Sonny Jim Story, "One Plus One Equals One," featuring the six-year-old Bobby Connelly, heads the week's program. Tefft Johnson produced the picture, Mae Greene, Mabel Kelly and Arthur Cozine, assist Bobby.

Two new Vitagraph stars, Ethel Corcoran and William Dangman, assisted by Florence Natol, are responsible for the enactment of the principal characters in the Tuesday release, "The Mystery of the Empty Room," produced by Courtlandt Van Deusen. It is a powerful drama that develops tragic moments. Many tense scenes depict in sequence the principal points in the story.

The Vitagraph Company will usher in December with a comedy from the Western Company, entitled "A Scandal in

Sceen from "One Plus One Equals One" (Vitagraph).

Hickville," that is a riot of fun, by an all-star cast, including William Duncan, George Stanley, Anne Schaefer, Otto Lederer, Alfred Vosburg, Marguerite Reid and Carlton Weatherby, one of the latest players to join the company at Los Angeles.

A star cast of Eastern Players, including Flora Finch, Kate Price, Rose Tapley and Florence Natol, appear in the release for Thursday, December 2, "The Conquest of Constantia." The story starts as a comedy, that develops into a human interest drama. An old maid, a small boy and the Fourth of July, furnish the motive, while an adventure of the old maid's cat and the boy, are responsible for the climax.

"The Home Cure," the "Sidney Drew Day" release an-

Scene from "The Conquest of Constantia" (Vitagraph).

nounced for Friday, December 3, was written and produced by Mr. Drew, and enacted by the Vitagraph comedian and his talented wife. The possibilities of its theme, the curing of a man's friendship for drink, is not only productive of

many ludicrous situations, but has an underlying note that teaches a sermon on temperance.

A Broadway Star Feature is announced for Saturday in "Cal Marvin's Wife," that will be of special interest because of the initial appearance of Mary Anderson in a Western feature. It was written by Lulu Case Russell. The story by Lulu Case Russell combines a unit of city life as lived by an actress with the boundless freedom and right living of an upright man of the plains. The backgrounds are typical of the story. A cast, including Mary Anderson, Anne Schaefer, William Duncan, Otto Lederer, Carlton Weatherby and George Kunkel, will be seen in the story's enactment.

Violet Mesereau

"I HAVE played in the pictures every summer for the past five years," says Violet Mersereau, the pretty Imp-Universal star. "Now I will devote my time to work for the screen." Miss Mersereau is one of the youngest moving picture stars in this country. She was born in New York City some eighteen years ago and has done professional work since she was nine. When her father died, her mother was left with three children to care for. Her friends advised that she find places for talented Violet and her little sister in the theatrical profession. Soon after Miss Mersereau played with Margaret Anglin and Maxine Elliott in stock and in "The Clansman." Her greatest success was in the leading role in "Rebecca of Sunnybrook Farm," which she played in this country and abroad.

Violet Mesereau.

About five years ago Miss Mersereau began to play in moving pictures and appeared in screen stories of the Vitagraph, Pathe, Nestor and Famous Players' companies before she joined the Universal. She has become a great favorite as a comedienne, and her latest screen appearance is in the Imp compedy of country life entitled "Getting His Goat," with William Garwood.

Clarissa Selwynne

CLARISSA SELWYNNE is rapidly creating for herself the reputation of being the handsomest and cleverest adventuress on the American motion picture screen. Be sure when you see Miss Selwynne's name in the cast of a photoplay you are going to have an impersonation which will make your flesh creep.

Clarissa Selwynne.

Of course, personally, Miss Selwynne is a charming as well as an attractive young lady. In England she worked on the legitimate stage under the management of Arthur Bourchier, Charles Cartwright, Lyn Harding and Lena Ashwell. Two years of Shakespearean repertoire preceded her appearance in pictures. "Hearts in Exile" (World Film); "The Flash of an Emerald" (World Film), are some recent releases in which Miss Selwynne figured with beauty and distinction.

Like all clever, intelligent young actresses, Miss Selwynne recognizes that the picture is the ideal medium for artistic expression in acting. She adds grace and intelligence to any cast and will surely electrify her audiences when she gets her great chance.

Richard C. Travers

RICHARD C. TRAVERS, an Essanay leading man, is now able to appear in pictures again, after completing a cycle of misfortunes. It all started when Mr. Travers, who was playing the part of a tramp, in Essanay's three-act drama, "The Undertow," attempted to flip a freight train in a scene in the play. Hurled to the ground when the engineer's hat blew in his face, he sustained a badly wrenched knee, a long cut on his arm and a broken hand. Barely rallying from this he was threatened with typhoid fever. Then rheumatism set in in his knee, part of which had been shot away in the Boer war. This yielded to treatment, and now Travers is wondering what next.

Richard C. Travers.

Mr. Travers is known for his daring, a man willing to take all kinds of risks and enjoy them. He probably has been in more accidents than any other photoplayer. Born in the Hudson Bay district, at a trading post far from any city, he never even saw a white woman, except his mother, until he was ten years old. Six feet tall and of rugged physique, his out-door life inured him to the hardships of his soldier-of-fortune life of after years. He fought in both the Spanish-American and the Boer war, in the latter losing a section of his knee bone from a schrapnel. This was replaced with silver and apparently is as good as ever.

Mr. Travers studied to become a physician but gave up practice to go on the stage. He played in stock in Toronto and Montreal, Canada, as well as in the United States. Five years ago he began his work in motion pictures by driving a racing auto in a picture. Later he came to Essanay and quickly made his way to leading man. He has starred in such pictures as "The White Sister" with Viola Allen, "The Palace of the King," "The Man Trail" and "The Snow Burner."

NOTED BOY ACTOR ENGAGED BY METRO.

"Black Fear," the sensational five-part Metro feature, now in process of production at the Rolfe Photo Plays, Inc., studio, has been delayed for two weeks, because General Manager Max Karger, of the Rolfe forces, and Director John W. Noble, could not find a suitable boy to play one of the most important roles in the production. The problem has not only been solved, but they were fortunate enough to obtain the services of John Tansey, the fourteen-year-old prodigy, who has just finished a course in a private school, and who is counted the best boy actor in America.

Tansey made his stage debut when he was two years old, appearing with Nat Goodwin in "Wolfville." He has supported nearly every well known star on the stage, including De Wolf Hopper, Olga Nethersole, Grace George, Annie Russell, Guy Bates Post, Rose Coghlan and many others.

CLEVELAND EXHIBITORS HAVE CLUB.

The Cleveland local of the Motion Picture Exhibitors League of America has established spacious club and office headquarters in the Republic building. This step puts the Cleveland league on a business basis such as is applied to other business organizations in Cleveland. With the appointment of an executive committee of nine members all organization affairs will be discussed and acted upon by this body. Meetings will be held once a month with a view to the general co-operation in photoplay affairs locally. The new quarters provide club rooms, reading room, executive offices and assembly hall.

Smith of Barker's Visiting

Pays Tribute to Our Exhibitors and Throws Light on Present Conditions in Great Britain.

J. W. SMITH, representing the well-known Barker Film Company of London, has been in this city for the last month acquainting himself with American conditions and making new friends and valuable connections. Mr. Smith is staying at the Hotel McAlpin.

Speaking to a representative of the Moving Picture World, Mr. Smith declared himself surprised at the wonderful progress which the exhibiting profession had made in this country.

"It is a curious thing," said Mr. Smith, "how some branches of this industry in some countries will stand still for awhile and then take giant strides of progress. You undoubtedly have magnificent motion picture palaces in this country today. Great changes have come over the industry in England. The exhibitor is prosperous and powerful. The war has put a lot of money in circulation and the film people are getting their share of it.

"I believe that the new import duty imposed by the British Government will stimulate producing in England. The government will refund to all British producers the import tax on raw stock whenever the finished films are exported to the British colonies or foreign countries. Practical measures have been devised to carry out the plan of the government. In spite of what has been said to the contrary our atmospheric conditions are good enough to warrant the English producers in working eight months out of twelve. It seems to me that the five-reel length of features will hold sway or at least command a good market in this country for some time to come. Our company has been very busy and we have secured the exclusive filming rights for some of the best plays and stories in England and on the continent. We have secured from Sir Arthur Conan Doyle the world's exclusive filming rights on one of his most celebrated stories, 'Brigadier Gerard.' This feature has an added value by reason of the fact that the late Mr. Waller, the famous English actor, who is well-known on this side, takes the part of the picturesque Brigadier.

"This was Mr. Waller's first and last appearance before the camera and his last appearance on any stage. His acting in the film is a marvel. It is of the highest quality throughout and always strikes the same happy chord."

Mr. Smith, who was accompanied by his wife, received important news from the home office which compelled him to terminate his stay here somewhat abruptly. His intention was to stay here for at least another month.

Mr. and Mrs. Smith sailed on Monday, November 22, on board the "Philadelphia."

GRACE VALENTINE IN "BLACK FEAR."

Grace Valentine, the charming and popular young actress who recently made her debut in motion pictures as a star, has been engaged for the stellar role in the big Metro feature, "Black Fear," produced by the Rolfe Photo Plays, Inc. Others in the cast include Grace Elliston, who was starred in "The Lion and the Mouse," Edward Brennan, John Tansey, the boy prodigy and other prominent players. John W. Noble is directing "Black Fear" at the Rolfe-Metro studio.

House Staff of Liberty Theater, Spokane, Washington.

Front Row—Left to right, Bert Miller, Victor Charbulak and J. A. Blinn, orchestra.

Middle Row—Left to right, R. L. Medcalfe, Musical Director; Al. G. Hayes, Electrician; Ray Bagley, Advertising Manager, Miss Inga Patterson, Cashier; Ralph R. Ruffner, Manager; Miss Helen Farrell, Cashier; Chas. Glaze, Musical Director.

Back Row—Left to right, Guy Windsor, Electrician; C. B. Patterson, Arthur Chilberg, Ralph Manring, Ushers; Geo W. Braden, Doorman; Carl R. Ragsdale, Debs Darling, Ushers; John Cager, Porter, Mrs. Grubbs, Maid.

Kalem Expands on Coast

Hamilton Smith Goes to the Pacific Coast to Get in Touch with Exhibitors and Supervise Production.

INCREASED activity on the Pacific Coast both in the producing end and the sales branch is indicated by recent developments in the Kalem Company's ranks. The first move was made with the announcement this week that Hamilton Smith, one of the most valued members of the Kalem staff, would start immediately for the west.

Mr. Smith will have general supervision of the Pacific Coast interests of Kalem. One of the most important features of his mission will be to get in intimate touch with exhibitors and exchangemen on the Coast. Close co-operation with the exhibitor has long been the policy of Kalem, and much of the success of that organization is due to a first-hand knowledge of the desires of the exhibitor and a willingness to meet those wants. In this respect Mr. Smith will have a roving commission, with the object in mind of becoming intimately acquainted with the exchangemen of the Coast and the trend of picture affairs as indicated by the exhibitors. The territory to be covered by Mr. Smith will include the Far West from Seattle on the north to Dallas, and east to Denver. Kalem officials believe that by this personal evangelism they will be in a better position than ever to meet the tastes of the picture public.

No definite announcement has yet been made as to the particular moves that are planned on the production end, though Mr. Smith will also be active in this respect. Kalem conducts two studios on the Pacfic Coast, where the "Hazards of Helen" and the "Ham and Bud" comedies, two of the most popular subjects ever issued by Kalem are produced. "Stingaree," the $10,000 Hornung series, is also produced in California. James W. Horne is directing the last mentioned series, with James Davis luring Helen Gibson to the perils that make up "The Hazards of Helen," and William Beaudine putting the laughs in the comedies. Because of the popularity of these subjects, Mr. Smith has been commissioned to place every possible facility at the command of the producers.

Hamilton Smith is a product of the Kalem school, to whose success he has contributed as an author and director. Mr. Smith was recently raised to a more important position and when the decision was reached concerning the expansion on the Coast he was designated to put the plans into operation. He will locate permanently on the Coast.

Paul Panzer

PAUL PANZER, hero of many a thrilling motion picture, is one of the stars chosen by the Universal Film Manufacturing Company to represent it at the Boston ball, to be held at the Arena, December 1.

Mr. Panzer made several appearances at different Boston photoplay houses when on his vaudeville tour through the New England states last winter, and has a large number of friends there. He was in attendance at the ball last year, being one of the judges to select the dancers who were to lead the grand march, having been asked to serve by Governor Walsh, the governor protesting his lack of special qualification for the job.

Paul Panzer.

From that time on, Governor Walsh and Paul Panzer have been friends. When the latter played an engagement at the St. James theater in Back Bay, Boston, last winter, he called on the governor, and invited him to attend the evening performance. Governor Walsh was unable to attend, but several of his staff were in the governor's box. An autographed photograph of Mr. Panzer is among the large list of pictures adorning the walls of Governor Walsh's private office at the executive mansion.

"The Red Circle," Pathe's Next Special

"Who's Guilty?" Temporarily Postponed—Ruth Roland, the Star, in New Series.

ANNOUNCEMENT comes from the Pathe offices to the effect that "Who's Guilty?" the series originally scheduled for release on December 11, has been temporarily withdrawn and "The Red Circle," a strong, romantic serial produced by the Balboa in fourteen two-part episodes, put on the program in its place for release December 18. "The Red Circle" was originally intended for release by Pathe some time during January and is now practically completed.

The temporary withdrawal of "Who's Guilty?" affords excellent proof that both Pathe and the Arrow Company are determined that each episode shall be of unvarying high quality. The first episode, when screened, proved to be disappointing for causes which have now been removed. At great financial loss the episode was scrapped and will be entirely made over, with Emmy Wehlen and Howard Estabrook, of course, in the leading parts.

The idea of "The Red Circle" is original with H. M. Horkheimer, and Will M. Richey, who wrote the scenario. It represents the cumulative effort of some nine months and is based upon the idea that the instincts of heredity, however strong, can be overcome by environment and proper education. The working out of the theory has been done scientifically, with each step authenticated by the best authorities. In the story Ruth Roland, one of the most popular of the photoplay stars, plays the part of a young girl who inherits criminal tendencies, which, however, are modified by the superior character of the environment in which she is brought up. "The Red Circle" is a peculiar birth mark which is a characteristic of her family, and which comes and goes according as her thoughts are, normal or abnormal. Frank Mayo plays the part of the lover who is trying to discover the identity of the mysterious criminal. With such a story the opportunities afforded the director are many, and Sherwood McDonald, who is producing the picture, has very evidently recognized them, as his work shows.

"The Red Circle" is stamped by all who have seen it as an unusually strong and interesting serial. It also enjoys the unique distinction of being the first serial to be put out which was practically finished before being released, a circumstance of great value to the releasing company.

Research Bureau for Casting

Victor Early and Walter Sterling Will Have Charge of Work of Selection.

ANOTHER novel innovation, established this week by the Equitable Motion Pictures Corporation, at the suggestion of Arthur H. Spiegel, was the opening of a research bureau for the purpose of attending motion picture theaters, securing the names of the multitude of types and character portrayers, and listing them for reference and future use in Equitable productions.

Two men are now at work (if one could really call it work) looking at Eastern made pictures, tabulating the names of various players, whose work in some particular part points to their adaptability to similar roles. . . .

For instance, in Equitable's production of "The Dragon," the cast called for four character women, of four distinct types, yet each of a similar temperament, but with traits and natural characteristics entirely dissimilar. The work of locating this quartet was a long and arduous one for the casting staff. Had the research bureau been opened two weeks earlier, locating the four women would have been the work of ten minutes on the telephone.

The countenances of various extras with certain individualities are memorized by the two research experts, and when this type is needed, the faces, recalled by the experts, are called from the great crowd of applicants—and thus, the work of selecting types is made considerably easier.

Victor Early and Walter Sterling are the two men selected to investigate. Mr. Early was for ten years associated with one of the leading dramatic agencies, and Mr. Sterling was, at one time, in charge of stock companies for a prominent New England theatrical manager and each year cast no less than fourteen companies.

MADELEINE TRAVERSE IN WORLD FILM.

Madeleine Traverse is to play opposite Robert Warwick in World Film's picturization of "The Ambition of Mark Truitt," now being directed by Oscar Eagle. The company has gone south for the exterior sets.

World Film in Canada

Rights Handled by World Features, Ltd., Greater Canadian Film Corporation.

THE Canadian rights of all the World Film, Equitable and Paragon features will in the future be handled by the World Features, Ltd., capitalized at $5,000,000, with chief offices at Toronto. Of World Features, Ltd., H. B. Wright is secretary and treasurer as well as general manager of the corporation. Mr. Wright is an experienced exhibitor with a thorough knowledge of the exhibitors' requirements. He successfully conducted a chain of Canadian motion picture houses called Regent Theaters, Ltd.

He intends instituting a dominion wide advertising campaign on behalf of motion picture exhibitors using World Film features in Canada.

His first release under the new management will be "A Butterfly on the Wheel," with Holbrook Blinn in the lead. Mr. Wright considers this one of the finest motion pictures ever made, and predicts that it will be enormously popular in Canada.

With Canadian exhibitors and movie fans, he also finds that Clara Kimball Young is vastly popular. Mr. Wright has promised that Miss Young will have a great number of Canadian votes which will assure her winning the Telegraph contest now in progress.

"Robert Warwick?" said Mr. Wright in reply to a question. "Why, sure, Mr. Warwick is so popular in Canada that you have only to mention the name of Warwick to an exhibitor and he will book the picture without seeing it. I have no hesitation in saying that Mr. Warwick is the most popular motion picture artist whose work is seen on the Canadian screen. His performance in "Alias Jimmy Valentine," "The Flash of an Emerald," part of which you know was taken in Canada, and many other World Film features are the topics of general conversation amongst Canadian fans."

Edwards Davis

EDWARDS DAVIS, M. A., recognized during the present decade as one of the "high-brow" authors of the stage, and a producer of plays of distinction, as well as an actor of stellar class, has been engaged by the Universal to appear in the forthcoming production of "The Strength of the Weak." In the virile play in which Mary Fuller is to depict the stellar role wherein Florence Roberts first won her metropolitan recognition. Mr. Davis, under the direction of Lucius Henderson, is to appear on the screen in the part then essayed by Tyrone Power.

Edwards Davis.

Within four years after his first appearance on the stage Mr. Davis has become an independent star, appearing in several plays of his own writing, of which "The Seventh Commandment" and "A Man of the World" are the best known.

Ten years ago Mr. Davis was selected by Martin Beck as the headliner of the Orpheum Road Show. Mr. Davis was the first dramatic star successfully to present tragedy in vaudeville, appearing over one thousand times in his two-scene tragedy, "The Unmasking."

Since his first appearance in vaudeville, Mr. Davis has only appeared in works of his own writing, and in all of his distinctive plays, he has appeared in the stellar roles, of widely different scope.

After acquainting himself with the technic of screen picturization the author-star announces his intention of personally directing and appearing in his various plays and new scenarios in the creation of which he is now engaged.

Oliver Morosco's Latest Capture

Hattie Williams to Make Screen Debut on Paramount Program in "Detective Sparks."

OLIVER MOROSCO has scored again in obtaining the signature of Hattie Williams, the well-known star of the stage, to appear in motion pictures under the Morosco-Paramount banner. In securing Miss Williams for the screen, Mr. Morosco adds another star of wide repute to his list of important captures for motion pictures, closely following the announcement of his acquisition of Anna Held and Constance Collier.

Hattie Williams.

Hattie Williams has long been a favorite among theatergoers throughout the country and has worked her way to stardom through sheer merit from the ranks of the chorus. Her first appearance on the stage took place in Boston when she appeared in the chorus of "1492." She was soon singled out by the manager as a girl of more than ordinary talent and when the production played New York she was given an opportunity by playing the part of "Infanta Catalina." Her success in the part was instantaneous and resulted in a rapid rise to the front, some of her triumphs including the characterization of starring roles in such plays as "The Girl from Maxim's," "The Girl from Kay's," "The Rollicking Girl," "Detective Sparks," "The Girl from Montmartre" and other metropolitan hits of equal prominence.

As her initial screen subject the producers have secured the rights on Miss Williams' former stage success, "Detective Sparks," in which she starred at the Garrick Theater, New York City, a few years ago. This production allows the star particular opportunity to display her talent, and on account of its many surprising situations, continuous action and big possibilities in the way of effective backgrounds, should prove of more than usual merit as a photoplay.

It is planned that Miss Williams commence work on her first motion picture at the Morosco studios in Los Angeles on December 18, the subject to be released on the Paramount Program at an early date following its completion.

CLARA WHIPPLE IN "THE MAN HIGHER UP."

Clara Whipple, the leading woman of the Equitable Motion Picture Company's stock organization, will commence work next week as the leading woman for Frank Sheridan in "The Man Higher Up," which will be produced as a motion picture.

Miss Whipple has played a number of good roles in support of Equitable specially engaged stars, but the role in this play is the biggest which she has yet been given.

"I am so glad to have an opportunity to play a part which will bring sympathy to myself," says the beautiful actress, who was until recently the only motion picture actress in Canada. "Vampire women and schemers require good dramatic ability, but I prefer emotional roles."

FANIA MARINOFF IN "McTEAGUE."

Fania Marinoff is to play opposite Holbrook Blinn in "McTeague," now in course of production at the World Film studio at Fort Lee. The part which Miss Marinoff has is a singularly strong and attractive one. The character of Trina gives the actress who impersonates it an opportunity of switching up and down the gamut of the entire range of feminine emotion. She is to be sweet and dainty, alluring, crafty, loving, revengeful, patient, sacrificial. The part of McTeague, played by Mr. Blinn, is equally great and varying. "McTeague of San Francisco" is based upon the book by the late Frank Norris and will probably be the "thrillingest thriller" shown by World Film.

Gaumont Winter Work Flourishing

F. G. Bradford Returns from Jacksonville with Interesting Account of the Rialto Star Feature Productions.

INTERESTING accounts of the work done by the Rialto Star Feature companies at Jacksonville, Fla, where the Gaumont winter studios are located, have been brought back to New York by F. G. Bradford, general manager of the Gaumont Company. Mr. Bradford spent ten days at Jacksonville. In addition to watching the work of the companies which are making photodramas for release on the Mutual Program, he planned and contracted for a number of improvements which indicate that the Gaumont company will be located during the winter at Jacksonville for at least several years to come.

"Conditions at Jacksonville are ideal for the work we have undertaken to do on the Mutual's new program," said Mr. Bradford in speaking of his southern trip. "Although I arrived only a few days after our players had started work, I found that the pictures were well under way. The work of preparation had been so thorough that all the directors had to do when they reached their studios was to start with no more effort in getting their pictures under way than they experienced at our Flushing studios.

"Particularly interesting were the pictures being filmed under the direction of Richard Garrick and William F. Haddock. They offer such a contrast that together they serve as an excellent example of the variety one finds in Rialto Star Features on the Mutual Program. Mr. Garrick was directing 'Lessons in Love,' a multiple-reel light comedy well adapted to display the talent of its star, Hal. Forde. Mr. Haddock's company, with Robert T. Haines as star, was busy at the same time with 'The Secret Agent,' a photodrama of stirring continuity by the well-known author, Arthur Stringer.

"Jacksonville has been most hospitable in its reception of the Gaumont players, and you may be sure that our companies are extremely happy to find themselves amid such congenial surroundings. They are planning trips later in the season to Palm Beach, Miami and Fort Myers. Already one company has been to St. Augustine. The social life of this wonderful winter land will be adequately reflected in forthcoming releases."

Ver Halen With Raver Film

C. J. VER HALEN has been added to the business staff of the Raver Film Corporation, following negotiations by mail and telegram for some weeks. "Charlie," as Ver Halen is familiarly known among his man friends, has been sojourning in Chicago editing the Tribune News Weekly, and when the Raver organization was launched hastened to send congratulations and best wishes to Harry R. Raver.

C. J. Ver Halen.

It will be remembered that "Charlie" was in charge of the Chicago office of a national amusement weekly when Mr. Raver was writing "copy" incidental to his management of the American Eclair studios, and the latter has not forgotten the courtesies shown him by Ver Halen.

A man was needed for an important post on the business staff, and Mr. Raver made overtures which were accepted. Ver Halen was not engaged as press agent or publicity "expert." He is to be a sort of narrator-extraordinary, or intelligencer. His duties will consist of carrying out Mr. Raver's ideas in reporting facts concerning the progress of his company, and this means both mental and physical effort, for the task of confining one's writings to cold, hard facts is not an easy one from the standpoint of the average press agent.

The Rothapfel-Mutual Tour Banquet

A Distinguished Gathering of Film Men and Exhibitors Listen Attentively for an Hour and a Half to S. L. Rothapfel, the Balasco of Moving Picture Presentations, at the Hotel Sherman, Chicago, Thursday Evening, November 18.

By James S. McQuade.

WHILE the food was all right and toothsome in its way, Roxie's speech was the thing at the banquet given in his honor in the Italian room of the Hotel Sherman, Chicago, Thursday evening, November 18.

No need to write that "Roxie" is the short for S. L. Rothapfel, who has been rivalling Jules Verne in his lightning trip through the United States, under the guidance of the Mutual Film Corporation, and of John R. Freuler, its president, in particular. Twenty-seven cities had been visited and that number of speeches made by Mr. Rothapfel before he added Chicago to the list; and to show the iron-clad claims made by his itinerary on his time, I need only mention that he came into the city from Milwaukee Thursday forenoon, and had to rush from the banquet hall after his speech to catch the train for St. Louis. Some going! But Roxie has fattened on it, judging from his present physical appearance, and what it was, as I recall it some time ago.

However, Roxie found time during his stay to give me a brief account of his experiences on the tour. In every city visited he has been received most cordially, and his "talks" loudly acclaimed. Standing out boldly among all the cities visited for the warmth of the reception given him and the evident hearty appreciation of his efforts to aid exhibitors by his own experience and advice—is Seattle, the queen city of the Northwest. And that warmed the cockles of my heart, for I spent some happy years there, in the late 80's and early 90's, and ever since I have watched its growth and enterprise with affectionate interest.

Mr. Rothapfel did not hesitate to say that Seattle exhibitors are live business men, well supplied with brains and good horse sense. He considers them the most up-to-date in the country and their houses, as a whole, the finest and most intelligently managed.

In Minneapolis, where I first met him at the Lyric, about four years ago, Mr. Rothapfel was welcomed by many of the most prominent people in the city, old patrons of his who have missed the artistic beauty of his picture programs. There he was the honored recipient of a beautiful loving cup from these business friends of his, and its presentation was made in a speech that was eloquent in compliment, good will and comradeship. "The cup brings to you the message not only of the donors, but of the host of others who join in the spirit of giving, and in the sentiment of good wishes, which the gift represents," were the closing words of the address of the presentation.

At the Chicago banquet Joseph Finn, of the Nicholas Finn Advertising Agency, was toastmaster. In introducing the guest of the evening Mr. Finn referred to him as the man who had brought the work of the exhibitor to the high standard of that of the artist."

Mr. Rothapfel made no effort towards rhetorical effect during his long speech, which was delivered in conversational tone throughout, and with an intimacy of interest that never permitted the attention of the auditors to relax.

At the outset he made the statement that conditions were exactly alike in the East and West. The exhibitor is in a rut, and has not advanced, as a rule, during the past year. As the industry rests in large measure on exhibitors as a whole, this lack of progress is a serious matter.

"Make your theater the thing, the same as the play in the spoken drama," he emphasized. "Good pictures and not stars are the thing. Individualize each theater. Get more efficiency. Get new life. Build up your theaters with smiles and politeness, in addition to good pictures. Good pictures are not necessarily features. This first run craze is all wrong." These were some of the pithy advices given at the outset.

Mr. Rothapfel then recounted his own experiences as an exhibitor, and dwelt fully on the matters of programs, projection, the screen and its setting, the creation of atmosphere, and of theme, musical interpretation, the importance of a well trained, neat and polite house force, etc., etc.

At the close he was given the ovation, and as he said goodbye and rushed off to catch his train, the strains of "For he's a jolly good fellow," rang in his ears.

Following is a list of representatives of film organizations and other concerns present: Newton E. Levi, Mutual Film Corporation, New York City; Mr. and Mrs. B. N. Judell and Julius A. Alcock, Mutual Film Corporation, Chicago; Louis M. Noto, J. E. O'Toole, A. J. Normal, F. J. Flaherty, Aaron Saperstein and George F. O'Malley, of the H. H. branch, Mutual Film Corporation, Chicago; Jay Cairns, North American Film Corporation, Chicago; R. R. Nehls, American Film Mfg. Co., Chicago; Joseph H. Finn, Vogue Films Inc., Chicago; Mr. I. Leon Klasky, World Film Corporation, and wife, Chicago; F. M. Brockell, Paramount Pictures Corpora-

Rothapfel Banquet in the Italian Room, Hotel Sherman, Chicago, Thursday Evening, November 19.

tion, Chicago; H. W. Willard, Triangle Film Corporation, Chicago; B. W. Fox and Geo. A. Magie of the Universal Film Mfg. Co., Chicago; I. Van Ronkel, E. Van Ronkel, I. Natkin, Chas. L. Filkins and Edw. Cohen of the V-L-S-E., Inc., Chicago; M. G. Watkins, American Standard M. P. Corporation, Chicago; Aaron J. Jones, Peter J. Schaefer, Adolph Linick, Norman E. Field, Samuel I. Levin, Louis J. Jones, Fred W. Schaefer, Frank G. Schaefer, Ralph I. Kettering, Sig. Faller, John G. Burch, Chas. J. Schaefer, Harry Earl, George H. Moore and Dorothy Schaefer, of the Jones, Linick & Schaefer Co. and theaters, Chicago; W. E. Gerry, George H. Sheldon, F. J. Woods and R. N. Cushing, Nichols-Finn Advertising Co., Chicago; F. W. Wild, Jr., and Mrs. F. W. Wild, C. S. Wertsner & Son Co., Chicago; Roderick Ross, Ross & Co., printers, and wife, Chicago; W. S. Grome, D. G. Heinly, Walt Bloeser, H. B. Shemood and M. A. Goldberg, of the Chicago Tribune; F. W. McQuigg and J. C. Reynolds, Chicago Evening American; James S. McQuade and Paul C. Hinz, Moving Picture World, Chicago; E. H. Wood, Mildred Joclyn and Frank A. McInerny, Chicago Evening Post; Wm. C. Esty, Jr., Motion Picture News, Chicago; Neil G. Caward, A. L. Hasse and Ed. J. Mock, Motiograph, Chicago, and Martin J. Quigley, Exhibitors' Herald, Chicago.

The following exhibitors were present: Mr. and Mrs. Alfred Hamburger and Samuel Mitchell Frankland, of the Hamburger Enterprises; Miss H. Rosenblum, Deluxe theater; Fred Loeb, Little theater; Wm. J. Sweeney; Edward Barrett, Pastime theater; George Paul, States theater; H. E. McDorman, Francis theater; Paul Sittner, Sittner's theater; L. F. Allardt, Allardt Circuit; Mrs. Bert S. Feltes, Park theater; Julian Lamm, Logan Square theater; A. J. Bidstrup, Gaiety theater; Fred W. Hartmann, Aristo theater; Robert R. Levy, Revelry theater; Wm. E. Heaney, Virginia theater; Thos. R. Porter, Bonita theater; H. C. Miller, Alcazar theater; Jack Ballot, Board theater; Max Schwartz, Harper theater; F. W. May, Beach theater; Abe J. Balaben, Circle theater; A. Schoenstadt, Boulevard theater; A. L. Schiff, Ashland theater; J. H. Morrison, Grand theater; Harry W. Rosenblum, Temple theater; Samuel Spitzer, Paulina theater; Edw. B. Smith, Bell theater; B. Cohn, Home theater; E. Q. Cordner and Abe Auesbach, New Strand theater, all of Chicago; R. C. MacMullen, Colonial theater, Joliet, Ill.; H. B. Knapp, Superba theater, Freeport, Ill.; W. D. Burford, Palace theater, Aurora, Ill.; John F. Mackinze, Strand theater, Indianapolis, Ind.; J. J. Rubens, Fox theater, Aurora, Ill.; Chas. Boomershine, Citizens' theater, Millersburg, Ind.; Herman Meyer, Niles Center theater, Niles Center, Ill.; H. L. Gumbiner, DeLuxe theater, Hammond, Ind.; J. K. O'Neill, Opera House, Henry, Ill.; Frank E. Lee, Lee's Picture Theater, Three Oaks, Mich.; M. L. Sparr, Village theater, Wilmette, Ill.; M. S. Ludick, Melrose Park theater, Melrose Park, Ill.; H. T. Benson, Five Cent theater, Milford, Ill., and L. L. Deutsch, Soldiers' Home Theater, Danville, Ill.

ROTHAPFEL AT KANSAS CITY.

Nearly 200 exhibitors and exchange representatives greeted Samuel L. Rothapfel at his Kansas City meeting Sunday evening, November 14, in the White Room of the Baltimore Hotel. All the local Mutual men were present, and the managers and most of the traveling men of the other exchanges. Many managers brought exhibitors as guests, and they declared that the address of Mr. Rothapfel was the most inspiring and instructive that they had ever been privileged to hear. E. C. Mills presided.

Mr. Rothapfel impressed on his auditors the idea of individuality in the management of moving picture establishments. He told of his rapid rise, frankly describing his lowly condition before he entered the picture game. He told of the methods by which he had brought non-paying houses to a very profitable condition.

Ross C. Cropper, of the Universal, and other exchange members, also made talks full of suggestions for the exhibitor. There was no distinction in the audience and in the talks between "Mutual" and others. The meeting was characteristic of the whole tendency of service by exchanges out of Kansas City—to build up the picture business, and keep it on a high standard.

GEORGE U. STEVENSON IN HOSPITAL.

George U. Stevenson, who has been connected with the Universal publicity staff for some years, and recently returned from London, has been in St. Luke's Hospital, New York, since November 2. Mr. Stevenson was operated upon for a rather painful trouble and is reported to be making a speedy recovery.

Miss Rosetta Brice

FEW of the photoplay favorites of the present day have had a more meteoric rise to fame than Rosetta Brice, the beautiful little titian-haired diva of the Lubin Company.

A little more than three years ago Miss Brice, who was then a member of the Orpheum Stock Company of Philadelphia, attracted the attention of the Lubin management, who immediately made overtures for her services, which resulted in her joining their company. For many months she appeared in a series of character studies with Lubin which earned for her an enviable record and soon caused her to be one of the most demanded members of the Lubin staff. Always with the intent to play ingenues and leads, she accepted her commissions with an untiring zeal, begging at times that she be cast in a minor role until such time as she felt firmly convinced that her motion picture schooling had been nearly perfected; and it was not until the question of casting the Lubin V-L-S-E feature, "The Rights of Man," arose that Miss Brice presented herself to the inner office and announced that she believed herself ready for leads and that the part of Princess Lohra in that production was the one in which she preferred to begin her career as a leading lady. Her intention was warmly received and she was assigned the part. The success of her delineation has been written since that release, and with the showing of "A Man's Making," in which Miss Brice assumes the leading lady role, with Richard Buhler, another V-L-S-E release of December 6, more laurels are added to her record.

Rosetta Brice.

Miss Brice is cast again for the leading role in Daniel Carson Goodman's big railroad story, "Fate," in which Richard Buhler will next appear.

GREAT NORTHERN CATALOGUE.

An attractive catalogue, containing a list of diverse and instructive scenic and educational subjects, is being issued by the Great Northern Film Company, 110 West Fortieth street, New York City, and offered to the motion picture trade as well as to educational organizations.

Neither trouble nor expense has been spared in securing unique and interesting scenes and subjects from all parts of the world, and the minutest details are enhanced by the wonderful photography for which the Great Northern Film Company is noted. The catalogue will be cheerfully mailed, free of charge, to applicants.

PREMIER DIRECTOR BREAKS ARM.

Joseph A. Richmond, director of the Dra-Ko Film Company, had the misfortune to break both the bones in his right forearm. It is an apt commentary on the chances of life that Mr. Richmond, who has never hesitated to take his own share of the risks necessary for the production of Dra-Ko pictures, should have injured himself while cranking his automobile.

JOHN D. TIPPETT ARRIVES.

John D. Tippett, for the past two years the London representative of the Universal Film Manufacturing Company, with offices in London, arrived on the Red Star Liner Lapland, which docked at six o'clock Monday afternoon, November 22. Mr. Tippett will remain in New York for some weeks consulting with officials of his company.

WORLD FILM TO PRODUCE "THE REVOLT."

World Film is to produce "The Revolt," in which the admired artist, Olga Petrova, is at present starring. The director has not yet been chosen, but it is possible that Albert Capellani will have the assignment.

The Jury's Verdict

Some Letters from Exhibitors Reflecting Their Opinion About the Moving Picture World.

By W. Stephen Bush.

ONCE more I find heaped up before me a big stack of letters from appreciative readers of the Moving Picture World. We thank everyone of these kind subscribers for their words of encouragement. These letters coming to us in ever-increasing volume are to the staff of the Moving Picture World a source of constant cheer and inspiration.

It would be impossible, for reasons of space alone, to print all these spontaneous letters of commendation or even the larger part of them. We beg to assure the writers of all of them of our lively thankfulness, but we must content ourselves with printing only a small part of the imposing whole. The one note which constantly recurs in all these unsolicited tributes tells of the deep and widespread conviction that the Moving Picture World IS IN A CLASS BY ITSELF; that it has no competition worth mentioning; that it covers all the needs of the exhibitor, and that it covers them completely. There is an intimation in many of the letters of praise that a cheap publication is dear at any price. The abiding belief within the ranks of the industry seems to be that the Moving Picture World is all-sufficient. To us this is the most gratifying sign that our ambition to become indispensable to producer, distributor and exhibitor has not gone unrewarded and is being more and more realized from week to week.

As you read these tributes you will notice that they come from all sections of the country. Here is an extract from an old-time motion picture man in Santa Barbara, Cal.: "There is more value," says he, "in your paper than in all the others combined. Yes indeed, I find that your publication is more than you claim for it."

Here is what a subscriber writes from Madisonville, Tex.: "I have subscribed to the Moving Picture World for several years and I think a lot of it and hope to take it for a long time yet." From a large town in Wisconsin we received this comment, backed up, as usual, with a renewal subscription: "The World is bigger and better than ever and I don't see how anyone interested in moving pictures can be without it." The owner of a well-known and prosperous theater in a city in Iowa sends this tribute with his subscription: "You see, it's just like this: A man or company cannot run a real show without the good old guide known as the Moving Picture World. We are just starting here, but have been in business before and know what your M. P. W. is." Thus writes a Canadian exhibitor (Barry Sound, Ontario): "The World is certainly THE GREATEST HELP TO THE PHOTOPLAY EXHIBITOR that we have ever discovered yet and we are on the lookout all the time." From Lindsborg, Kansas, comes this cheering message in company with a renewal subscription: "I wish to express my thanks to the World. It's the best journal in the market for exhibitors. I could not possibly get along without it." In sending a year's subscription an exhibitor from Jackson, Mich., gladdens our hearts by adding: "We could not get along without the World. If you could but see how we depend upon it for reviews, etc. It's the only way a real live exhibitor can tell anything as to the merits of the different releases. Success to the World." A motion picture man with a theater in Bellevue, Ohio, says: "Please enter my name for one year's subscription to your trade journal. I DEEM IT THE ONLY WORTHWHILE TRADE MAGAZINE on the surface of the globe. Could not get along without it."

Here is an enthusiastic admirer who conducts a high-class theater in a flourishing city of the Middle West: "Gentlemen: Every time the World comes to us and I read it through I have a desire to sit down and write you a nice long letter and in that way express my appreciation of your publication. Then the thought comes to me: Good Lord, the poor men are stuffed full to the brim with letters, and then I settle back till the next week comes around. Heavens, this is awful. Every week you take my own thoughts out of me and print them in the World. Man dear, how do you do it?" Another exhibitor writes from a city in Michigan: "If you could see my old Worlds you would not doubt that I read them. There is hardly a whole page left in them after I get through. The manager who tries to get along without the World will soon be in the 'also ran' class." A motion picture man in one of the suburbs of New York says: "I am honestly pleased with the World. It is the magazine I have been looking for." An exhibitor from Hagerstown, Md., is evidently a careful reader of the paper. This is what he writes upon the occasion of renewing his yearly subscription: "The Moving Picture World is the ONE INDISPENSABLE MAGAZINE for the moving picture manager, in my estimation. We believe that you are fair in your criticisms, both good and bad. We further receive wonderful assistance in your 'Advertising for Exhibitors' and your 'Projection Department,' as well as from the general reading matter contained in this magazine." From Utica, N. Y., we get these words of encouragement: "I am very much in favor of your campaign against moving picture censorship and will lend my aid in every possible way." From Everett, in the state of Washington, an appreciative reader writes thus: "I have read the World ever since its inception and I consider it THE BEST of all moving picture weeklies, AND IT IS GETTING BETTER. 'Reviews of Current Productions,' which you installed some time ago, is a move I have wished for for a long time. 'Comments on the Films' is also a worthy department." "The most convenient for ready reference," writes a local exhibitor in renewing his yearly subscription.

I am now warned that I have exceeded my allotted space, but this last tribute I am bound to "get in." This is what one of the biggest film men in Chicago has to say about us: "The Moving Picture World is the ONE AND ONLY MOVING PICTURE MAGAZINE ALL OUR EMPLOYEES IN THIS OFFICE READ. We always look forward with interest to each issue."

We aim at something more than a mere publishing of news. We give the news and all of the news as a matter of course. Our greatest aim is to render practical service to the exhibitor to help him in making a decent profit on his investment and to add to the prestige, the power and the popularity of the motion picture. The tributes printed here and culled from a considerable collection seem to show that we are meeting with a sizable measure of success.

METRO HAS WILCOX'S WORKS.

Metro has contracted with Ella Wheeler Wilcox for her entire works of both poems and prose, which will be made at the rate of six a year.

The Ella Wheeler Wilcox series of pictures will be produced by the Rolfe Photoplays, Inc., for release on the regular Metro program. Max Karger, general manager of the Rolfe forces, arranged the contract with Miss Wilcox, and it was considered of such moment that a moving picture was made in the Rolfe studio of Miss Wilcox signing the contract. Afterward, when the film was shown in the projecting room at the studio, Miss Wilcox manifested the keenest sort of delight.

In the Wilcox collection there are more than five hundred

Ella Wheeler Wilcox, Whose Poems Will Be Pictured by Metro.

poems and several books of prose. Most of them are familiar throughout the civilized world, and not a few grace the walls in many homes. In the seven volumes of poems, perhaps the best known are "Poems of Passion," "Poems of Pleasure," "Poems of Power" and "Poems of Problems." Among her notable books of prose are "Three Women" and "Maurine."

Kitty Gordon

MISS KITTY GORDON, one of the most noted of beautiful Englishwomen and a highly accomplished actress, has been engaged by Lewis J. Selznick, vice-president and general manager of the World Film Corporation, for the forthcoming production of "As In a Looking Glass." The speaking drama of this name was played in this country and England by Mrs. Langtry and Mrs. Bernard Beere in hot rivalry when both actresses were in their prime.

Kitty Gordon

The story, which first appeared in book form, was written by the well known English novelist, F. C. Phillips, and created a great sensation in Europe and America. Its central character was a fascinating and heartless adventuress who toyed with the affections of many male victims until she finally fell desperately in love with a young gentleman into whose society she was thrown. This new lover at first reciprocated her affection, but when the true career of his beautiful consort became known to him, he spurned her, and she took her own life, broken hearted.

Miss Gordon, a splendid figure to look upon, has been prominently identified with the American stage for the past five or six years. She has appeared as the star of several very successful musical comedies playing in every part of the country, so that she is exceedingly well known to the general public. She is also one of the most widely photographed beauties of the present time. Her most recent engagements were with Oliver Morosco and the Messrs Shubert.

In private life Miss Gordon is the wife of Captain Beresford of the English army, who has recently been mentioned for conspicuous bravery in the field. They have one child, a daughter, who inherits the remarkable beauty of her mother.

Fay Tincher Transformed

MISS FAY TINCHER, the dashing office girl of a widely celebrated comic series from the Griffith studio, has been remarkably transformed into the classical heroine of "Don Quixote," and with Rhea Mitchell in the role of Lucinda is supporting De Wolf Hopper in the first of Mr. Hopper's screen plays for the Fine Arts-Triangle. It will be remembered that Dulcinea is a simple village maiden whom the knight errant mistakes for a beautiful princess. She rides a mule named "Dapple" and Don Quixote worships the ground she walks on.

Fay Tincher.

The resources of Los Angeles were sufficient to produce a very complacent mule, not of the Maud variety, but kind and obliging and lending itself to the films. Miss Tincher has taken great delight in her rides on the animal. She has also another pet in the film, a kitten, that she has named "Dulcinea," after her own role. A Spanish-American priest, recently returned from Spain, helped stage the scenes in conformity with the scenery and customs of La Mancha. Mr. Hopper is said to be enjoying his role of the tilter at wind mills better than any legitimate parts he has undertaken of late, for naturally the Gilbert and Sullivan roles in which he was starred on the musical stage grew stale by too frequent repetition.

Flickers

A postal card from Jack Cunningham shows that he is taking a vacation down to the old home, in Bemidji, Minn.

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Another card from Mrs. I. L. Simpson, of Solar Screen fame, shows that she too is distributing surplus profits at Atlantic City.

* * *

Hopp Hadley is still doing his grasshopper act. Who are you with to-day, Hopp?

* * *

Edward N. Hoyt, known in Shakespearean roles, is now under the direction of John Ince, in Equitable pictures.

* * *

I think that we will get some work this week from Jay Cairns.

* * *

Omer F. Doud, publicity manager for George Kleine, is in Chicago. Doud will be gone for about a week.

* * *

Jack Moore will do his little very best this week in the George Kleine publicity department during the absence of Omer Doud.

* * *

Thomas Evans, everybody will be glad to hear, is out of the hospital again and back on the job.

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G. Van Werveke, who for eleven months assisted General Manager Gasnier of Pathe Freres, is now connected in an executive capacity with the Arrow Film Corporation. The Arrow is producing for Pathe.

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There should be some word coming very shortly from Leonard C. McChesney. He was never known to keep quiet so long.

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John Miller, motion picture syndicate booster for the Buffalo Times, is making The Astor his home quite frequently lately?

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John Clymer, scenario manager for the Pathe company, is a busy man these days, with time for nothing but work. In fact he tries to tell us that he never did see anything in the fox trot or tango for a diet.

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"Arthur S. Kane, Films," is the significant moniker on the door of a Candler Building office.

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W. R. Scates, well known exchange man and otherwise pioneer filmer, and former associate of Fred Aiken, in Chicago, has been in town for the past week.

MAC.

MARGUERITE SNOW IN NEW YORK.

Marguerite Snow, the Metro star, has arrived in New York from Hollywood, Cal., accompanied by the Quality Pictures Corporation company of players, which she will head in future Metro features. Hereafter, Miss Snow will work in the east. "Rosemary," a five-part picturization of the play of the same name, has just been finished at the Quality-Metro studio in Hollywood, and Miss Snow appears in the stellar role. Paul Gilmore is featured with her, and there is a strong supporting cast, including Frank Bacon, the famous character actor. Previous to her appearance in "Rosemary," Miss Snow was co-starred with Francis X. Bushman in Quality-Metro features, the last picture they made together being "The Silent Voice."

BEERBOHM TREE COMING TO AMERICA.

Recent happenings in the busy Triangle field include the sailings of Sir Herbert Beerbohm Tree from London for America to act in the Triangle Fine Arts Films; plans for the organization of an eastern Triangle-Keystone company, and the extensive plans of B. S. Moss to show the Triangle service in upper Manhattan. Sir Herbert is under a ten months contract to act under the supervision of Director David W. Griffith at Los Angeles. The great roles he has made famous in England and America will be presented. Among them are Cardinal Woolsey in "Henry VIII.," and probably Bottom in "A Midsummer Night's Dream."

Stanley C. Kingsbury

HENRY "PATHE" LEHRMAN, managing director of the L-KO Motion Picture company of Hollywood, Cal., who has been paying New York City an extensive visit in the interests of his Billie Ritchie L-KO comedies, secured while here, the services of Stanley C. Kingsbury to act as his special representative. Mr. Kingsbury has been identified with the film industry for some years past, first entering the business as a showman, having owned and operated one of the first picture houses in Syracuse. Later he became associated with the Warner's Features, being connected with the Buffalo office, from where he was promoted to the managership of their interests in the Dominion of Canada, with offices in Toronto.

Stanley C. Kingsbury.

After serving for some time in that capacity, he associated himself with the Famous Players Film Service, Ltd., with which he became widely known in film circles. Upon his return to the States, Mr. Kingsbury again associated himself with the Warner's interests, which later became the United Film Company.

When Mr. Lehrman came to New York and desired the services of a man of wide experience and extensive acquaintance in the motion picture business, he sought Mr. Kingsbury and after drawing up an agreement satisfactory to both parties, appointed him special representative of the L-KO Motion Picture Company.

George Le Guere

GEORGE LE GUERE, noted for his juvenile characterizations on both the speaking stage and the screen, has been engaged for the role of "Bibbs Sheridan" in "The Turmoil," the five-part feature picturized from Booth Tarkington's famous novel of the same name, which is now in process of production at the Columbia Pictures Corporation studio for release on the Metro program. Valli Valli, the versatile English actress, is starred in the production.

George Le Guere.

Mr. Le Guere was born in New Orleans, and comes of an old Southern family that came to this country from France with Lafayette during the Revolution. He was educated at Georgetown University in Washington, D. C., and was one of the youngest graduates of that famous old university, obtaining his master of arts degree when he was twenty-one years old. Although still a comparatively young man, Mr. Le Guere has created twelve prominent parts in notable Broadway productions.

Mr. Le Guere made his debut on Broadway as understudy to Robert Edeson in "Strongheart." Since then he has supported such well-known stars as David Warfield, Lena Ashwell, Lulu Glaser, Gertrude Quinlan, Eleanor Robson, William Hodge, Gertrude Elliott, Ada Lewis, Blanche Walsh, Dorothy Donnelly, Edmund Breese, Walker Whiteside, Tim Murphy, Jane Cowle and others.

He made his screen debut in "Bachelor's Romance," with Famous Players, and made his first appearance under Metro auspices in "Destiny, Or the Soul of a Woman," in which Emily Stevens is starred. His success in that picture was sensational. Mr. Le Guere is a prominent member of the Lambs Club and is a great lover of the water. He spends all his leisure time fishing, swimming and sailing. He has written a number of short stories that have been published in the magazines, and he has had some success with dramatic writings.

Julius Steger Joins Metro

JULIUS STEGER, the well-known stage star, who recently appeared with tremendous success in the photoplay versions of "The Fifth Commandment" and "The Master of the House," is the latest addition to the long list of stars under the Metro banner, which includes Ethel Barrymore, William Faversham, Emily Stevens, Mme. Petrova and others equally notable. Mr. Steger has signed a contract with the Rolfe Photo Plays, Inc., to appear exclusively on the Metro program. His first appearance will be in the stellar role in "The Blindness of Love," a comedy drama by Ruth Comfort Mitchell. It will be released on the Metro program in December.

Julius Steger.

Mr. Steger has had a varied career on the stage, displaying remarkable versatility. He has appeared in everything from musical comedy to tragedy, but it is in strong dramatic roles that he excels. He was born in Vienna, the home of light opera, and came to New York when a youth. He first attracted attention on the stage as the leading support of Marie Tempest. Since he has created the leading roles in numerous musical productions on Broadway. His last appearance in light opera was in Victor Herbert's "It Happened in Nordland," with Lew Fields. Soon afterward he appeared in vaudeville as a serious actor, presenting "The Fifth Commandment." This remarkable transition met with the hearty approval of the theater-going public and Mr. Steger has enjoyed seven prosperous years as a headliner in vaudeville.

Mr. Steger is gifted with rare dramatic talent that reaches the heart. He has always been noted for his natural acting, which makes it the more impressive and convincing and adds to his work as a screen artist.

ESSANAY DOES ANTI-TUBERCULOSIS SUBJECT.

Essanay has just completed a two-act photoplay for the Wisconsin Anti-Tuberculosis Association of Milwaukee. The film, which is called the "Power of the Penny," depicts all the horrors of consumption and shows the detail of the work being done by the association to stamp it out. The plot contains a powerful love story and is an intensely interesting romance as well as a technically instructive story. Scenes were made in the streets of Milwaukee, in hovels where entire families were stricken with the disease and at the sanatorium and free dispensary. The work of the physicians in the hospital as well as the life of the patients was shown in detail. It is a story that touches the hearts of all and makes them go out in sympathy to these unfortunates. The photoplay will be shown throughout the state in the association's fight against tuberculosis. It will afterwards be loaned to other organizations for exhibition, in order to show the public the conditions existing and arouse it to determined action to wipe out the white plague from the country. The photoplay was directed by Richard Foster Baker, and a staff of Essanay players take the leads in the drama.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Throwing Away the Scrap Book

By Herbert Case Hoagland.

IN THE Moving Picture World, dated October 23d, there was printed a very interesting and timely article entitled "Footage Presswork," written by the versatile Epes Winthrop Sargent. To quote Mr. Sargent: "There are three kinds of press work, the kind the press man writes to show the Boss, the kind he gets printed to show the Boss, and the kind he gets in to sell film. If the footage standard were replaced by intelligent judgment, there would be more of this third class." The Selig Company is probably the only large concern now manufacturing motion pictures that has absolutely discarded the scrap book. That ponderous volume which in so many offices occupied a most conspicuous place, has been thrown away by the Seilg Company.

What is the good of a press scrap book? To our mind it but feeds the vanity of the press agent, and occupied valuable time on the part of his employer who must drop all work and repeatedly scan the volume when it is carried into the sanctum by the publicity man.

I am not saying that all publicity men carry in the scrap book to the Boss at any and all times, but some of them do—just like this:

"Excuse me, Mr. Jenkins, but I want to show you that last story I wrote and just look how 'The Woman's Own Defender' has eaten it up. Really, I didn't think it would go so well when I ground it out!"

And Mr. Jenkins must hoist the big book on his knee and murmur, "Very good, very good indeed!" when he may be thinking of other and more important things.

A bas the scrap book—pooh, pooh for it, say I, and there are many publicity men who will agree with me. There is generally a standing army hovering around that self-same scrap book, cutting and pasting and referring, and commenting, when their services could readily be utilized elsewhere. The Selig Polyscope Company really has no time for a scrap book.

And with the scrap book there should go down to dire defeat the sensational press story which too frequently it contained. The day has flitted by when the falling-off-of-cliffs story is a joy forever. The photoplay editors of newspapers and the editors of trade journals will not countenance this class of copy. It is true that one can hang a narrow escape yarn around a movie actress occasionally and it will yet be placed in type. However, when this class of stuff is published it fails of its purpose. The "rainy day" stuff is not relished by the exhibitor of motion pictures, it is not swallowed by the photoplay public and, consequently the prestige of the publication printing the dope, and the prestige of the motion picture manufacturing company countenancing the circulation of the yarn, are not at all enhanced.

William N. Selig and J. A. Berst, heads of the Selig Polyscope Company, have an iron-clad policy anent publicity. It is this: "Tell the truth." The truth can be told just as attractively, and in time, the reading public will learn to put dependence in the publicity statements made by those companies that frown on undue exaggeration.

The old circus stuff is au fait. Those press agents who affect the circus style of copy and label every production released by their particular employers a "masterpiece," will shortly find their occupations gone. The coming publicity men must be men of education and brains, men of newspaper training who are able to know a good story when they see it, and are able to write it honestly and brightly. The old-time publicity man had the "front," the publicity man of the future must have the stuff!

It isn't the "string" of clippings that counts in a publicity way in this day and age, whether the publicity be motion picture exploitation or otherwise. It is the medium that carries the exploitation; it is the reputation for honesty and veracity earned by any particular publicity department; it is the nose for news, or the knack of seeing a legitimate feature story and preparing the same conscientiously, that counts.

There is legitimate feature material to be found in the activities of any large motion picture manufacturing company without drawing the long bow. In a modest way we might point to our own exploitation of Otis Harlan in Hoyt's "A Black Sheep." Before this production was released we interviewed Mr. Harlan. He mentioned his life-long friendship with the late Charles Hoyt, during the course of the conversation. The thought came that the personal side of Hoyt from the Harlan standpoint might be not only interesting, but entertaining and instructive. And so it proved.

Mr. Harlan, in his articles on Mr. Hoyt, prepared from his notes by the Selig publicity staff, contributed, according to several theatrical critics, some heretofore unwritten theatrical history. His articles were sent out in plenty of time for editorial consideration. They all bore a certain release date. Some rare professional photographs owned by Mr. Harlan and kindly loaned by him, added great interest to the text. The Red Book Corporation of Chicago, Ill., used a feature story on Hoyt and Harlan embellished with photographs. The article appears in the current "Green Book Magazine" and is one of those rare instances where a feature article exploiting a film production, has appeared in a high class magazine without one cent of cost to the motion picture manufacturer. The Dramatic Mirror, the New York Clipper and many other high-class publications carried the "A Black Sheep" exploitation. The stories were very frequently embellished with pictures of Mr. Harlan in character and with scenes from the Selig Red Seal play.

And to come down to bed rock. Why did the above named and many other influential magazines and newspapers in this and other countries carry the Selig film publicity? Did they do it as a favor to the Selig Company? Not so you would notice it, for "The Green Book" never carried a penny's worth of Selig advertising and the same may be said of a majority of the other publications. Did they print the feature story to fill space? Again, no! Every publication throws daily into the capacious wastebasket more copy than is printed. Then why?

Because Otis Harlan's interview was news. It told unwritten history of one of America's greatest playwrights. It told of Hoyt's methods of work, his personal characteristics; it carried photographs of Hoyt never before published; it was an interesting, readable, yes, an important contribution to the history of the American stage. It was a kind of story that any editor would be glad to get, and they got it! There is scarcely a dramatic editor of standing in this country that was not apprised of the Hoyt story and few of them overlooked it. The story was placed properly, was valuable, and it went over!

The Selig idea of having Selig stars write their own stories of motion picture experiences was another happy publicity thought in our own estimation. It proved a new and novel twist, the stories are bonafide and contain personal viewpoints of notable actors and actresses. They sign these stories and the newspapers and magazines of the country are glad to get them. At least through the Western Newspaper Union, 700 of just one of these feature articles were circulated and used in newspapers and other publications, large and small, in one month. While on the subject of publicity, a word might also be spoken anent the character of the clip sheets issued. The Selig Company had an idea that a miniature newspaper not all Selig—a bright little sheet presenting picture news attractively, briefly, and carrying headlines that would appeal to the desk man and coax him to read the story underneath—would go. An editorial column of short original filler was instituted and due care was taken that the Selig Company was not mentioned in every item. Moving picture page editors were urged to clip and use this material. They have done so, and when we state that Selig "Pastepot and Shears" has a **paid** subscription list of a hundred readers when no subscription price is advertised, these readers paying each fifty cents yearly and being obliged first to write in and ascertain the subscription price, we believe the fact proves the worth of the publication.

And what of the scrap book? Isn't it better to have good, legitimate news and feature stories anticipated by many editors and read with interest or pleasure by many readers than to bury them within the heavy covers of a scrap book? Why the scrap book? When the story is circulated and read it may live in the minds of the public; it is dead within scrap book covers.

The Selig Company has thrown away the scrap book!

THE LESSON OF THE WAR.

When the great war in Europe is over Ashley Miller will be able, if all his actors live that long, to complete what should be one of the most interesting pictures ever made. Two years before the start of the war Mr. Miller toured Europe with a small company and a camera. He had a pretty comedy-drama in preparation then called "When Love Grows Old." He took scenes in all of the countries, where battles are now raging, of these young couples of different nationalities and then "years afterward," in changed make-up. The latter scenes will be retaken showing the change in these countries since the war.

BRITISH NOTES

THE question of film caricature is one that must sooner or later occupy the attention of legal luminaries in something of the nature of a test case. The situation of the motion picture in such an eventuality is indeed difficult to define. In a recent application before the courts by the producers of "Three Weeks" to restrain a contemporary firm from circulating a burlesque upon the same subject, the vague term "visualization" was employed in all its elasticity to synonymise kinematographic presentation. We frequently hear in this country of authors disposing of the "visual rights" of their works to motion picture enterprises, but from specimen contracts of this description I have seen the term is an absolute misnomer. Literally interpreted, visualization means the right to present to the eye, as detached and apart from the verbal accompaniment, through any media. For instance, the adaptation of a play or a novel into a set of still lantern views or to a series of wordless stage tableaux is just as much a visualization as kinematographic reproduction, if not from a financial standpoint as profitable. A year ago in the "World" appeared a news item stating the heavy price paid by an American syndicate for the "entire visual" rights of a masterpiece of a famous English author. When I went to see the filmed version in a certain Eastern seaport town I was not a little interested to observe that the advertising enterprise of both manufacturer and exhibitor was being rewarded by counter attractions, each of a "visualized" nature. The scholars of a local school were the same week "presenting" the piece in silent tableaux and a local big-wig was on the Friday evening discoursing to lantern views taken from the book of the identical story. It is obvious from this that entire visual rights in a contract for kinematographic reproduction has one meaning in precept and another in practice.

To return to the caricature, a type of film that war has popularized, we can safely presume that the kinema cartoonist enjoys the same latitude and freedom as his brothers of the press and the stage. Custom and privilege have made him an exception to be tolerated. We periodically get Chaplin on the film—apart from Essanay releases—faithfully caricatured by Dudley Buxton, and there is no disputing the likeness. Yet the legitimate owners of "C. C." don't complain at this novel visualization, though one hesitates to think what would happen if an attempt were essayed to transplant him into more substantial productions.

* * *

A short time ago I mentioned that the Society of Authors were instituting a canvass amongst eminent educationalists in this country, with a view to compiling a thoroughly representative collection of opinions upon the suitability or otherwise of the motion picture as a potential factor in education. The returns of this census are now available and inasmuch that the principals at British Universities were addressed make the returns all the more interesting. The questions asked of each with a summary of the replies were as follows:

(1) "Do you use the kinematograph in your classes or lectures?" Most replies to this query stated that the writers did not, on account of expense, and because their subjects could not be at present satisfactorily adapted to kinematographic presentation. The few affirmations included surgeons, agriculturalists, geographers, a zoologist and a vivisectionist.

(2) "Are you unable to do so owing to the expense, or lack of necessary supplies? (b) Or because you consider this method of teaching unsatisfactory?" To the first question the number of affirmative answers was surprisingly large. To the second opinion was more divided. Exponents of abstract arts and sciences did not hesitate to dismiss the idea as useless, yet on the other hand several saw a ready mission for the film as a capable text book illustrator.

(3) "If you consider the use of the kinematograph desirable but too expensive would you be willing to hire the necessary films if some central organization was established to lease them out at a reasonable charge?" Many of the assentors to the last query voted in favor of this.

Following these were six other questions upon similar lines and mainly embracing the foregoing points in detail.

* * *

The film tax continues to be the all-important topic for debate in the trade and the imposition of a three-cent-per-meter duty upon exports from Italy has furnished it with a new phase. Hope is not dead, however, in the British film importer and I hear there is every possibility of a radical revision of the film tariff. Only recently in the Parliamentary debate upon the subject an amendment of a penny per foot upon negatives instead of 8d. was suspended pending inquiries.

* * *

The "London Evening News" continues its prattle regarding films and every day discovers some new mare's nest in its praiseworthy attempts to emulate the "Californian Eagle." Apart from the Selig scandal, which was promptly and effectively "nailed" by E. H. Montagu, libellous insinuations continue to be directed against well-known American personalities in the industry. By heeding these the manufacturers concerned are playing into the hands of a paper which is out for the free advertisement it badly needs.

* * *

It is unofficially reported that the first month's Custom House receipts upon the new duty upon films imported to the British Isles amounts to £32,000.

* * *

In addition to the thousands of charity performances in moving picture theaters throughout the country on Kinema Ambulance Day, November 9, a special matinee entertainment by celebrities who have appeared on the screen has been arranged to take place at the London Opera House on November 16. Their Majesties the King and Queen, Her Majesty Queen Alexandra and His Royal Highness the Prince of Wales will give their patronage, and the artistes will include Gladys Cooper, Phyllis Dare, Mlle. Delysia and M. Morton, Clara Evelyn, Florence Turner, Sir George Alexander, John Lawson, Billy Merson, Henry Ainley, Derwent Hall Caine, Albert Chevalier, H. B. Irving, Lupino Lane, Geo. Grossmith, Leonard and Yorke, Geo. Mozart, Charles Rock, George Robey, Ed. Sass, James Welch and others. W. A. Northam, publicity manager of the London Film Company, is the organizing secretary.

* * *

I mentioned recently of the prohibition at Saint Helen's (not Saint Helena) among other places of the film "Five Nights." The incident has provided a test case of the legality of local licensing authorities assuming dictatorship of what the public shall and shall not see that will be interesting to follow. The National Film Company, the owners of the English rights, applied in the King's Bench Court demanding the local justices at Saint Helen's to show cause why the prohibition should not be quashed. The application has been adjourned to enable the judges and counsel to obtain information of the nature of the film.

* * *

Why does the "Evening News" continue to persistently attack and urge the Government to tax American films? is the summary of a question in Parliament last week asked by Thomas Lough. "Because," says the same gentleman, "the company which owns the paper also owns a large film factory."

* * *

The Channel Islands, those remote outposts of the kingdom close to the shore of France, were nearly placed in an unfortunate position through Mr. McKenna's new dictum. Films leaving London for exhibition there would under the ordinary rule have to pay tax upon every journey, but last week, in reply to Mr. King, M. P., the Chancellor stated that British and foreign films which have once paid the import duty will be allowed to be sent for short periods to the Channel Islands under bond and be exempt from further duty. I fancy many films will go to the Channel Islands for short periods for a rest and—a change.

* * *

A firm to become housed recently in the handsome Selig edifice is Lucoque's, who are handling in this country the picturization of A. E. W. Mason's story, "The Four Feathers."

* * *

Maurice Elvey, who left the British and Colonial Company early in the year to start producing on his own account under the trade name of Diploma Films, is now ready for launching his initial half dozen efforts. Each will be disposed of on the exclusive basis and each star, the former Hepworth villainers, Elizabeth Risdon, now Mrs. G. L. Tucker. Mr. Elvey is now at work upon picturizations of "The Greatest Wish in the World" and "The Evolutions of Catherine," both by E. Temple Thurston, a popular writer.

Thomas Bentley, of the Trans-Atlantic Film Company, Ltd., has just completed in express time a drama entitled "The Woman Who Dared." This must not be confused with the morality drama of a similar type, "The Woman Who Did," produced by the new Broadwest Film Company and dated for release about the same time.

* * *

There is a touch of subtle humor in Paul Kimberley's statement respecting one or two rearrangements in the personnel of the London Thanhouser office. With gloomy countenance he admitted that his former cashier had gone to the front and that his secretary, F. Tims, was about to be married.

* * *

The Itala film, "Cabiria," has been playing to capacity at the West End Cinema, off Leicester Square, for a fortnight. Its reception has fortified its retention by the management until Dec. 6.

* * *

The net loss on the trading accounts of the London Film Company, Ltd., for the year ending September is over £28,000.

London Trade Topics.

A batch of the heavier feature plays of the Vitagraph Company is to hand this week and has with few exceptions been disposed of on the exclusive basis. The Gaumont Company has taken the much heralded railroad scena, "The Juggernaut," and a newer enterprise, the Samson Film Company has adopted "The Scar" and "The Criminal." "The Offending Kiss," as evidence of Mr. Smith's faith in the principle, is reserved for the open market.

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J. Taylor, the British agent for the World Film Corporation, has left Manchester for New York, whither he expects to fix up new representations.

* * *

Walter Howard's melodrama, "The Lifeguardsman," which successfully weathered two seasons in London, and is still on tour in the provinces, has been selected for the initial effort of the new British Actors' Film Company.

* * *

The next war topical of special note to be released will shortly be issued under the joint auspices of the Urban Trading Company and the Gaumont Company. It depicts vivid scenes taken immediately after the recent French advance in Champagne.

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R. F. Edmondson, of American Film Releases, has returned to London after a brief visit to the States.

* * *

Among Will F. Jury's mail the other morning was a contribution of a thousand dollars to the trade ambulance fund from —— ———. Well the postmark was New Rochelle, N. Y. "Pop" Lubin has also generously come forward with $2,500.

* * *

Climatic and atmospheric disadvantages were for a long time a serious handicap to the progress of British film production, but with the advance of kinematographic and optical science these have been minimized almost as much as ever they will be. Doubtless there are many American manufacturers interested in the development of the photographic side of the profession and the improvement in quality of films produced in this country, particularly in regard to exterior scenes. It would be hard to award the palm to any particular subject or firm, but as a criterion I would specially recommend "The Coal King," by the Neptune Film Company. The story is mediocre, even weak, the acting is fair, but the photography (in the print I saw) is, to say the least, Californian.

* * *

Two producing companies were registered under the Joint Stock Companies Acts last week. The first is a new undertaking to be called the Vanguard Film Producing Company, Ltd., with a capital of £300 and a field of operations in Yorkshire. The next is that of Bamforth & Co. of the same county who have been in the home producing market with comedies for some time past. The capital is registered as £7,500, and henceforth it will be known as the Holmfifth Producing Company, Ltd.

* * *

Burlingham, he of Vesuvius, the Matterhorn, and more recently Mount Blanc episodes, has disposed of an Alpine scenic subject, "Climbing the Jungfrau," to the Trans-Atlantic Company.

* * *

A combined meeting was recently held in the metropolis of foreign film agents, buyers and exporters to discuss the effects of the new legislation upon the exporting side of the industry. Its deliberations as yet have not been disclosed, but it has decided to canvass foreign buyers for subscriptions to the Kinematograph Ambulance Fund.

* * *

A representative of the Fox Film Corporation has been looking around for suitable offices down Flicker Alley way. Previous to the recent litigation in the American courts, the Fox Company was a comparatively unknown organization, and certainly exported few, if any, of its wares to this country.

* * *

Max Pemberton's riotous comedy, "In Search of a Husband," has been done in celluloid and will be released next year. British Kinematograph Theaters, 199 Piccadilly, are the promoters of the enterprise.

* * *

Chaplin is still very much on the carpet with the picture-going public, despite the many and strong attempts to "shove him under." Supporters of the boycotting policy of the Exhibitors' Association have found a temporary expedient for satiating public taste while at the same time "starving" the Essanay Company. Old successes of Chaplin, both with Keystone and the Chicago house, are being carefully renovated, and in some cases are fetching extraordinary prices for second-hand stuff. A suburban manager stated the other day that he had arrangements in hand for the supply to his circuit of one rejuvenated Chaplin film a week for two years ahead.

* * *

Still another new series of English moving picture productions promises to come to light about Christmas. Ernest G. Batley, who did pioneer work years ago with the B. & C. and other companies, is at work upon a number of single and split reel versions of popular children's nursery rhymes. Mr. Batley has selected the insignia "British Oaks" as his trade-mark.

J. B. SUTCLIFFE.

Katherine Franek

KATHERINE FRANEK, who is fast forging to the front as a valued member of the Vitagraph Stock Company, says she became an actress through the exercise of a woman's "I will" against the repeated opposition of her parents. Miss Franek was born at West Palm Beach, Florida, December 25, 1888, and is the daughter of Abraham and Sarah Franek. She received her education at the De Land Seminary in De Land, Fla., where she studied until she was sixteen.

Katherine Franek.

Miss Franek's brother was in the managerial end of the theatrical profession, and during one of her summer vacations she decided she would become an actress. Motion pictures appealed to Miss Franek, and, watching them daily, it was but natural, with her inclination for stage work, she should apply for a position as a screen actress. In October, 1914, she joined the Vitagraph Company as a stock member, and in that organization, where there was more opportunity for advancement, continued her climb up the ladder to motion picture stardom. She is fully determined to become a recognized film star and is continually studying to fit herself so that she may gain this destination. The most important pictures in which she has appeared under the Vitagraph banner include distinct characterizations in such special features as "The Dawn of Understanding," "The Making Over of Geoffrey Manning," "Heredity" and "The Battle Cry of Peace," besides the portrayal of half a hundred characters in shorter pictures.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE appeal to motion picture exhibitors to get together and stick together is more opportune at the present time than any other period in the history of the business. It is sincerely hoped that the exhibitors of Ohio will give special attention to it, drop any petty jealousy, or other personal feelings that may exist, and combine for the general welfare of the business. No exhibitors who have any common sense will fail to realize this after learning of the appeal that comes from their fellow exhibitors in the District of Columbia. News comes from Washington that immediately after Congress convenes on the first Monday of December Rev. Crafts, the national spokesman of the official censorship agitators, will renew the fight for an act of Congress providing for motion picture censorship. Unfortunately the exhibitors in many parts of the country outside the District of Columbia have assumed that, being on the battlegrounds, the exhibitors in that territory are in a position to better fight the agitators than those located at a distance. It appears from the appeal that this is a mistaken impression. Mr. H. M. Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia, gives timely warning to his fellow exhibitors throughout the country that the foe is getting ready for a hard fight and that the exhibitors of the District of Columbia feel they are almost helpless because the district has no representative in Congress and it is difficult for its residents to adequately exert their influence there; so that the battle is put up squarely to exhibitors outside the district, who have representatives in Congress and who should lose no time in placing the case before them. The time for the work is short, and quick and vigorous action is imperative. Moreover, it is necessary that the motion picture people prepare at once for proper representation to co-operate with the exhibitors in Washington when the time comes to meet the lobbyists of the opposition. Heretofore the picture people have been slow in getting to the battleground and upon arrival there have found the agitators in a state of wonderful preparedness. These straight-frocked and white-tied lobbyists are slick ones. No one can lose them in the crooks and turns of the lobby, so the motion picture people cannot afford to lose a minute, or allow the slightest opportunity to slip by. Mr. Crandall says the enemy has been at work so diligently since the last session of Congress that he feels the motion picture people will meet a formidable opposition. "I do hope that the exhibitors will take time by the forelock and get busy," he says.

* * *

The Board of Trade, manufacturers, exchange people, dealers in supplies, exhibitors, operators, everybody connected with the motion picture business and dependent upon its welfare should give quick response to the appeal from Washington. Exhibitors can do good work in addition to personal appeals to their Congressmen by securing signatures of their patrons and friends to petitions and urging them to write personal letters. It cannot be disputed that the moving picture "fans" exceed by far the hosts the opposition claims to have and a demonstration of this strength certainly can do no harm; and, to the contrary, may have a good effect. It will at least serve to counteract the intimidatory methods of the opposition and convince the lawmakers that when it becomes a question of political future there is a powerful element to be considered other than the church vote. When the proper time comes it may also be well to recall to the minds of the lawmakers the recent election results in the State of New York. The motion picture people stood together in opposition to the proposed amendments to the State constitution because they were denied representation in them. The proposition went down under a majority of over 400,000, while the Woman Suffrage proposition was beaten by only 150,000. No figures are at hand to show how many motion picture people voted against the constitutional amendments, or the influence they exerted against them, but there is sufficient evidence to show that they gave the proposition such a powerful punch that people who have an eye on their political welfare cannot afford to ignore them, or trample upon their rights. The motion picture people do not ask for anything unlawful, unjust or that may tend to injure the morals of the public. Equal privileges are their sole claim and aim. That was all they asked when their appeal was killed in committee by the constitutional committee at Albany, and if it becomes a case of political intimidation at Washington as it was at the last session of Congress, it would be well to impress upon the lawmakers to remember New York.

* * *

While official censorship is generally opposed in the motion picture centers, there are some people who feel that if it can be demonstrated that they are wrong on the subject and such censorship is necessary they prefer a national regulation, providing that such legislation would displace the bodies that have unnecessarily sprung up like mushrooms throughout the states, creating imposition upon the makers and exhibitors of pictures in even some of the smallest villages in the country. Mr. Crandall, of the District of Columbia Exhibitors' League, says he would welcome a national board if the cities, towns and villages throughout the country would accept the judgment of the members as their own; but he fears the temptation for graft is so great that the creation of such a board would only be an additional imposition upon the manufacturers and exhibitors—simply the creation at their expense of additional soft political berths.

* * *

A curious state of affairs has arisen in connection with the official censorship board of Los Angeles, Cal. After reporting adversely on "Damaged Goods," the board allowed a reconsideration and finally became tired of the arguments, suspending judgment until after the Board of Education has an opportunity to see the picture. This is a sample of the operations of official censorship boards. The Board of Education has as much jurisdiction in the matter as the Board of Health has; and if the censors are not qualified to render a decision, or doubts as to the stability of the claims made against the picture are so strong that the board cannot decide, either the board should resign, or the exhibitor should be allowed to go on in peace. But the case presents a "nigger in the wood pile." A member of the censor board is a feature exhibitor in competition with the exhibitor who wants the picture passed and he strongly opposed its endorsement. It is entirely reasonable to assume that this exhibitor, and any other who holds a similar position, is in favor of official censorship. Be that as it may, his position only emphasizes the claim of the motion picture people that official censor boards have too many opportunities to curtail, or deprive them of, their rights. It would be better if no exhibitors became members of the censor boards. Exhibitors who have any respect for, or a desire to preserve, their constitutional rights should not sell them for such appointments. In the Los Angeles case the argument against exhibitors becoming members of censor boards is made stronger. The exhibitor-member exercised very poor judgment. It was very bad taste for him to sit on the board, or take part in any argument, when the picture of a competing exhibitor was under consideration. He was practically sitting in a judicial capacity and his action is subject to the same criticism as would that of a judge who might preside in the trial of a matter in which he has a personal interest. The latitude official censorship boards have for infringing upon, or depriving others of, their rights is one of the strongest arguments against their existence. Another point against them is that the members may use their office as the Los Angeles member did with impunity. If a judicial officer did the same thing he would be subject to charges. The only charges provided for in the laws creating the censor boards are those relating to the pay they receive for their unconstitutional work.

* * *

All hats off to the motion picture exhibitors of Pittsburgh, Pa. To quote the language of the day, "they have the right dope." They made the candidates for city and county offices in the recent elections show their hands on the motion picture business before endorsing them.

* * *

Motion pictures have discarded their swaddling clothes. They are now "grown-ups," developed and strong, fearing no counter attractions. Joseph Brooks, a veteran among legitimate theatrical managers, can testify to this. He created a revival of stage production of "Trilby," with an all-star cast headed by over half a dozen leading actors and actresses of this country and England. He closed the show in Boston and returned to New York last week, saying that opposition of "Trilby" in photoplay form had killed his business. He says advertisements by the picture people, "Why pay $2 when it can be seen for 25 cents?" was the shrapnel that drove his company from the trenches, but such publicity was only incidental. Most of the regular shows today are hanging out signs reading: "This is not a moving picture show," but that has not reduced the number of regular shows that are silently stealing back to the old home town.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Different.

SOUVENIRS of clips of film are common enough, but Paul Gyllstrom, who does the press work for the Palace theater, Santa Barbara, has something else. His letter explains the idea:

> Am enclosing a sample of a souvenir that is being distributed at the Palace theater, Santa Barbara, during the run of the twentieth chapter "The Diamond From the Sky," Sept. 27 and 28. While my main job is with the Morning Press, I look after the Palace press work, and this little idea was my own and sanctioned by President S. S. Hutchinson, of the American Film Company, who instructed the cutting department at the studio to have surplus negative saved for us. This stunt could only be pulled off in the home of any production and also in the case of a serial, as it took several chapters to provide the couple of thousand souvenirs to be distributed the next two days. We may not have enough for all, but have given notice that they will be distributed as long as they last.

We are not so certain about it being impossible for theaters outside of studio towns getting hold of the negative. Most companies make two negatives of each scene and some throw one of these away. In any event there are always clipped ends they might be glad to sell. The idea is that each envelope contains two frames of negative with the suggestion that the recipient can print up positives on paper or have the frames enlarged professionally. It is a good scheme, but we would suggest that the name of the theater should have appeared upon the card as well as on the containing envelope.

Enlarging on the idea, it might be of service to the press man of some company who wants to reach the exhibitors with a new appeal. Four or five frames of negative from a new production might appeal to the exhibitor and the cost would be small in proportion to the return.

The Right Idea.

In sending in a small program for the Liberty, Jameshurg, N. J., Adolph Hoerl explains:

> The paragraphs as they appear this week on the back page are written on account of a rumor due to the opening of another house. The town can only stand one house and an account of my brother and myself being merely young men some one got the idea that we were going to quit, or else our opposition started a rumor to that effect. We are still "alive."

That's the right idea. If opposition comes, fight it intelligently. The three paragraphs are self-explanatory. They seem to cover the ground. The house has been run properly. Now that invasion is threatened, they can simply point to their past record. It backs them up. That is the way to run a theater when you have the only house in town. The program is a small four-pager, but the facts are set forth well and attractively.

AN EXPLANTION.

> The management regrets a rumor which has been circulated, verbally and otherwise, to the effect that the Liberty Theater is about to close up. We want to say that there is no truth in the rumor.

OUR STANDARD.

> Once our standard is set no cause can lower it. We are giving our patrons the very best the market affords, but our extra efforts are more than counterbalanced by the expressions of appreciation we hear on every side.

A RECORD.

> No one, either upon being questioned or voluntarily, has expressed dissatisfaction at any picture shown at the Liberty Theater, even down to the little one-reeler. We are proud of that. If you have seen one you were not satisfied with, help us break this record.

New.

The Circle theater, Easton, Pa., sends in a new form of program with the remark that they have sought to make it as perfect as possible. They now have the weekly program on the front page, but they do not dress it up to look like a program. They use tabulated style for the underline and full face type, but the program for the week goes in plain, solid Roman and no display. It is the current week they mainly seek to advertise. It should be advertised on the front in display type. The underline should be advertised on the back in display type. The details of the current program may appear on the two inside pages. They waste a lot of good space with extended synopses that do not mean as much as ten smartly written lines, and they have no space for house talk because they smear the pages with reprint. It is not necessary to take a page to an attraction. Keep the program to a single page of smartly written stuff, keep a condensed program on the front page and the underline on the back and there will be one solid page and part of another for sound house talk, if they will study how to write house talk. The fault at present seems to be an inability to write pulling stuff. If it cannot be done, they should arrange to have someone else do it for them. It is not enough to have a program. The program must be a worker.

Awkward.

Perhaps other than those people who pay will notice this lapse from a Minneapolis house. It says:

Request for an
Address card
at the
Blank theater

It is awkward English. You make a request *for* a card or you request a card, but you do not "request for." Somehow the use of good English suggests good management—and the reverse.

This Is Pantages.

Really this picture doesn't belong in this department, but if the Boss can't think of anyone else to wish stuff on he puts it in our box, and so it happens that we get a letter from the Pathe exchange in Seattle with a picture of Alex Pantages standing between two Lillian Lorraines, which is a most happy situation. The cut is partly reproduced to show a man who from a very small beginning has left his impress on amusements on the Pacific coast. Mr. Pantages is running Neal of

the Navy, which is why the picture is sent in by the exchange, but he is doing more than that. He is running regular houses with pictures as an attraction and he is running them right because he is a natural born showman who has built one small house up into a circuit.

Uses Car Cards

J. F. Fleitas, of the Monroe, Key West, sends in a postcard photograph of a car card sign he uses. These are metal signs painted or pasted with one-sheets as seems most advantageous. We gather that the car company makes no charge for this since it brings business to the line. Mr. Fleitas seems to think the idea reasonably new, but nearly thirty years ago it used to be part of our Saturday night outing to take a chance on getting kicked in the head tying theater banners to the horsecars as they came into the stable. It is good advertising not only because the signs are run the entire length of business streets, but because each car carries the same sign and repetition helps.

He also sends a rather long vest pocket with two weeks in one. This is all the more reason why the days should be dated, but they are not. A card half the length, issued each week, would probably be better, as it would not have to be carried for so long and would not stick so far above the pocket as to be torn by the coat. Four inches, at most, should be the length of a vest pocket.

Well Planned.

The Stanley, New York City, sends in a private mailing card, four by eight inches, with a weekly program on the back. The card is white and is printed in red and black. The program is run by dated

days, the headline title in full face, others in Roman caps and the names of the players in red. A red star still further designates the star features. The double printing costs more, but intelligent use of the second color makes the card doubly attractive. The front carries the line "You can help us," as the attractor, the explanation being that they pick their service from 115 reels weekly and will appreciate the comment and suggestion of the patron; always a strong appeal to the man who wants to attend to the other man's business instead of his own.

Got Him Guessing.

Ralph Ruffner, of the Liberty, Spokane, sends in a few samples of newspaper work, including one that he thinks is his, at least he writes:

> I am almost positive the enclosed ad is ours, for I am able to make out "The Liberty" and "Hope-Jones." If it is, I never saw such guys when it comes to sticking to copy. We told them very distinctly that we boasted 1,200 roomy, comfortable divans, and here they've gone and balled it all up by saying "1,200 komfortabla, rymliga divaner I."
>
> It all came about this way: We got wind of a big celebration—a sort of a harvest festival to be held here in Spokane the last three days of this week, and having been informed that there would be in the neighborhood (that's the word, I hope it proves true) of 35,000 Svenskas (Swedes) and other good folks in town, thought it a good gamble to go after all of them and, perhaps, fill up the 1,200 K. R. D.'s with some regular joy seekers. To embellish our program and make it look like it was all for them, we fortunately secured Miss Esther Sundquist, a highly talented and very popular young lady violinist. What's in a name? We shall see.
>
> Along with this you will find several samples of our newspaper efforts, ranging from a full page down to four tens. Sobs of anguish prevent my telling you how much we pay for space in the newspapers of this handsome city, but if you will consult the Clearing House Reports of Spokane, each bulge therein is evidence that the Liberty had paid an ad. bill the day prior. All decreases in same proportion!

That isn't as bad as being called a "Hvilken teater" offering a "Biografprogram." Still it probably paid as it is the only picture house represented in the special issue.

The remainder of the samples are a liberal education in how to tend to business when you write advertising. Advertising costs money, as may be inferred from the last paragraph of the letter, and when they pay line rates they do not experiment. They do not load the space down with all sorts of type. They put in a few big lines and then build up to those lines instead of trying to hide them behind other big faces. It looks like poor argument to say that a few big lines are better than many, but the big lines will lead to the reading of smaller lines if they are given a chance and are not overshadowed, and it is a realization of this fact that makes the Ruffner advertising work for the house. The really clever advertising man is the one who makes a half page do a full page draft.

Advertises for Guests.

The Broadway theater, Charlotte, N. C., runs in its house organ each week a few items like the two reprinted:

> If she will only not be too busy to read Movie News this week Miss D. Y. of 616 East 5th St. will be presented with passes to the Broadway if she will call at the box office.
>
> To, in a measure, show our appreciation of their regular attendance at the Broadway we wish Mr. and Mrs. Jack J. of No. 3 North Fox St. to call at the Broadway box office for complimentary passes.

In a small town every one will read the sheet to see who gets the passes and it makes for general interest.

A Booster Night.

Mrs. R. R. Moore, of the Ideal, Akron, O., who runs her house on brains and personality, has found another new one. She has been running a slide that reads:

BOOSTER'S NIGHT

(Date here)
Bring a stranger to "your theater"
We are always boosting for you.
Here's your chance to boost.

And for that night she planned new hangings for stage and house, new framed photographs and a show a little better than usual. If your patrons are your friends, try a booster night. The stranger is the one you want to get. The regulars you merely have to hold. If your regulars get you your strangers it works two ways, you get more business and the newcomers feel among friends. No matter what you may think about votes for women, you simply have to hand it to Mrs. Moore now and then.

Uses Its Own.

The Mecca theater, Dayton, O., uses its own colored program with a really fine cut of the house apparently falling into a subway trench like Broadway, New York. If the drawing can be worked over to escape the suggestion that the house is headed straight for the bottomless pit, the effect would be much better. Black, blue and yellow are the colors used and these are handled effectively on the back page for a border for the underline. The current program is run on the inside pages with inconspicuous foreign advertising top and bottom. The matter is snappy and well prepared. It's a good program all except the bottom of the front page, but the artist fell down on handling his color.

Spasmodic.

Will J. Glaser, of the Grand, Faribault, Minn., sends in some circulars which he says they use spasmodically with good results. The results would be better were they used regularly, for well prepared advertising such as this gets its best effect from regularity of appearance. Get the people asking for your advertising instead of having to force it on them.

Mr. Glaser uses an exceptional quality of stock, six by twelve. One circular, the first, is printed on both sides and can be folded into three to suggest a mailing card, but is printed with an address to "Mr. and Mrs. Grand Theater Patron, and Family," which is too long. The other part to show reads:

SAFETY FIRST!

Safe to Take Your Mother, Sweetheart, Sister, Wife or Brother——*To The*

Good Photoplays Good Music Good Cheer	**GRAND** "The Theatre Beautiful"	The Grand Has a Charm All Its Own

In another issue Mr. Glaser gracefully dodges the "Not good Saturday and Sunday" line. He prints a matinee coupon good when presented with ten cents and adds "Not good Sunday, Oct. 3, or thereafter." This sounds much better. Mr. Glaser is fortunate in having a printer who cannot only set type but who can display it.

And It's So.

This is from the Olympian, the house organ of Harold and Helen Ballou in Seattle:

MOVING PICTURE WORLD REVIEWS.

> The reviews of pictures to be presented at the Olympian that are published from time to time in The News are taken from the Moving Picture World, and represent the ideas of experienced critics, uncontrolled by any influence.
>
> Doubtless many Olympian patrons read the Moving Picture World and they know that the reviewers write truthfully and fearlessly. Many pictures are flayed mercilessly, many others are passed as "fair," and when a picture is called good, it is good.
>
> These criticisms are dependable.

Did it ever occur to you that if you say a thing is so it might strike the man from Missouri that you are prejudiced and that perhaps the comment from this paper will be more readily accepted? Let the paper work for you in every way. Make the fullest and most intelligent use of it or you are not getting all you pay for.

Print and Duplicator.

The National, Cleveland, O., uses for its advertising a folder printed on one side and mimeographed on the other. Presumably a large stock of printed sides is run off and used for multigraph work week by week. The sheet is seven by ten, folded twice and mailed under one cent postage by being sealed with a tiny red wafer. When folded one side presents the address and the other this happy line:

Not Merely "Moving Pictures"
But
Honest to Goodness Photoplays.

The third fold carries a little house talk that is presumably changed with each press run. The other side is left for the reproducing work and this is very well laid out with detailed dated programs and running comment with an underline chat and coming features. Whoever prepared the matter has an orderly mind for the disposition of the text is excellent. If, as would appear, this is done on a flat bed reproducer instead of a mimeograph, it will be possible to use rule and border work to good advantage with a very small outlay for type material.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mr. Frambers Says:

HERE is a meaty letter from Clarence Frambers, editor for the Selig company. Pay particular notice to the third paragraph. If you are told that a company wants a certain type or types of stories, do not use it as a dumping ground for everything you have in stock on the off chance that it may be sold. This is one reason why so many editors keep their tips under cover and you are robbed of a chance to sell intelligently. Now listen to Mr. Frambers:

In response to my notice in your department for scripts of a certain character, which you so kindly printed, I am in receipt of some remarkably good material and am buying quite a good deal of it; however, I would like to offer a few suggestions which, if brought to the notice of the scenario writers reading your articles, would save a great deal of time and extra work.

I neglected to state in my letter to you that we had moved and our address is now 58 East Washington street. When this company moved in April it was so stated in every motion picture trade journal and therefore I took for granted that the alert scenario writer would make note of the change. Two months ago I had a special stamp made reading "Please note we have moved to 58 East Washington Street." This was placed on every rejection slip sent out. And yet I get from 200 to 300 scripts every day addressed "20 East Randolph Street." The post office department are getting after us as this pile of letters have to be readdressed and are held up and delayed.

Despite my explicit letter stating my wants I am getting piles of war stories, slap stick comedy, four and five reel features, one reel society dramas and then a note is enclosed stating "I saw your notice in the MOVING PICTURE WORLD for scripts." These are just what we don't want.

Scenario writers also make a serious mistake when writing western stories. If they are rejected they complain because no one else buys western stories. There's a reason. Most writers will send in western scenarios with several large "sets" and "city" scenes, etc. They don't seem to realize that when a company is making nothing but western stories they are out in the mountains or on the desert far away from a studio, a city, or society hangouts. Western stories must be western throughout and not start in the city and end up on the desert. If interiors are necessary make them very simple.

The only company we have making western stuff is headed by Tom Mix, who is a dare-devil and an expert on horses. He does stunts on horses that no one else ever dares to attempt. Hence you will see when a script comes in calling for a great deal of heavy or emotional acting on the part of the "hero" or a large cast that it is not available for our use. All this could be avoided if the writer only "took in" a few of Tom Mix's pictures.

Scenario writers frequently complain of their treatment at the hands of editors, but I can readily appreciate how some of us busy men lose our patience and close up like a clam. I said in my letter that I would, when deemed expedient, make criticism and offer suggestions on rejection slips. So far about two dozen have "come back" at me saying they don't agree with me and want an argument. This is very discouraging.

Also wish to state that I have some ninety-five scripts in my desk that either have no addresses on them or the scripts have come back undelivered. If an author puts his address on his script and it comes back undelivered, what's the answer?

And yet they come in without return postage. Wurra wurra.

Just Once.

If you sell an idea, sell it unless you tie a string to it that is recognized by the purchaser before buying. Your interest in an idea lies in several forms, if you take the trouble to reserve to yourself all of those forms and give proper notice of such reservation. You can take the same idea and make it into a novel. You can sell first the serial rights, then the book rights and perhaps the second serial rights. Then you can make it into a play, and later, perhaps, into a grand opera. You can make a song or painting from it and copyright each of these forms, but each purchaser of any right must be advised that the other rights are reserved—and it does not pay to try and sell the motion picture rights alone unless you are a very well known author whose work is in great demand.

Recently a woman who had cut down a novel to a few hundred words to submit in a newspaper fiction contest wanted to know if she could take the idea, in the event of winning a prize, and write a novel, too. Another author wrote that he had sold a story to a certain company and that they had produced it so poorly that he wanted to do it over again, as the screen version was almost unrecognizable. In neither case could a favorable answer be returned. If you sell a thing without reserve you relinquish all rights.

The New Touch.

In the November American magazine appears a story that in very similar form has been done dozens of times before. In this case two men are cast upon a desert island after a shipwreck. One, who lands unconscious, holds a draft for a million dollars, the proceeds of the sale of a business established by the other man's father. Before the wreck the financier has been justifying his conduct in taking over a broken down business, building it up, incorporating it and making a profit of $950,000 on a $50,000 investment. When the financier regains consciousness he finds that the other, arriving there first, claims the island as his own. He is able, physically, to uphold his claim, so he amuses himself by taking the other to board at a prohibitive price, and when the million dollar draft is exhausted he pays him a salary on the same fantastic basis and issues script. The financier toils away while the man he called a dreamer lolls comfortably in the shade. Up to this point the story is like a lot of others and probably would not have been accepted by any magazine, but there is a new punch in the climax. When rescue comes the financier not only has script for the million dollar draft, but the other man owes him an additional $150,000, or some such sum. It was this last point that made the story different from the others and gave it a reason for being. It is the same way with stories. You can get the old ideas over if you can get a new tang to the climax.

Distractions.

In the August Green Book David Belasco says that following the first night of Marie Odile the pigeon that flew down and perched upon her shoulder was cut out because people wondered how the bird was trained instead of following the play.

An entire department could be given to instances wherein something similar hurt even where it did not ruin a photoplay. Down stage a tender hero and moist eyed heroine are parting. He is going to the wars. The rest of the army of nineteen persons is standing at the rear waiting for him to come along. The general playfully pricks a private in the calf with his sword. The man yells and his fellows laugh. The scene is spoiled. The director is to blame? Perhaps. Perhaps he thought it was good by-play. More likely he was too busy shouting at the players in the hope of getting them to give a good imitation of acting instead of playing they were a couple of bean poles. But if the scene in the script had the soldiers waiting, then the author primarily was at fault. He should not have left the men on. A scene shows the army. The girl comes in. The hero obtains permission to say good bye. They leave the scene. They are seen in another. Back to the army.

Christmas Stories.

Stop work on that Christmas story you are writing, because it very probably will not sell. It used to be the fashion to release special stories for Christmas and Fourth of July and Memorial Day and Thanksgiving and all the rest, but the exchanges kicked and little of this is done now. A film lasts from 90 days to a year. When an exhibitor using a junk service puts on a Christmas story in May it is a dead giveaway. Such films must be retired soon after Christmas and the exchanges do not get proper booking value out of them, so most manufacturers no longer make seasonal stuff.

Gone!

Recently authors who have submitted scripts to the Keystone company have been receiving letters from Henri Nuss, one of its editors, praising their work, but deploring their lack of technical knowledge; a lack he offered to supply by letting them have the manuscript of a book he had written but was too busy to publish for a consideration.

The matter was brought to the attention of the Keystone company and it was found that Mr. Nuss had copied the names of all who had submitted scripts to Keystone and was carrying on an agency from this mailing list. His connection with the company has been severed.

Regular film companies do not find it necessary to augment their income by such petty means and they do not permit their employees to use company property or their standing with the firm to further their own ends. Any time you get a letter supposedly from an editor, offering what seems to be an inside track to the studio, let the others bite.

Langley Not Moore.

Kenneth D. Langley writes that he is no longer associated in any way with the "Elbert Moore" concern, but is with a producing company. The "Elbert Moore" advertising is continued and Mr. Langley's note gives the suggestion that he never was other than an employee of that concern.

Both Unconvinced.

Remember, we recently wrote of a man who had read the old Lubin form sheet we prepared long ago, but who could not see the use of a text book. We argued that if he had found a four-page sheet helpful he might gain greater aid from a larger book. He apparently took the general comment for a personal reply, though there have been others with the same idea. He writes:

> I'll take my medicine cheerfully and without a whine. It is certainly bitter, but it is good. I am open to your criticism of my method. To make me feel sore is an impossibility. That column in this week's issue of the Moving Picture World has taught me a lesson, but still I shall not yield. The Lubin form sheet written by you is great. Your "Technique" surely must contain a lot more that is helpful. But let me tell you, without egotism or glory, since I have learned the construction of a photoplay I have discovered another thing. I have found out that there is a God within me—the real self, the soul. That is what shall guide me until I reach the pinnacle of success.

This writer has found that within himself is to be found success and only within himself. This is the Great Discovery for the writer, for the man who seeks to replace his own mind with a printed text book is forever and totally damned in that he will never learn to think for himself but always will be a leaner.

But on the other hand to discard all help, to reject all aids, is almost equally foolish as to seek to get others to do your work for you. There are many things that can be communicated by means of the printed word. If these facts can be acquired and digested it lessens the length of the novitiate and sends the novice forth better equipped. He has been enabled to take the right way from the very start instead of making innumerable detours down blind alleys and cul-de-sacs. He has not profited by these side journeys, he has merely wasted valuable time, where the use of a guide book would have designated the proper paths and he could have concentrated his energy upon reaching the goal.

No text book or lesson course can ever supply the lack of inherent qualification, and no success can ever be based upon other than the author's own effort and experience, but a text book can direct the effort into the right channels, and by enabling the aspirant to avoid useless labor, provides him more time in which to experiment along the proper lines.

Euclid crystalized the principles of geometry. Surely that is no reason why the geometrician should discard the work of Euclid and seek to rediscover the problems for himself. Euclid tells that the line a-b must equal the line a-c. In that simple statement may be contained the result of much study that, once the discovery is made, might be better applied to the practical application of that fact. In the same way the text book on any subject states the theory and leaves the practice to the pupil.

We are not particularly interested in pushing the sale of Technique of the Photoplay. We are interested in starting the would-be writer upon the right path, and it is for that reason and not for the sake of financial returns that we urge the student to provide himself with a guide, then to study it and lastly to do the practice work that ALONE can bring success. For nearly two years we have been giving free tuition to a certain writer. He has made a couple of unimportant sales in that time, but this is the only tangible result he has to show, but he is getting a foundation that, when the sales do commence to come, will enable him to write not one but scores of thoroughly good story plots. We could have coached him to a flash in the pan a year ago, but he wanted to be a real success. It takes longer—much longer—to build the two or three-story foundation of an office building than it does to erect the upper floors, but once the foundation is there the twenty or thirty stories shoot up as though by magic. The foundation does not show, but it must be there. It is the same in story writing. Take your text book and build your foundation. Then when you come to rear the superstructure, you'll have something to build on.

Chances.

"What chance do we little fellows stand?" demands a writer who has seen in print that the market is growing better. He goes on to say that he can write a pretty good one-reel story and now and then a two or three, but does not yet seem able to write five and six-reel features.

What chance does the milk man stand? How about the baker? One sells milk instead of ice cream and the other deals in bread instead of cake, but that is no reason why they should be looked down upon. There is a chance, and a good one for the so-called little fellow, and it is going to get better as time goes on. One and two-reel stories are necessary to the rounding out of a program and there is a slow but certain return on the part of some houses to the mixed program. These one and two reels can be taken care of by the authors who cannot yet get up to the four and five-reel feature standard.

Exhibitors like five reels because they can concentrate their advertising upon a single subject and make the noise tell. Manufacturers like the big reels because they cost less in proportion to manufacture and sell for a larger proportionate rental. So far it looks bad for the one-reel man, but there is the public to be reckoned with. They want one-reels and some of the more alert exhibitors realize this. More will swing into line when there are better one-reel stories put out. Already some manufacturers are beginning to see this and are looking more carefully to the one-reel men. It's easy enough to give the man with the big name a thousand dollars for a five-reel story, but he won't write one-reels for $50 or $75 each, and they must be had from some source. You wait and see. What would happen were all the magazine publishers to suspend their issues and print only novels?

Rejection Slips.

A wrathy novice designates rejection slips as lying swindles in that they do not mean what they say. Quite true, but the self-same correspondent would be still more wrathy if the editor told him what he really thought. It is no part of the editor's business to offer criticism and to do so would be to engage in a perpetual correspondence with those who sought to traverse his opinion, so he simply uses the time-honored rejection slips and lets it go at that. Don't call the editor names. If you write the type of story that such a mental attitude suggests, the best way to get square with the offender is to send him more scripts.

Getting Names.

Herman A. Blackman, being in the Railway Mail Service, has naturally turned to home sources for suggestion. He finds in the U. S. Postal Guide a fund of names for people and places. Mr. Blackman writes:

> I have an idea which it may be worth while to pass on. It is about names. Lots of times it is pretty hard to get names that will exactly fit the characters. Of course, I have unusual facilities for this. I can go to our card index directory and have some 30,000 names to choose from. Or I can watch the names on the letters which pass through my hands every day—between 5,000 and 15,000 of them. But I do not get my names that way. When I am troubled to get a suitable name, I go to my list of U. S. postoffices which the department puts out each July. I can find any kind of name I want—surnames or Christian—male or female—and it is never a very long hunt to find them either. It is a very helpful thing.
>
> These lists of postoffices are of value in other ways, too. If one is writing a story which has been given a definite location as to state and has also to name a town in that state, he must be very careful not to strike the name of a *real* town of that state. For instance, Jonnson, O., would do for a fiction name because there is no such P. O. in Ohio. But if you used Johnson, Ind., as a fiction name, you might get into trouble, for there is such a P. O. in Indiana. Thus, the book becomes quite handy to have about. It can be obtained at any first-class P. O. for practically the cost of manufacture. Sometimes an acquaintance who is an employee can get an old discarded one for nothing.
>
> Another thing about these books. There are a thousand stories in them. Hundreds of odd names of postoffices, each containing the germ of a story. "Calico Rock," Pirate Cove, Cave-In-Rock, Greasy Ridge, are just a few of the names which, to an imaginative mind, project a story. If I ever run short of material (which I can't see how it ever could happen) I will go to my list of postoffices and write the stories suggested there.

Unless we are mistaken, the Guide is printed by a concern in Albany, N. Y., and comes in two forms, one listing offices in toto and also by states and a cheaper edition giving only the entire offices and not classifying by states. As Mr. Blackman suggests, there are story plots to be found in the names of towns if you know how to look for them. There are stories to be found in almost anything, for that matter.

As to names, we think that apt naming of characters (and this does not mean calling the hero Jack Goodman and the villain Ben Bendit) helps a lot in giving color. It pays to go to a little trouble to find names. When we get pressed for a surname we turn to a year book of a fraternal order listing some five thousand names. For a foreign name we use the World Almanac, which gives the list of the diplomatic service. For Indian names we have a couple of publications of the Ethnological bureau and found some Arabic names in the index to the Koran. The index to Josephus similarly gives Jewish, Roman and Greek names. Some of the mail order papers offer lists of names under the general classification of "Naming the baby" that will offer plenty of given names, but the extremely old and the long and the uncouth should be avoided.

Certain names suggest strength and others weakness. "Percy" and "Clarence" are "dude names," and even the suggestion of "Percy, the Cowboy" is regarded as humorous; but there are other and newer names, if you will take the time to dig them up, and the novelty might make additional appeal to the editor, though "Clarence," as it stands will do well enough if you do not employ the name in a leader, though a name better selected might be written into the leaders merely for the effect. It will take more than a single book to help you to names, but it is worth while collecting them.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 113.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What are the effects of the intermittent sprocket being out of line, sidewise, with the upper and lower sprocket? What is the effect if one side of the intermittent sprocket is higher than the other? What is the effect of worn intermittent sprocket shaft bushings?

Roll of Honor on Question No. 107.

The Roll of Honor on question 107 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; M. Nosti, Tampa, Florida; F. V. Poyser, Brandon, Manitoba; Arthur H. Cuff, Gravenhurst, Canada; Wilson Hayes, Barton, Maryland, and George McBath, Tampa, Florida.

These answers, although some were incomplete in the practical end, showed an understanding of the theory, which is, after all, the main proposition. The answer of Brother Larmour was the most complete. I had not, myself, thought of hanging the lines on the screen, and it is a very good stunt.

Incidentally, let me say there is no longer any necessity for giving permission to use names, as the I. A. law which prohibited members writing for publication has been repealed.

Reply to Question No. 107.

By M. W. Larmour, Waco, Texas.

The Question:

Suppose you had a steep pitch in projection and your manager wanted the keystone effect eliminated. What would you do? Would the elimination of the keystone effect correct all the other defects due to steep pitch? What are the other defects?

The Answer:

The most practical way to remedy the keystone effect caused by steep pitch in projection is to proceed as follows: First secure two pieces of narrow black cloth tape a little longer than the height of the picture, and projecting a white light on the screen through the aperture, fasten one end of a piece of tape to the screen at the top at each of the sides of the light image, just below where it completes the bending of the upper rounded corners. Weight the free end of each tape so they will hang straight down, and this serves as a guide in truing up the aperture.

Next remove the aperture plate from the machine and fill in the sides of its opening with solder, making the opening from ⅛ to ¼ inch narrower. Replace the aperture plate on the machine, dim the light (which may be done by removing one of the condensing lenses) so that it will not be too hot, or too hard on the eyes, project the clear light to the screen, and with a fine jeweler's flat file, trim away the solder until the image projected on the screen will exactly fit the tape marks previously placed there. By exercising care the lower corners (upper corners of the aperture) may be rounded with a small rat-tail file. Be sure to remove all surplus solder from the face of the aperture, so it will not scratch the film. In filing, bevel the sides of the opening slightly toward the screen.

Inasmuch as the keystone effect is caused by the lower part of the screen being further away from the aperture than the top, this remedy does not *correct* the defect, but merely conceals it. Wherever possible it is a good idea to also tip the top of the screen back slightly and tip the aperture forward by loosening the screws and placing a small piece of tin under its lower end.

This method of averting keystone effect does not remedy the other troubles set up by this most serious error in motion picture theatre designing. The most objectionable of the other defects is inability to accurately focus the entire picture at one time. Still another serious defect is that there will always be a certain amount of distortion of all images in the picture, caused by the fact that the rays reaching the bottom of the screen must travel further than those reaching the top, hence will spread more, with result that the lower portion of the picture will be magnified more than the upper portion, also all figures will be too tall. In conjunction with the above remedy it is a good idea to outline the picture in black.

[Brother Larmour talks horse sense when he speaks of pitch in projection as being a serious error in theater construction. It is really surprising how often this error is perpetrated without any real cause, meaning by this that in very many instances the operating room might just as well be located practically central with the screen as otherwise, but for some unaccountable reason the location is usually "otherwise." Only a short time ago I received a hurry-up call from Torrington, Conn. They were remodeling the opera house, which runs pictures as well as regular theatrical attractions, and as this particular manager was anxious enough to have things right to be willing to pay for the trip, I straddled Mr. Gasoline-Get-There and created a trail of gasoline smell and dust on the highway, incidentally riding to Torrington and back in one day, 237 miles, spending two and a half hours in Torrington. The proposition was that there was an ideal place for an operating room immediately over the ticket office, and practically central with the screen up, down and sideways. In fact, the pitch would be just a little bit up. The only difficulty was this operating room space was too narrow front and back ways, and it was necessary to shoot under the balcony. The lens had to be located as high as possible in order to clear the passage-way underneath, so that the heads of persons would not interfere in the light. The alternative was to place the machine away up back of the upper balcony, with a steep pitch in projection. The thing was simple. A line stretched from the proposed lens location to the screen showed that by scrimping just a little on the under finish of the front end of the balcony where the light ray passed, a 16-foot picture could be projected to the screen and its lower edge would be two feet above the stage floor, but this would throw the lens six feet from the floor, which was too low. That was easily remedied by dropping the passageway floor down, on a slope, one foot, to give a seven-foot clearance, and by cutting out a brick wall (a simple job), and putting in an iron lintel, the operating room was brought out ahead three feet without in any way interfering with anything, and thus all the requirements were met in the best possible way.

You may say, well the man ought to dope all this out himself. Yet, it looks easy, but really it is not. It requires a special training which will enable one to grasp all the points involved in a situation of that kind, and not only grasp them, but to be able to say with certainty just what can be done and what cannot. In this connection I might say that within a radius of one hundred miles of New York City, so far as my spare time admits, I am willing to go either to a theater under construction, or to an established theater and give advice as to what ought to be done so as to secure the best possible projection. For this service the fee will be reasonable, depending somewhat, of course, upon the distance from New York.]

How Foolish!

Michigan sends the following:

> Have not got your Handbook because I never had trouble in all the time I have been on the job. Have about five years' experience in motion picture machine operating, using all makes and models. Am not a union man because I came to ——— from the West and have not been at my trade for two years. I would like to join the union, but am afraid I will not pass the examination, as I have not studied the latest methods. Kindly give me your advice as to what to do.

How foolish! Here is a man who claims to have five years' experience, yet because he "has not had any trouble," needs no Handbook, or, presumably, projection department. Now he wants to join the union, but he has not "kept up" with improvements in equipment, having been out of the operating game for two years. *My brother, if you had studied and secured a good grounding in the theory of your profession, having five years' practical experience to join with that theory, you would need fear no examination,* regardless of whether you are up to date on improvements or not. I have not operated for more than six years, yet I will undertake to appear before any examining board in the United States and pass any proper examination they want to put up. Why? Simply because *I have had practical experience* and I HAVE, IN ADDITION TO THAT, THE THEORY, therefore, if any examining board can stick Yours Truly, they are welcome to the job. And that is not intended as a brag, but just to point the argument that the man who has BOTH the THEORY and PRACTICAL EXPERIENCE need have no fear, but neither one alone is dependable.

My advice to you is to get a set of the Hawkins Electrical Guide, and as soon as it comes out, a copy of my new Handbook, and *study the theoretical end of your profession.* You may find that projection that would pass muster two years ago will have a good deal of trouble in "getting by" now.

Up-to-Date Exhibitor.

Recently by invitation I visited the Lyceum theater, Monticello, N. Y., and was entertained at the home of its proprietor, Mr. L. F. Guimond, and his charming Better Half, both of whom are pastmasters at the art of making big welcome medicine for the stranger within their gate, "Behind the Cobble Wall." In fact, the entertainment reached a point (about 2 A. M., I think it was) when Friend Guimond started to explain some family relationship affairs and mentioned a step-father-in-law, whereupon, without waiting for him to ask if I would have another Fin Giz I retired to the depths of the hay, and slept the sleep of utter innocence.

Guimond is a strictly up-to-date exhibitor. His theater sits back fully fifty, if not seventy-five feet from the street, and at the street line is an elaborate and beautiful cobble-stone wall, which fronts both the theater and residence—the latter having been erected away back somewhere in the 1700's. (A. D., not B. C., you understand.) This cobble wall is used by Brother Guimond as an advertising phrase.

The piano is presided over by Mr. Morris Daniels, who has some note as composer of music, and who uses neither music nor piano light. He sits in the dark and accompanies the pictures perfectly. I have, as you know, always insisted on a low c. p. lamp at the piano, but Daniels goes me one better by reducing the "low c. p." to nothing at all. Afterwards Mr. Daniels entertained us at the piano in Mr. Guimond's home, and I can testify to the fact that he is an artist.

Projection is in charge of Floyd L. Brown, and is indeed excellent. Brother Brown has his operating room and work room in perfect order. Both are scrupulously clean and carpeted with linoleum. The operating room walls are painted dead black all over, as they should be, and the light is a tribute to three elements: (a) the Brush 60 volt plant, which grinds away down in the basement all by its lonesome; (b) to Mr. Guimond, who was far-sighted enough to put in such equipment in a town of 2,000, and (c) to Operator Brown, who knows how to handle the current to get the splendid result he does. Oh yes, I must not forget that Guimond and Brown have followed the department and Handbook closely, and have worked hard to get their lens system so that it delivers results par excellent. The light on the screen is white and brilliant. It is all that could be desired, and *the projection light and sign lights together only cost, via the Brush plant route,* 12 CENTS PER HOUR, the consumption being 50 to 55 amperes. Brown uses resistance, in four steps, in series with his arc, the actual voltage registered by the voltmeter being close to 70, and the method of wiring is unique and interesting. Mr. Brown promised to supply us with wiring diagram and description later. The picture is 16 feet wide.

And now here is a tip for other small town exhibitors: Guimond planned the building, which is of concrete, and below, in a commodious semi-basement, are six high class bowling alleys and six pool and billiard tables. As already said, the town is only 2,000, and will not support a six-day-a-week, high-class program, so Friend Guimond has comfortable folding wooden chairs fastened together in threes, and one night a week these chairs are removed and the place is given over to the local militia company for drill, and on another night the basket ball team rents the auditorium, which just makes a full-sized court. Of course this entails a flat floor, but the bottom of the picture is about two feet above the stage floor (yes, there is a full size, excellent stage), or about eight feet above the floor, so it is not so bad, and the extra income derived from rental to the ball teams and militia "helps out." The other four nights Paramount program holds forth. The lobby is lined with neatly-framed pictures of actors and actresses. There is a fully-equipped soda fountain also, but that did not pay.

Verily Manager Guimond, who, by the way, is an old newspaper man, is the correct man in the right and proper place—a round peg in a round hole.

The Abuse of Film.

Recently a certain operator sent in a bunch of faults cut out of a certain film. Following my usual procedure in such matters I sent the film faults, together with a letter, to the general manager of the corporation handling the exchange. Now, it so happened that there was only one theater in this particular town, therefore when the matter was taken up with the exchange manager by the general manager of the corporation he instantly knew who it was who had sent in the report, and began to look things up. A copy of my letter to the general manager had been sent him, and he wrote a very courteous letter, in the course of which the following paragraph occurred: "It has just been brought to my attention that this same operator has returned a new film, entitled 'Stolen Voice,' literally loaded with oil. This film was thoroughly inspected and cleaned before leaving this office, and by looking up the release date you will note that the film is very new, which does not show that this particular operator is very careful with his machine."

Now while we are endeavoring to secure the rectification of exchange abuses, let us not forget that he who throws stones should not reside in a house made of crystal. There is no manner of doubt but that many exchange managers send out films in wretched condition. When they are "caught with the goods" on this proposition they invariably have some excuse, which, when it is all summed up, really is no excuse at all, because there is not and cannot possibly be, except in rare cases of emergency, any earthly excuse for the sending out of film in other than good mechanical condition. The fact that there is not time after a film comes in to inspect and repair it before sending it to another theater is no excuse, because you cannot, on such grounds, justify committing an outrage on an innocent audience, to say nothing of the operator who must run the film. But, looking on the other side of the proposition, we cannot find any possible excuse for theater managers who commit the most damnable imaginable crime against films by ordering their operators to "speed up," thus not only putting an undue and highly injurious strain on their projection apparatus, and committing an unpardonable sin against their audiences, but also putting an undue strain on the sprocket holes of the film, which may be sufficient to be highly injurious and forever after ruin the perfect performance of the film if the tension of the projector happens to be just a little too heavy, and in addition to all this perpetrates what amounts to a swindle against their audience by presenting to it a jumping jack performance, instead of the properly projected picture which they have paid to see. Moreover the theater manager is responsible for other, and even more serious, abuse when he fails or refuses to provide suitable repairs for his projection machine, and thus compels his operator to run the films in a machine with hooked sprocket teeth, which will strain or tear the perforations, and with a worn intermittent movement which causes the picture on the screen to jump, instead of being projected steadily and smoothly.

The work of the film producer is, however, not only at the mercy of the careless, or over penurious exchange manager, and his twin brother, the overspeeding theater manager, but also must run the gamut of the careless operator or indifferent operator, who, instead of having a small squirt can and putting a single drop of oil on a projection machine bearing (one drop of oil is, as I have pointed out hundreds of times, ample and abundant for any bearing on a projection machine), has an oil can with a snout apparently designed to lubricate a farmer's mowing machine, or a locomotive, and placing that big oil can snout, with a half pint or so of oil behind it, in or near the oil hole he squirts oil over about everything in sight, with result that a pool of oil collects at the base of the mechanism, and is smeared on the film from one end to the other. *This is one of the things for which there is absolutely no excuse.*. IF I HAD MY WAY ABOUT IT I WOULD TAKE THE OPERATOR WHO SMEARS FILM WITH OIL BY THE NAPE OF THE NECK AND RUB HIS NOSE OVER HIS OIL-PLASTERED MACHINE UNTIL FOR ONCE IN HIS LIFE HE GOT ENOUGH OIL. If not big enough to do it myself I would cheerfully pay for help. The operator gets blamed for many things for which he is not responsible, but he absolutely IS responsible for oil smeared films, and, as I have said before, there is no valid excuse for it. It is the result of crass stupidity, infernal laziness, rank carelessness, or, pardon the language, don't-care-a-damnedness. I believe that, as a general proposition, operators keep their machines in as good repair and adjustment as their knowledge and their managers' willingness to purchase repair parts will permit. There are, unfortunately, many operators who have no adequate knowledge of their profession, but this, I think, is quite largely due to the managers themselves, who would like to have good service in their operating rooms but are either unable or unwilling to pay for it. You know if every locomotive engineer in the United States quit tomorrow there are plenty of men who would climb into the cabs and try to run those engines, and be glad of a chance to do it for half the money the locomotive engineer gets, but I don't think any sane man would expect that cheap labor to be as efficient as the present corps of engineers. *Cheap labor is cheap labor the world over,* and it is never, so far as my observation has gone, efficient labor. You cannot get something for nothing in this vale of sin, sorrow and tears.

Toronto Local Forging Ahead.

From Toronto, Canada, comes the following:

> I want to thank you and the other brothers for the work you have done in connection with the light ray articles, which I am studying with much interest.
>
> I am pleased to report that there are two circumstances which now make membership in the Toronto local far more desirable, and more pleasant and profitable than in the past. One of these circumstances is the removal of the prohibition regarding writing to the department on matters pertaining to our profession; the other is the unity now in evidence in Toronto local 173 which is in marked contrast to the condition of affairs in the past. With the men all pulling shoulder to shoulder, and "quality before quantity" as a prominent motto, the slide "Union Operator" will surely become something more than a name when it refers to members of Local 173.

I am indeed hugely pleased to have this favorable report. I have, in the past, been grievously disappointed in reports from Toronto. Frankly, so far as I have been able to discover, nine-tenths of the trouble was due directly, wholly and entirely to that most despicable, damnable thing, "union politics," an article which in time will weaken, if not entirely disrupt any organization. But I have faith to believe the Toronto men are, at bottom, of the right sort, and there is no one who more heartily welcomes the news that the local is on the up-grade than does the editor of this department. Keep pulling "shoulder to shoulder" my brothers, and the editor of this department is "wid ye" to a hard boiled finish.

New Company.

In the August 1, 1914, issue, I described the Cameron Projection Machine, which was then presumed to be ready for the market, but owing to financial difficulties, the whole thing came very near going up in smoke. At last, however, Mr. H. B. Coles, well known to the fraternity through his connection with the Nicholas Power Company, and later with the Precision Machine Company, organized a company known as the Coles Picture Machine Corporation, which has reached a working basis, opened offices at 120 West 41st street, New York City, and proposes to place the Cameron machine, which has been, to some extent, remodeled, and made more effective, on the market.

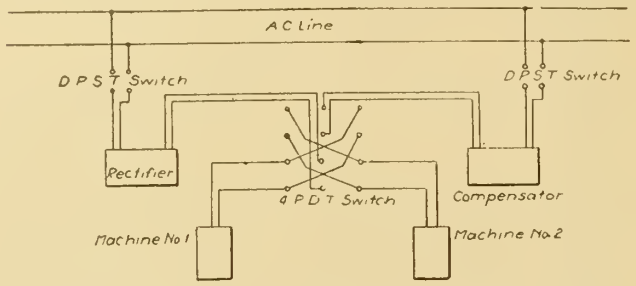
Mr. Coles needs no introduction. The machine is, I believe, basicly a good one. Its intermittent is, as those who can dig up the issue of August 1, 1914, will find, decidedly novel, but, nevertheless, I think it will be found to be effective.

Later on we will describe, and probably illustrate the remodeled machine for the benefit of our readers.

He Does Not Agree.

F. H. Geer, Colonial theater, Upland, California, sends in the following:

> The original of the enclosed article, clipped from the "Electrical Review and Western Electrician," appeared in the projection department of a certain motion picture publication in April this year. It has heen given so much attention by electrical journals as a "motion picture problem solved" that I am going to set forth my experience with it, at the risk of heing accused of experimenting first and thinking afterwards. It may he well to first remember that with D. C. it is com-



> mon practice to use a cored carbon above, a somewhat smaller, solid carbon below and a three-wing shutter, whereas with A. C. two-cored carbons of equal size and a two-wing shutter is the thing. When using a three-wing shutter with A. C. there is a synchronous speed which produces flashing. The article in question refers to "operator," not operators. One minute before the end of the reel on machine No. 1, which is working on a rectifier, we have a clean picture. We change over to the compensator and the arc instantly hegins not to "sputter" hut to flutter around like a caged wild hird. Bing! Our clean picture is changed to a dirty brown and we have the synchronism flashes. But we "don't need to know anything about electricity," so we do not know what is the matter, hut anyway there is only one minute to settle the D. C. arc on machine No. 2, so we cannot delay if we are going to bring it into action on time. When the time comes to change from No. 2 to the compensator, we repeat our experience, and as No. 1 comes on we find that the A. C. has left the D. C. crater all ragged, and we have a D. C. arc with fluttering light on the screen, which requires several minutes to get straightened out. I defy any operator to make use of this scheme "without its being detected by the audience,' if the audience in question knows anything at all about good projection. Wire your lamps in multiple and the same time and energy expended in perfecting "stealing the current" will bring infinitely better results. Methinks that a certain Mr. A's machinist operators will find that they have need of a little electrical knowledge if their guiding star makes a practice of handing down predigested electrical stunts such as this.

As to the article in the "Electrical Review and Western Electrician," why that distinguished publication has simply gone off half-cocked on something it don't understand. The scheme proposes that about one minute before the end of the reel on machine No. 1 is reached the operator throw the four-pole, double-throw switch to the right, starting the arc on machine No. 2 through the rectifier, while machine No. 1 is transferred to the alternating current circuit through the compensator, and the reel completed in this manner. This is supposed to give the carbons on No. 2 time to come up to their proper brilliancy, ready for the beginning of the second reel. The process is repeated toward the end of the second reel on machine No. 2, or the procedure may be reversed if desired.

All of which is quite true, but the only trouble is, as Brother Geer has pointed out, it don't work out in practice. That man does not live who can transfer an alternating current arc to a direct current arc, or vice versa while the picture is on the screen and not have the audience detect it, and moreover ninety-nine times out of every hundred it will be detected good and plenty. Of course, the plan will work after a fashion, but you can take it from me, it won't work with any degree of satisfaction to the man who wants to put on good results. Brother Geer is, in my judgment, perfectly right. I have never seen the thing in actual practice myself, but it does not take any prophet or son of a prophet to tell what will happen when the switch-over is made. As to the "Mr. A." in question, he has retired to the oblivion from whence he came, so far as the handing out of authoritative dope he concerned, hut some of that he did hand out will, I think, long remain a classic of its kind—yes, of its kind.

New Theater.

Bert Meester, Hohart, Indiana, sends in answer to Question No. 102 and says:

> G. D. Bullock claims to have a take-up which produces the same tension throughout the run; he also claims he does not need an adjustable speed motor with this take-up, as he can vary the speed of the machine with his device. We have started to erect a modern, up-to-date picture theater. The machines are the latest model Simplex projectors. Vincent R. Boyd, under whom I am serving an apprenticeship, is to be in charge of projection, and Mr. Coons will be the manager.

Suppose you come across with the dope on that take-up, Brother Bullock, and don't be so stingy. As to the new theater, we wish it all sorts of success. Brother Meester is taking the right course in serving an apprenticeship, and in the first part of his letter, which I have not quoted, he says: "With regard to question 102, I don't know so much about optics, hut I want to learn, and am perfectly willing to study and pay for information." That is the kind of man who will, or at least ought to, succeed. He not only realizes his lack of knowledge on certain subjects, hut is willing to make the effort necessary to remedy the deficiency.

Improvements on Power's Speed Controller.

The Nicholas Power Company has made a number of improvements on its speed controller, as follows:

On the old style speed controller the driving disc was connected to the motor shaft; the motor shaft acting as driver for the speed controller. This was changed on the new style speed controller by connecting the friction pulley with the motor shaft, the result being that the friction pulley now acts as driver for the speed controller. The purpose of this change was to prevent the leather disc from wearing flat. Should there he too great a friction on the friction pulley the pulley will revolve, regardless of this fact, thus preventing the wear of a flat surface on same. Having the friction pulley connected to the motor shaft does away with the end thrust on the motor hearing, allowing the motor to run free. On the present speed controller the friction pulley shaft is connected to the motor by a universal coupling for the purpose of keeping the motor steady and preventing any give from which the shaft could run from side to side.

Non-oiling bearings have been placed at each end of the friction pulley shaft to eliminate any possihility of the shaft running tight.

The friction pulley on the new style speed controller is made up of two pieces of the hest quality of chrome leather on the outside and with a disc of specially prepared sole leather in the center. This combination has heen found satisfactory after many tests, inasmuch as there is but little wear on the friction pulley, while at the same time it has a firm grip on the driving disc.

The spring tension on the old style speed controller is replaced by a screw adjustment for the purpose of regulating the tension on the driving disc.

The Nicholas Power speed controller always was a good device, hut, of course, like all products of the human brain, it could not be expected it would he evolved as a perfect mechanism, not susceptihle to improvement. The thing I like about the projector manufacturers is that they are, almost without exception, alive to the necessity for improvement in their apparatus, and let me say that the Nicholas Power Company is a shining example in this respect. The improvement in the speed controller are all excellent, and the device is now probably as nearly perfect as it is possihle to make it.

What's the Use?

Ray Miller, Anderson, Indiana, says:

> Enclosed find piece of film taken from one of our today's fourteen day old reels. I think if exchanges would use a little more and better cement and a little more time, the operator would not have to use a ten-penny-nail cement. In several cases I have found my reels in this condition.

The piece of film contained a splice open half way across its width, and about six inches of the track was entirely gone on one side—bad enough surely. *But what is the use of sending me this sample without telling me what exchange it came from, what day the reel was received, and the name of the film?* If that is done I can do something really worth while. I can and will send the fault to the headquarters of the company controlling that exchange, and thus get action which will have some effect; hut to merely send in film faults without any identification does not do much if any good.

Difficult to Answer.

A. E. Bahrman, Rochester, New York, says:

> Am projecting a 7-foot picture at 25 feet to try out motion pictures for quality, using 14 amperes. How many amperes should be used to correspond to the average motion picture theater in judging density? Am I too low?

In my opinion it would be extremely difficult to answer this particular question accurately. Modern practice in the higher class theaters is to use from .2 to as much as .4 of an ampere of current (D.C.) for each square foot of surface, which in your case would not mean more than 7 amperes for the lowest figure and 14 for the high—say 10 for an average. But so much depends on the proper setting of the carbons, the size of the carbon, the kind of carbon, the condition of the equipment and the angle of the lamp that I don't helieve you could base the proposition on amperage with any degree of correctness. For 10 amperes you should not use, I think, more than a ⅜-inch upper and a ¼-inch lower carbon, the lower being preferably solid, though with some makes of carbon you might get as good or even better results from ½-inch and ⅜-inch. The only way to determine that point would he to try it out and see.

I would suggest, in the absence of any really scientific hasis for a proposition of this kind, you will do better to, using the same kind of screen some theater you are acquainted with is using, adjust your amperage so that the projection on your screen and the theater screen looks, as nearly as you can judge, equally hrilliant, being sure that the illumination of the room is the same in both cases. This would be crude and unsatisfactory, however, and if some of our correspondents can suggest a really correct answer to Friend Bahrman's question I shall be glad to hear from them.

Inspection.

Los Angeles, California, says:

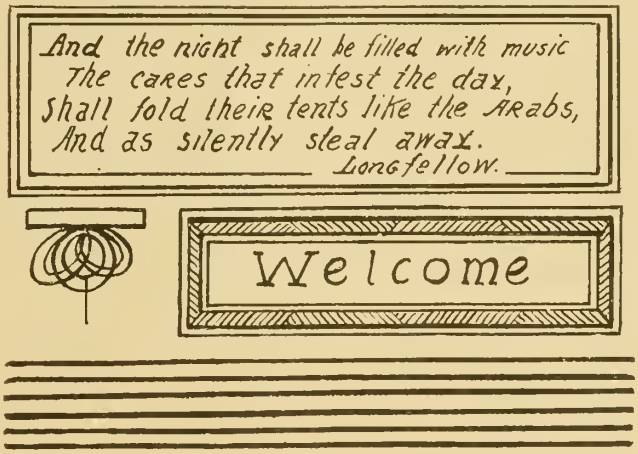
In August 14th issue, in an article on the "Feaster Film Feed," you say: "Produces a better show when the Feaster is used, because damage to film is far less." In five years' experience I have found it to be absolutely necessary to inspect films, no matter whether first run or junk, after every trip or every other trip through the projector. This is true of all bands of film, including the V-L-S-E. We ran all the twelve episodes of Pathe's "Who Pays?" and every single three reels of the episode had to be inspected and put together before being put in the machine. The patches (there were an average of 475 to 500 to each three reels) did not have to be pulled apart—they came apart on the rewinder, and to all appearance had hardly been cemented at all. They were first run too. The splices were scraped for about 1/16 of an inch and lapped over fully ¼ of an inch, and we made about 45 or 50 new splices in every set of three reels. A certain topical weekly is put together in the same way, and we are compelled to put in an hour or so before the show, at every change, in making splices in this stuff; also we have some come in with five or six sprocket holes out on one side, and have had a patch fully two inches long. *How can an inspector miss such a thing*—and in first run too? The V-L-S-E put their films together very well, as a general thing, but the splices break out at the corners, and unless you want to take chances you had better make them over again. The Essanay put their films together better than any of the licensed manufacturers, and they *stay* together too. Why not advise the Lubin, Vitagraph and Selig to get some pointers from them? These are some of the reasons why the Feaster cannot be used by conscientious operators, until the manufacturers get busy and keep the number of patches down to at least six in an untinted reel, and not more than a patch for every change of color in a tinted reel. (I do not understand what you are driving at my brother. The Feaster Film Feed does not prevent you from inspecting the film and making repairs the same as you would with the ordinary upper magazine. What is the idea anyhow? I cannot see that the Feaster has anything to do with this proposition one way or the other except that you propose inspecting at about every rewinding, which is, I think, entirely unnecessary.—Ed.) And now let me say something with regard to your persistent comment on the operator who never looks at the screen. It takes from seven to ten minutes to properly make two or three patches, or probably a dozen or two. During this time the operator is supposed to keep a perfect light on the screen, possibly using old lamps having no adjustments, and cheap carbons, keep on schedule to the second, and do a few other things besides inspecting film. *How do you suppose an operator is going to keep his eyes glued to the screen when doing all this?* (Yes, Mr. Manager, how DO you expect it?—Ed.) You know that out here one man runs the operating room in most theaters, and handles two machines. We run thirteen hours a day, and are inspecting film about two-thirds of the time. Would probably get eight or ten dollars a week for doing the same amount of work at an exchange, and then someone comes in the theater, sees a slight shadow on the screen and says: "Gee! What a rotten operator!" He then forwards the report to the projection department and we get roasted. Let those fellows come up in the operating room first and look at the equipment, watch the operator run the show, and do his inspecting, etc., etc., etc., and then send in the report, and you will get the real meat of the nut. With regard to the films, if any of the manufacturers want proof of my statements I think we can dig him out a few hundred of his particular brand of patches. We use approximately a full bottle of cement every week on patch work. *Thirteen dollars a year for cement!* And mostly first run too. Why don't all the operators get together and tell the producers what they want in the way of patches, and find out why it is necessary to put two, three or five patches in the middle of a scene Now don't mistake what I have said as a knock on the Feaster. It is not meant as such. I am only trying to show the necessity for producers to get busy and splice their films properly. In issue of August 28th, with regard to article on punching films, we use no punch marks, but memorize the end of every reel, and when a certain subject makes a certain move we know it is time to get busy on the other machine, and any number of reels can be memorized after one trip through the machine. (You must have *some* memorizer, Los Angeles.—Ed.) Operator Berner's plan is very good, but it is not always, in fact very seldom, practical for the producer to put a title at the end and beginning of every reel. (I would like to know why? I don't at all agree with you.—Ed.) The best method I have found is the above mentioned, and a cue sheet is made for the relief or second trick operator by writing down the subjects' movements at the end of every reel, so that he knows just where to change over. In issue of September 4th, Operator Mitchell's plan is surely the best way of patching, as such splices will not break out at the corners, due to double thickness of film at that point, whereas when the sprocket hole is cut, the cement weakens the film at that point and it invariably breaks at the corners. Here is a patch we have found to hold better, and last longer than any other with which we have had experience. (This patch was supposed to have been enclosed, but if it was it got lost. As I understand it the brother makes his patch by cutting the film between sprocket holes and then rounding off the sharp corners just a little.—Ed.) Our patches are made with Edison cement which sticks N. I. or inflammable equally well. Have heard lots of reports to the contrary, but have never had this cement fail to stick N. I. Well, I have a Handbook, and read it as well as the department. Needless to say get much good from both, and I want one of your new ones as soon as they come out.

Sorry you would not let me use your name, Los Angeles. I am publishing most of your complaints on manufacturers' patches because I think they are fully justified. Manufacturers' assembly departments are altogether too careless, and it is a notorious fact that nearly all manufacturers' splices are unreliable. I am glad to have the good report on the Essanay. Have had a great many complaints about the factory patches of nearly all the producers. Have had the matter up with them time and again, but they seem to be so busy making money that you cannot get them to attend to such (in their estimation) trifles. I think it is entirely practical for the producer of multiple reels to put a sub-title at the end and beginning of each reel *if he wants to.* In other words, I think Brother Berner's plan is entirely practical, and one which ought to be adopted. As to your plan of memorizing ends of reels, well, old boy, maybe you can but I could not, and what is more I would not undertake that kind of proposition. There is enough to do without burdening your memory with the ending of half a dozen reels every day; also your argument, my brother, defeats itself at this point, because in order to catch the particular move warning you to change over, you certainly would have to be watching the screen pretty closely, and you have just told us that is exactly what you cannot do. As to failure to watch the screen on account of being compelled to make patches and do half a dozen other things, why I know what you say is absolutely true. I also know perfectly well that *the operator has absolutely no business in the world doing these things.* As I have said time and time again, *when the picture is running the place for the operator is right there beside his machine.* Well, you say you have to do it, or get fired. Yes, that probably is true, but, nevertheless, every day that operators go on doing these things that they are not paid to do, and taking chances with their projection, makes it just that much harder to break away from the practice. It is a difficult question I know, but this department can only take one position on this kind of thing and that is to roast poor projection whenever and wherever we find it. It is not our fault that managers demand outrageous things of the operator, nor is it our fault that managers are so short-sighted and apparently mentally incapacitated that they cannot understand the simple proposition that the income of their house largely depends on the excellence of projection, and that no operator can deliver high class results when he is doing anything else except attend to his projection. Yes, your letter is very long, Los Angeles, but also it is interesting. This department is doing everything it can to educate the operator in the technical end of his profession, and to educate the manager to the necessity for high class work in the operating room. But that, my brother, is about as far as we can go in the matter. It is no pleasure to "roast" an operator, when we are convinced that the fault really lies as much or more with the manager than it does with the operator. But what are we going to do? Sit down, keep our mouth shut and let these abuses continue without comment? Not on your life, Los Angeles—not as long as your Uncle Dudley is on the job. As to inspecting film more than once a day, why I cannot agree with you. If your machine is in proper adjustment and repair one good inspection should be enough.

Fine Work.

William F. Wood, Chicago, Illinois, writes:

Something like two years ago I sent you several sample slides I made myself. At that time you, through the columns of the department, pronounced them to be very beautiful, etc. I


And the night shall be filled with music
The cares that infest the day,
Shall fold their tents like the Arabs,
And as silently steal away.
Longfellow.
Welcome

am now sending you by parcel post four more, and would like to ask if I have improved. The dope I use for coating is my own mixture, and it is *some* mixture too.

Yes, Brother Wood, you have improved. Those slides are really so classy that I showed them all around the office, with my chest swelled out considerably, calling attention to the grade of work pulled off by an operator. In some of the slides Friend Wood uses colored gelatine over a portion of the design. In the one published he used a dark green over the little scroll at the left of "Welcome," and yellow over the parallel lines below, the rest being clear white. I was obliged to remove the gelatine in order to get a decent photograph of the entire slide.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

School of Photography at Syracuse University.

J. B. S., Bessemer, Ala., inquires as follows about the course in Cinematography at Syracuse University:

> I would thank you if you would give me through your department your opinion of the course in Photography of the University of which Professor Wahl is in charge. I am contemplating taking this course next year, and before I make arrangements to do so, I wish to know the standing of the school. I would also appreciate it if you would tell me your opinion of the work as a profession and what the chances would be of succeeding after I had a practical education along that line.
>
> I understand the course at the above school includes motion picture work and would be pleased to know whether I would be likely to be able to enter some studio as an apprentice after I had finished the course. I have been doing a good deal of elementary photography and have had a year in Physics, which includes optics and lens work in a small way, and have a liking for the work and if in your opinion there is a better school for the above work I would be thankful if you will recommend it to me.

The editor of this department was afforded the pleasure of a visit to the Photographic Department of Syracuse University at Syracuse, New York, only a few days ago.

Prof. E. J. Wahl, F. R. P. S., the able head of this department and a distinguished authority on photography, said that it was not the intention of that department to undertake to train students to become professional cinematographers.

The primary cause for the establishment of such a course, was to supplement the education of students in the engineering branches, so as to enable them to apply intelligently and scientifically the principles of the art of photography in any way that would assist and develop the manifold engineering problems which they might encounter.

Of the eighteen graduates of this course in the past two years, the professor said that he knew of only one of the eighteen who was following the profession of cinematography exclusively.

The department owns two motion picture cameras, a printer, projector and the necessary dark room equipment. Motion picture work is confined to the elementary principles of negative and positive making with practical exercises, the projection of pictures and construction of projectors.

No attempt is made to give instruction in practical motion picture studio conditions such as would be met in professional work.

He stated that he had been inundated with requests from students who wished to take a special course in cinematography, but under the present limited facilities of the department he had refused them all. It is practically impossible for the average student to master the requisite subjects for a thorough training in photography unless he has a good foundation to start on and a willingness to devote himself for at least two years to mastering the elementary principles of the art.

The manifold applications of Photography to scientific, artistic and commercial purposes, has led Syracuse University to establish a Department of Photography, giving instruction in all its branches.

Much has been accomplished in this field, but the result of a combination of the scientific side of Photography with adequate instruction in art lines has not heretofore been considered, and it is this combination which the University now offers. The instruction will be eminently practical and will at the same time give theoretical explanations of every process, with the essential principles of composition.

The aim of the department is to provide for students a thorough grounding in the optics and chemistry of photographic processes; a practical course dealing with every department of Photography; the art-training necessary for the utilization of Photography for expressing artistic feeling, and advanced or specialized courses to enable students to take positions as studio operators, photo-chemists and investigators.

Candidates for admission to the course in Photography are required to show by examination or by certificate that they have studied with satisfactory proficiency, the following subjects, viz.: English Grammar, Geography, Arithmetic, American History, together with two years of High School work, or give satisfactory proof that they are suitable for admission.

COURSE OF STUDY.

FIRST YEAR.

General Optics.—Reflection, refraction, dispersion and diffraction of light. Elementary Photometry. Light standards.

Photographic Optics.—Optical Glass; the general principals of lens construction; lens aberrations; choice and use of lenses for special work.

The Camera.—Various types with instructions in the use of the same for general, portrait, landscape and architectural work.

Exposure.—The illumination of the subject. The factors controlling exposure.

Sensitive Materials.—Plates and films, ordinary and color-sensitive. Color filters.

Development.—The chemistry of developers and development. Time, thermo and tank development.

Printing.—Silver printing; development processes. Platinum.

Transparency Making.—Lantern slides and projection.

Art.—Elementary composition.

Chemistry.—A course of lectures and recitations on the elementary principles of chemistry. One exercise a week is devoted by the student to laboratory work.

SECOND YEAR.

Studio Work.—General principles of lighting by day and artificial light; groups, copying of black and white and colored objects. Retouching the negative.

Printing.—Printing in iron salts; carbon, gum bichromate oil and bromoil.

Color Photography.—The spectroscope; the science of color and photographic reproduction of the same by the additive and subtractive processes.

Photomicrography.—The microscope, principles of construction and use; high and low power photomicrography.

Stereoscopic Photography.—Binocular vision; the practice of stereoscopic photography.

Elementary Emulsion Making.—Negative and positive processes; printing-out emulsions.

Plate Testing.—Sensitometry of ordinary and color-sensitive plates; spectrographic testing.

Enlarging and Reducing.—Principles and practice of the two methods.

Motion Picture Work.—The elementary principles of negative and positive making, with practical exercises. The projection of pictures, and the construction of projectors.

Art.—Advanced composition.

Chemistry.—Qualitative and quantitative analysis.

The Department is located in a new building expressly constructed for it, and which is equipped with the latest apparatus, studios, darkrooms, etc., but students will be expected to provide such sensitive material as may be considered necessary for carrying out ordinary practical work.

Research Work.—Students who are sufficiently advanced will be assigned a problem for investigation, occupying one or more semesters. Students who have satisfactorily passed the ordinary course may elect special subjects for further study.

It would probably be of much greater advantage to the average camera aspirant, especially those who cannot afford the time and money, to spend those two years in a studio working up through practical experience at even the most meager salary than to spend two years in school and then find that he would have to practically repeat his course again in a studio under commercial conditions.

This, of course, is not meant to deter the man who can afford to take such a training; for, undoubtedly, the man with the thorough technical and scientific foundation will, in the end, far outstrip the man who has only the rule o' thumb training.

Interested parties can obtain further particulars concerning the course in photography at Syracuse by writing to Prof. E. J. Wahl, F. R. P. S., Dept. of Photography, Syracuse University, Syracuse, New York, but do not write unless you feel that you can devote at least two years to obtaining a thorough training in the science of photography.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Comments on the Films

General Film Company

THE WALL BETWEEN (Lubin), Nov. 15.—It takes but three people to tell the story of this one-reel drama, and William E. Parsons, L. C. Shumway and Velma Whitman accomplish this very creditably. Paul M. Powell, who wrote and directed the picture, has conceived a tragic tale of life in the West, and transferred it to the screen in an effective manner.

HEARST-SELIG NEWS PICTORIAL, NO. 91, 1915 (Selig), Nov. 15.—Society riders of San Francisco organize a Cavalry Troop; fatal factory fire in Brooklyn; school fire drill; Washington police instructed in the care of the injured; Chicago Equestrian Association on a ride; railroad accident at Los Angeles; General Carranza and American diplomats, Mexico; Mexican refugees at Douglas, Ariz.; crippled children at flower show, Chicago; Harvard-Princeton football game, and Italian soldiers at the front, constitute the news items of this number.

SONNY JIM AND THE GREAT AMERICAN GAME (Vitagraph), Nov. 15.—In this one-reel comedy, Bobby Connelly proves that he is a genuine "chip of the old block," in his love of a game of baseball. Elaine Sterne has conceived a human and humorous vehicle to illustrate Sonny's devotion to the Great American Game, and Bobby Connelly's winning personality and acting ability do the rest. Tefft Johnson and Mabel Kelly are members of the cast.

A BARGAIN IN BRIDES (Kalem), Nov. 16.—The burlesque comedy situations in this one-reel photoplay may safely be relied upon to perform their mission in life. The supply of fun is a generous one, the efforts of Ethel Teare, Bud Duncan, Rube Miller and Julia Rand contributing largely to this result.

AN ACCIDENT POLICY (Lubin), Nov. 16.—Edwin McKim is the author and producer of this one-reel comedy. His work is an amusing specimen of broad farce, and well suited to the comic methods of D. L. Donn, Eleanor Blanchard, Carrie Reynolds, John J. Dolson and George Egan.

THE TENDERFOOT'S TRIUMPH (Selig), Nov. 16.—Tom Mix is the tenderfoot of this one-reel comedy, and proves conclusively that he can portray something else besides cowboys. The scenario was written by Cornelius Shea and is good material for Mr. Mix and his support, which includes Hazel Daly, Sid Jordan and Pat Chrisman.

HIS WIFE'S SWEETHEART (Edison), Nov. 17.—A lively little comedy in one reel, J. E. Hungerford has taken on old subject and given several new turns to the plot. Raymond McKee contributes one of his amusing grotesque comedy impersonations and Jean Dumar is happily cast as his wife. Bob Walker, Grace Williams and John Sturgeon render valuable service.

CANIMATED NOOZ PICTORIAL, NO. 2 (Essanay), Nov. 17.—The news items in this number are strictly up to date and, as presented by the clever pencil of Wallace A. Carlson, also strictly humorous. Scenes in the Canadian Rockies are on the same reel.

COUNT 'EM (Vitagraph), Nov. 17.—The original title of this one-reel farce was "The Counts," but it is just as funny with either name. Ralph Ince wrote and produced it, and Anita Stewart and Earle Williams have the leading roles. This is a strong combination. Albert Roccardi and the bunch of counts score heavily also.

THE EYES OF THE SOUL (Biograph), Nov. 18.—The incidents of this one-reel drama are very emotional, a blind girl being the principal part. The story is an appealing one and Claire McDowell is sympathetic and natural as the blind heroine. Jose Ruben is earnest and effective in the opposite role.

SNAKEVILLE'S EUGENIC MARRIAGE (Essanay), Nov. 18.—Margaret Joslin, Victor Potel, Robert McKenzie and Bell Mitchell realize the comic possibilities of this one-reel farce to the fullest extent. The subject is amusing as well as timely, thanks to the astonishing tests made by the health officer, Dr. McSwat.

HEARST-SELIG NEWS PICTORIAL, NO. 92, 1915 (Selig), Nov. 18.—The list include Italian troops at the front; Roebling fire, Trenton, N. J.; Washington-California football game, Berkeley, Cal.; hunting season opens, Newark, N. J.; start of the Inter-Scholastic cross-country race; fire at San Francisco, and using moving pictures in rogue's gallery, Chicago.

A MOTORCYCLE ELOPEMENT (Vitagraph), Nov. 18.—The material in this one-reel comedy is novel and decidedly amusing. The title gives a good idea of the plot, and the author has made the most of his opportunities. Jewel Hunt, Arthur Cozine and Bruce Montague justify their positions in the cast.

TOO MUCH TURKEY (Essanay), Nov. 19.—The comic possibilities of this one-reel comedy are immense. The idea has done duty in a vaudeville sketch, but is just as laughable on the screen. G. M. Anderson appears in the picture as a light comedian and enters heartily into the fun.

THE VEILED PRIESTESS (No. 4 of "The Ventures of Marguerite"—Kalem), Nov. 19.—Another of Marguerite's surprising adventures occupy the one thousand feet of this reel. Her experience is filled with thrills, an Oriental mystic being the *deus ex machina*. Marguerite Courtot is supported by Richard Purdon, F. B. Vernoy, Walter McEwen and Anna Reader.

THE DEATH WEB (Lubin), Nov. 19.—The situations and climax of this one-reel drama are admirably expressed by the title. Robert E. Rhinehart wrote the scenario and his conception does not lack entertaining qualities. L. C. Shumway, Lucelle Younge, J. G. Harper, Melvin Mayo, J. A. Morley and Sidney Hayes make up a very good cast.

DIPLOMATIC HENRY (Vitagraph), Nov. 19.—Sidney Drew is Henry of this one-reel comedy and his efforts at diplomacy end in his own discomfiture. O. W. Newman's scenario is amusing and original. Mr. Drew is assisted in the laugh-getting by Mrs. Drew and Florence Natol.

BLACK EAGLE (Edison), Nov. 20.—This one-reel photoplay is a revival of the "popular" drama that flourished in the last decade. There is no dearth of strong motives in the plot, the scenes being laid in the West. The story has been put on the screen with good effect, and the acting reflects credit upon Margaret Prussing, Richard Tucker, Augustus Phillips, Brad Sutton, Louis B. Foley and Florence Stover.

THE GIRL ON THE BRIDGE (Episode No. 54 of the "Hazards of Helen" Railroad Series—Kalem), Nov. 20.—A gang of jailbirds measure wits and nerve with Helen, in this one-reel drama, and the girl telegrapher treats them to a number of surprises. Her big stunt is all that the expression implies, and the entire reel moves on fast time. Helen Gibson, Clarence Burton and Franklin Hall do excellent work.

HIS WIFE'S NEW LID (Lubin), Nov. 20.—In writing this one-reel farce, Mark Swan has not clapped the lid on Billie Reeves nor his opportunities for fun-making. On the contrary, there is a lot of clean-cut nonsense in the picture, and the star makes it thoroughly amusing. (Fashion note: Mr. Reeves no longer wears his trousers baggy in the rear.)

LOCKED IN (Selig), Nov. 20.—A tense little drama, this one-reel picture utilizes a massive bank vault in the telling of the story. The production was made by George Nicholls. Earle Foxe, Edwin Wallock, Fred Hearn and Wm. Scott constitute a good cast.

General Film Company Specials.

A NIGHT IN THE SHOW (Essanay), Nov. 15.—This two-reel Chaplin release, which is founded on the well-known English Music Hall sketch, "A Night in a Music Hall," permits Charlie Chaplin to revive the character of the man with the jag, and add highly laughable bits of new business to the old situations. Mr. Chaplin also impersonates a "tough" in the gallery. The picture closes with a "hot finish," although every one in the cast is soaked with water from a fire hose.

THE UNDERTOW (Essanay), Nov. 15.—The leading characters in this three-reel drama are underworld types, and the plot shows a young girl's battle against vicious influences. Although offering nothing new in the way of material, the construction of the photoplay has been done with skill, and the production is altogether worthy. Richard C. Travers, June Keith, Harry Dunkenson, John Lorenz and William Burns make up the cast.

THE PITFALL (Kalem), Nov. 15.—Melodrama of the quick-moving, ultra-sensational sort abounds in this four-reel photoplay, written by Howard Irving Young. It deals with the fortunes of a young girl who marries to please her father and finds that her husband runs a gambling house in his own home. Mr. Young has worked his plot out interestingly, and the production is lavish. Marin Sais, Frank Jonasson, Thomas Lingham, Paul C. Hurst and True Boardman act the leading roles with good effect. James W. Horne made the production.

THE VENGEANCE OF RANNAH (Selig), Nov. 15.—Valuable jewels are stolen from a temple in India, and the novel way in which the thief is punished for committing the sacrilege forms the motive of this two-reel drama, written by James Oliver Curwood. The atmosphere of the story is well sustained, and the acting has been intrusted to a competent cast, which includes George Larkin, Leo Pierson, Lafayette McKee and Marion Warner.

THE CHIEF INSPECTOR (Biograph), Nov. 16.—There is plenty of good drama in this two-reel photoplay, dealing with an attempt to defraud the government. The plot is skilfully articulated and the incidents are plausible. The playing of Vera Sisson, Jose Rubin, Charles H. Mailes, G. Raymond Nye, Madge Kirby and Ilean Hume does justice to the theme.

A BIT OF LACE (Essanay), Nov. 16.—The situations in this three-reel drama call for quick, forceful acting, and the demand is met in a highly satisfactory manner by Darwin Karr, Edna Mayo and Sydney Ainsworth. The subject offers strong dramatic possibilities and has been fashioned into a photoplay without being incumbered by any extraneous characters or incidents. The settings are very effective.

GONE TO THE DOGS (Vitagraph), Nov. 16.—The romance of a gypsy who falls under the spell of a "Painted Woman" and then returns to his gypsy sweetheart and makes her his wife is told in this two-

reel photoplay, of which Paul Kester is the author. Scenically and dramatically it is a picture of decided merit, Antonio Moreno, Frankie Mann, Donald Hall, Josephene Earle, Harry Handworth and Nellie Anderson forming a most efficient cast.

THE GAMBLER OF THE WEST (Biograph), Nov. 17.—Owen Davis is the author of the play from which this four-reel screen drama was made. It was a successful melodrama, in its day, vigorous of action and possessed an interesting story. Made into a photoplay, it presents a number of picturesque scenes of frontier and Indian life, which the director has fully utilized. The large cast of characters has been well chosen, the prominent members including Charles Perley, W. J. Butler, Robert Drouet, Charles H. West, Linda Arvidson and Clara T. Bracey.

THE NIGHT OF THE EMBASSY BALL (Kalem), Nov. 17.—Diplomatic intrigue is the foundation of the plot in this two-reel drama, by G. Doty Hobart. No less an exalted personage than a prince is the hero, and the entire story has a Richard Harding Davis air. It can safely be recommended to lovers of modern romance. Guy Coombs' assumption of the prince makes the title gentleman a right good sort. Anna Nilsson, Joseph Baker, Theodore Branch and Martin Strong are capital.

IN LOVE'S OWN WAY (Lubin), Nov. 17.—A review of this picture will be found in this issue.

MARGIE OF THE UNDERWORLD (Lubin), Nov. 18.—An excellent example of its class, this two-reel drama opens in a sensational manner and melodramatic incidents are of frequent occurrence. The human note, however, is a strong one, and the excellent acting of Lucille Younge, Madge Philbrick, Melvin Mayo, J. A. Morley and R. H. Gray brings out the best points in the picture.

THE PRINT OF THE NAILS (Selig), Nov. 18.—Modern politics is the subject of this three-reel drama, written by Mrs. Owen Bronson. The author has handled her theme with due regard for the truth, several scenes taking place in a questionable resort. The house is raided as the result of a plot against the heroine. The story is a forcible one, and has been cleverly directed by George Nicholls. Earl Foxe and Vivian Reed head a satisfactory cast.

A CHILD IN JUDGMENT (Edison), Nov. 19.—A three-reel production treating of the perfidious actions of an employer toward his clerk, whose wife he attempts to lead astray during the clerk's absence from the city. The idea of the child in judgment is rather far-fetched, if one should stop to think, but the picture has been developed in such an interesting manner that it holds the attention throughout. Augustus Phillips plays the villain in finished style.

THE RIVER OF ROMANCE (Essanay), Nov. 20.—John Lorenz, Chas. E. Ashley, Elizabeth Tinder and Charles W. Racy have the leading roles in this two-reel drama. The adventures of a young engineer, who starts ont on a railroad survey and runs a line that leads him to his future wife, makes the picture an interesting one. The scenery is picturesque.

HEREDITY (Vitagraph), Nov. 20.—Seymour Galland, the author of this three-reel drama, has handled his subject with intelligence and skill. The result is a powerful photoplay in which inherited criminal tendency furnishes the motive. William Humphrey has given it an excellent production. Carolyn Birch, Katherine Lewis, Rose Tapley, Thomas Mills, William Humphrey and Denton Vane are the leaders in a lengthy and capable cast.

Fox Film Corporation.

A WOMAN'S PAST (Fox), Nov. 15.—Nance O'Neil gives an intense performance in the emotional role of the wronged woman in this five-part melodrama, produced under the direction of Frank Powell. The story carried through the picture is interesting and the trial scene at the climax is strongly presented.

Mutual Film Corporation.

SOMETHING IN HER EYE (Novelty), Nov. 8.—An amusing situation arises in this comedy when the girl's father arrives from the West and her various suitors also arriving on the scene with flowers, candy and all sorts of nice things, take to their heels upon hearing that "papa" is a crack shot. The formidable parent proves to be in a conciliatory mood, however, and gives them a trial at fist fighting to see who is most deserving of his daughter.

MUTUAL WEEKLY, NO. 46, 1915, Nov. 18).—Interesting items of this issue are, the world's biggest 16-inch gun on its way to Panama, Thos. A. Edison visiting the Garden of Gods, speed kings of the air and water in an interesting race at San Francisco, in which the motor boat wins from the aeroplane, and a number of interesting scenes from the battle front of Europe.

THE HOUSE PARTY (Casino), Nov. 21.—Harry Volks is featured in this comedy. It has the advantage of being clean comedy, but the story is slight. The picture has been well produced and is interesting for that reason. The average audience will get a good many laughs out of it.

SPRING ONIONS (Novelty), Nov. 22.—The spring onions of a certain man's garden prove to be such a fine and extensive crop that he overeats and creates great disturbance by the strength of his breath. He is operated on at last as a means of purification. George Derr, comedian, is presented in the leading comedy role. The production has a good deal of originality in its makeup and will be found entertaining.

THE DRUMMER'S TRUNK (Beauty), Nov. 23.—John Steppling, John Sheehan and Carol Holloway appear in this comedy. The latter, a hotel slavey, hides in the traveling man's trunk. She gets a rough trip and he is suspected of white slavery. This is improbable in plot, but quite amusing in its situations.

SEE AMERICA FIRST, NO. 11 (Gaumont), Nov. 23.—A half reel in which the Mutual Traveler visits New Haven and Hartford, Conn. Entertaining views are shown in each city. The Yale College buildings and the great punch bowl are shown.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 23.—A half reel, shown with above. In this number Pa McGinnis buys a Flivver and has some startling adventures. The animated drawings by H. S. Palmer are clever.

TAMING A GROUCH (Novelty), Nov. 24.—A good deal of amusement can be obtained from viewing this comedy. The old grouch is unable to make his temper behave, and so loses his housekeeper, whom he has treated shamefully. A ruse planned by the ex-housekeeper and the employment bureau places in the home of the grouch a negro man who dresses as a woman. The result of his attacks on the negro cause him dire distress, and he is forced to become subservient to the commands of his former housekeeper. Featured in this comedy are William Sloan and Margaret McWade.

THE VILLAINOUS VEGETABLE VENDER (Falstaff), Nov. 25.—This is an amusing farce comedy in which the villain and others get some rough handling. The average audience will find it very entertaining.

THE BLUFFERS (American), Nov. 26.—A one-reel comedy number, featuring Vivian Rich and Alfred Vosburgh. The young couple marry on a $15 salary and borrow a flat to fool their father when he visits them. This is a bright, pleasing offering, with a good comedy punch in it.

A DEAL IN INDIANS (Cub), Nov. 26.—Another of the George Ovey comedies that is noticeably commendable. The picture shows how an escaped convict is picked up by Indians, and is overburdened with affection from a squaw. He makes his escape the second time only to be tracked by the Indians to the home of the convict's benefactor. The affair ends in the final capture of the convict by the authorities.

CUPID BEATS FATHER (Beauty), Nov. 27.—An original comedy, in which two small children give away their sister's plan to elope. The father holds up the lovers and marches them into the house, where he has made all arrangements for a wedding. Neva Gerber and Frank Borzage play the lovers. An elopement story with a new twist in it.

ALL ABOARD (Thanhouser), Nov. 28.—A comedy number, with a slight but agreeable plot, featuring Flo LaBadie. She meets a reporter on board a steamship, with whom she falls in love. The guardian's son, who desires her hand, becomes seasick and gives up the chase. This latter feature furnishes the chief amusement of the number.

FOILING FATHER'S FOES (Falstaff), Nov. 29.—A knockabout comedy number, in which the daughter of an editor rigs up numerous traps and devices for punishing angry visitors at her father's office. She makes short work of two politicians, showering them with a hose and then dropping them through a trap door into the water beneath. The number is a laughable example of the rougher type of comedy.

BILLY VAN DEUSEN AND THE MERRY WIDOW (Beauty), Nov. 23.—Billy's experience with the widow was one of huge mortification. Not knowing that the woman whom he had rescued from drowning was wearing mourning during the absence of a live husband, his attentions are treated to a most embarrassing removal from the garden seat by said husband on his return.

SPIDER BARLOW CUTS IN (American), Dec. 3.—This is an excellent one-reel crook story that dissolves itself into a comedy. The picture has been well produced and is one of the best one-reelers that has appeared recently on the Mutual program. Winnifred Greenwood, Edward Coxen and George Field compose an interesting trio. A full review of the production appears on another page of this issue.

MAKING OVER FATHER (Beauty), Dec. 4.—A rollicking comedy of considerable merit. Father is a self-made man. His making over is a rather strenuous affair, but he returns home a better and a wiser man, and ready to agree to anything that his future son-in-law has to suggest.

Mutual Film Corporation Specials.

BUCK PARVIN AND THE MOVIES (Mustang), Nov. 13.—The third of this excellent series of three-reel comedies adapted from Chas. E. Van Loan's stories and which are being made at the American Film Company's studios, is entitled "This Is the Life." It compares well with the previous numbers of the series, and afford Adele Farrington, Arthur Acord, Chas. Newton, Lawrence Peyton and others ample opportunities for good work. A full review will be found on another page of this issue.

THE KEY TO THE PAST (American), Nov. 2.—A two-part production featuring Winnifred Greenwood and Edward Coxen. The story is of a woman and her child who have been cast on the seashore by a shipwreck. They are picked up by a man known to the woman in the past. Her memory gone, she is unable to relate what has happened to her in the years during which they have not met. One night the house is struck by lightning and the woman regains her memory. The theme is an old one, rather too hackneyed for successful repetition.

COULD A MAN DO MORE (Centaur), Nov. 24.—In this three-reel production the story of which was written by Crane Wilbur, who has also played the leading masculine role, there is rather too obvious an effort made to force the star. The production has been ably directed by R. B. Broadwell, but there is a feeling that the story has been stretched beyond its natural limits. Many fine photographic effects have been obtained, and it must he admitted that the ambitions of the production have in part been realized. The work of the weakling brother is especially commendable.

THE BABY AND THE BOSS (Thanhouser), Nov. 23.—A two-reel production, built around the recent police games in which New York's police force participated. The police games furnish some very entertaining and informing incidents, including a sham battle, a rookies' drill, fire drill, work by police dogs and the like. The plot is slight but clever. It pictures the way in which The Kidlet prevails upon Boss Hinkey to promote her favorite policeman. The number is fresh and interesting throughout.

STANLEY AND THE SLAVE TRADERS (Centaur), Nov. 25.—A two-reel number of the Stanley series that holds considerable interest. Mona Dark-Feather still holds her own in the role of Ada, who has been captured by a native African tribe who have a white king. The Stanley party are in search of her and during this episode a band of slave traders come on the scene, livening things up considerably. Some interesting auimal work is seen in the picture.

THE STRIFE ETERNAL (Mutual Masterpicture), Nov. 25.—This five-reel production was made in England, and features the English actress Blanche Forsythe. Many of the scenes of the picture claim to have been photographed on the very locations where the Wars of the Roses were fought. The picture centers much about the tragic story of Jane Winstead, of whom Edward IV was enamoured, and pursued even after her marriage with Matthew Shore. Some of the scenes of the production cover wide perspectives, and are especially effective. Apparently innumerable numbers of people have been spread over these perspectives and are at other times massed effectively in closer views. The picture is entertaining and valuable as a historical feature.

THE VALLEY FEUD (Mustang), Nov. 26.—A lively two-reel number, with Anna Little, E. Forrest Taylor and George Armstrong in the cast. This tells a story of range warfare and is full of action from start to finish. Herds of cattle and sheep add to the picturesqueness of the scenes and the reality of the story. There is a love affair between a cattleman and the niece of a sheep herder, which results happily after much adventure. The blowing up of the dam, to get water to the cattle, was a good feature. A fine out-door subject.

THE FRIENDS OF THE SEA (Reliance), Nov. 28.—A two-reel drama of the sea coast, the story treats of the rivalry of two friends for the hand of a certain young woman, daughter of a fisherman. The scenes of the picture are all laid among fisherfolk, and are attractive. The story is not an especially strong one, but has the human element strongly enough to make it acceptable to the average audience.

THE SILVER LINING (American), Nov. 29.—A two-reel picture that has a distinct appeal. Charles Newton as the father does an excellent piece of work, and Winnifred Greenwood as his daughter is very charming. Alfred Vosburgh is attractive as the young ranch owner and hero of the play. A full review of the picture appears on another page of this issue.

THE CRIMSON SABRE (Thanhouser), Nov. 30.—A two-reel melodrama that is more than ordinarily interesting. A mysterious murder is committed and the wrong man is arrested. The affair is finally cleared up, however, by the detective who discovers that the sabre, which has hung on the wall, has been manipulated from the other side of the wall, so that it has killed its victim in falling. The butler is then arrested, having shown signs of fear and possible guilt.

THE FORBIDDEN ADVENTURE (Mutual Masterpicture, No. 49), Dec. 2.—A five-reel production made by Chas. Swickard. Louise Glaum and Chas. Ray have the leading roles in a story of an adventure in the Arabian desert, it is presumed. The production is well-directed in spite of the abundance of American cacti exhibited in the backgrounds. A full review will be found on another page of this issue.

North American Film Corporation

AN AMERICAN EARL (American), Nov. 22.—This is the final instalment of "The Diamond from the Sky" before the prize winning sequel is shown. Blair is arrested on charge of murder, but again escapes. He still persists in trying to get the diamond, which is now in the possession of Marmaduke Smythe. Arthur, now the proud father of a son, is advised that he is the rightful heir to the Stanley estate. Quabba is made king of the gypsies at the close. The number is made with the usual care and attention to details which has characterized the serial throughout.

Paramount Pictures Corporation.

THE GENTLEMAN FROM INDIANA (Pallas), Nov. 25.—The first of the Pallas pictures is an excellent adaptation of Booth Tarkington's famous novel, with Dustin Farnum giving a forceful portrayal of John Harkless. The story is told in a clear, interesting manner and the big scenes of the production are finely handled. Winifred Kingston and Herbert Standing have imported roles in this exceptionally strong picture.

Pathe Exchange, Inc.

THE SULTAN'S PARADISE (Globe), Nov. 22.—This scenic contains some attractive scenes along the Bosphorus and the Golden Horn, and is of exceptional interest at the present time.

INTIMATE STUDY OF BIRDS, NO. 11 (Pathe), Nov. 22.—An interesting number of the series showing pelicans, macaws, sea parrots, swans and other water birds. This is on the same reel with "Nannie Laurie," an animated cartoon.

GREAT WHILE IT LASTED (Phunphilms), Nov. 22.—One of the "Lonesome Luke" series, in which Luke enjoys the distinction of being a millionaire for all too short a time. He is progressing with considerable spirit, when the cruel news arrives that a mistake has been made and that the deceased uncle whose fortune he is enjoying is somebody else's.

A SQUABBLE FOR A SQUAB (Starlight), Nov. 27.—Heinie and Louie strike what appears to be a streak of luck in this picture which, however, later dissolves itself into a pillow fight in a room full of pajama attired school girls. The fact is, Heinie and Louie have been commissioned by her sweetheart to kidnap a girl who has been placed in the school by her irate daddy. The girl escapes without their aid, and in their desperate search amid the sleeping beauties for the right girl they are discovered.

Triangle Film Corporation.

THE EDGE OF THE ABYSS (Kay-Bee).—A beautiful and highly effective motion picture founded on the ancient triangle. Tense, artistic and of happy conclusion.

THE GREAT VACUUM ROBBERY (Keystone), Dec. 12.—Contains a very amusing and highly original idea, that of robbing a bank through the offices of the bank protective association. Otherwise on the usual Keystone lines.

THE PENITENTS (Fine Arts).—A story of religious fanatics in Mexico some two hundred years ago. Some good massed effects and acting, but the story scatters too much for sustained interest.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 7, "The Bang Sun Engine"—Pathe), Nov. 15.—"The Bang Sun Engine" is one of the best of the new Wallingford adventures. Mr. Bang with his new invention attracts the sympathy of the Ward girls, who soon discover that Bang's persecutor is by name Morley, another of the clique that ruined their father. Wallingford and Blackie Daw are soon on the job to swindle the swindler and repair the damage done by him. There is much that is interesting in this episode which is head and shoulders over some of the previous episodes of the series as regards quality.

NEAL OF THE NAVY, NO. 13, "Backed by the U. S. N." (Panama Films), Nov. 25.—"Backed by the U. S. N." is the title of this excellent number of the series. In this episode Joe Welcher surprises us by at last living up to the manhood that's in him, and puts up a good fight with Hernandez in favor of Annette. The brute is also changed somewhat, but only in appearance, by being treated to some new clothes and a hat. This episode is an impressive one.

MARY'S LAMB (Gold Rooster Play), Nov. 19.—A five-part adaptation of Richard Carle's play, with the author in the role of the "lamb." The screen version of this well-known play is a success. A full review of the production will be found on another page of this issue.

NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 8, "A Transaction in Summer Boarders"—Pathe), Nov. 22.—In this number, "A Transaction in Summer Boarders," takes place that is highly amusing and well staged. Another of the swindling clique comes to his own in a deal that is sprinkled with kerosene to increase its market value. The comedy of the episode is good.

AT BAY (Gold Rooster Play), Nov. 26.—This is an excellent adaptation of the George Scarborough play of the same name. Frank Sheridan, Florence Reed, De Witt C. Jennings and Chas. Waldron are prominent in the cast. A full review of the production will be found on another page of this issue.

Universal Film Mfg. Company.

PROMISSORY NOTES (Victor), Nov. 12.—This first of a series of "little stories from real life," by Jacques Jaccard, is very promising. It is compact, well constructed and tells an entertaining story of a young broker with an extravagant wife. The cast includes Fred Aldis, Peggy Condray, Raymond Russell and A. D. Blake. The number is complete in itself and very entertaining.

ANIMATED WEEKLY, NO. 193 (Universal), Nov. 17.—Edison laying a corner stone at Universal City, a "wet" parade in Chicago, football, aeroplaning and interesting sidelights on the war are contained in this number.

DAD'S AWFUL DEED (Joker), Nov. 27.—A knockabout number, featuring Max Asher, Wm. Franey and Lillian Peacock. This is the old melodrama of the cruel mortgage holder and the poor father who can't pay done in comedy form. Familiarity with the plot seems to help in this instance as several of the scenes bring laughter.

INSIDE FACTS (Laemmle), Nov. 28.—A number, written by James Dayton, featuring Barton Wilson, Myrtle Gonzales, Hayward Mack and Jack Nelson. The story concerns a factory owner's daughter who seeks employment in the works in order to learn how the laborers are treated. A very familiar plot, well presented by an agreeable cast.

OPERATING ON CUPID (Nestor), Nov. 29.—A brisk little hospital comedy of the knockabout, burlesque type. Billie Rhodes, Neal Burns and Ray Gallagher appear. The action and settings are good and there are numerous laughable incidents.

SAFETY FIRST AND LAST (Imp), Nov. 30.—An army burlesque on the Mexican frontier, with Victor Potel in the cast. There are some quite amusing battle scenes and the hero finally brings in the enemy leaders with his lariat. This is fairly strong.

LIZZIE'S WATERY GRAVE (L-KO), Dec. 1.—An amusing juvenile subject, introducing Little Billy and Olive again after a considerable absence from the films. Billy's rival throws the girl's doll in the lake, in a fit of jealous rage. Billy plays hero and rescues it. A slight plot, but well pictured and pleasing.

THE DEVIL IN IDLE HANDS (Laemmle), Dec. 3.—A unique offering,

written by Lenora Ainsworth, with Wm. C. Dowlin, Gloria Fonda and others in the cast. The story itself is not so new, as it merely follows the adventures of a young man who has been intrusted to deliver money, but the picturing of the various hands makes a novel and interesting feature. A good offering.

MRS. PRUNE'S BOARDING HOUSE (Joker), Dec. 4.—A comedy number, by James Dayton, featuring Gale Henry and Max Asher. The Italian ventriloquist keeps a lady dummy in his trunk and the landlady suspects murder. The situations are of a knockabout sort and fairly amusing.

Universal Film Mfg. Company, Specials.

HONOR THY HUSBAND (Powers), Nov. 12.—A two-reel number, by Harvey Gates, featuring Sydney Ayres, Doris Pawn, Abe Mundon and Val Paul. This has quite an unusual plot, which works out quite well. The young owner of the vineyard takes extreme measures in order to make his extravagant young wife know that she loves him and not his money. He breaks up a party by sending the guests home and pretends to lose his fortune. After cooking and washing clothes the wife changes her views considerably. He then presents her with a new home and they find happiness. A domestic story with some new situations in it.

THE MASKED SUBSTITUTE (Laemmle), Nov. 14.—A two-reel number by Leonia Ainsworth, featuring Wm. C. Dowlin, Gloria Fonda and Wm. Quinn. There is a strong romantic touch in this, where the mountain girl, who is wild to attend the ball, is induced to take the place of a masked dancer who wants to elope. The substitution brings a crisis in two love affairs. There is considerable good drama in the scenes at the country roadhouse. The number makes an entertaining variation of a familiar theme, and holds the attention.

THE KINGDOM OF NOSEY LAND (Rex), Nov. 28.—A four-reel production, made by H. C. Matthews, telling a very delightful and whimsical story of a fairy kingdom, where a big nose is the sign of beauty and distinction. The baby princess is born with a nose of average size and is banished to the wilderness, where she grows up with wild beasts. Later the young prince comes and restores her to her throne, by aid of a witch woman. This is staged throughout in adequate, if not expensive, style. But the best thing about it is the splendid humor and good feeling; the animals are good imitations and the picture should be a particular favorite with women and children. Elsie Albert is the princess. A good offering.

THE SUPREME TEST (Broadway Universal Feature), Nov. 29.—Henrietta Crosman is featured in this five-part subject. The famous stage star is supported by an excellent cast, including Wyndham Standing, Adele Farrington, Stella Razeto, Jack Wilson and Sylvia Ashton. The story interests at times, but contains no big moments, if we except a railroad smash which carries more of a shock than a thrill.

WHEN A QUEEN LOVED O'ROURKE (Universal Special), Nov. 29.—This is the second of the new series, featuring J. Warren Kerrigan as Terence O'Rourke, soldier of fortune. The scenes in this occur in Bombay, where Terence finds himself involved in some exciting incidents at the court of the king of Sundia. The plot development is a trifle vague in places, but there is a good swing to the action and the number is entertaining.

GILDED YOUTH (Laemmle), Dec. 2.—A three-reel number, by Rupert Julian, with the author, Elsie Jane Wilson, Hal Cooley and others in the cast. This is a strong number, with a great deal of fine feeling in it. The plot is one in which three men artists raise the son of a former model. It is reminiscent of the play, "When We Were Twenty-one" in certain phases. The youth's first violent love attack is very amusing and Hal Cooley is pleasing in the juvenile role. The production as a whole is well above the average.

THE CONNECTING LINK (Bison), Dec. 4.—A three-reel number, by Burton Wilson, with Rex de Roselli, Sherman Bainbridge, Edythe Sterling and Norbert A. Myles in the cast. The story is melodramatic in tone throughout, picturing the evil wrought by a dishonest mining man. He first brings about the death of his partner in order to gain full control of the mine; later he and his tool try to blow up the daughter in the powder mill. This last deed is frustrated by a stolen ring, which short circuits the wires and brings about the death of the leading villain by a premature explosion. The story is carefully constructed and makes a good offering of this particular type.

World Film Corporation.

NOT GUILTY (Triumph), Nov. 29.—Joseph A. Golden's five-part drama is an adaptation of a play once popular on the stage. The picture deals with the trials of a man sent to Sing Sing under a death sentence for a crime he did not commit. The role of the unfortunate clerk is sincerely acted by Cyril Scott, supported by Catherine Proctor, Ada Boshell, Mark Ellison and Charles Hutchinson.

Miscellaneous.

THE VICTORY OF VIRTUE (Exclusive), December.—A combination of modern drama and spectacular allegory is found in this five-part picture, directed by Harry McRae Webster with Gerda Holmes and Wilmuth Merkyl in the leading roles. The production is elaborately staged and very well acted. Miss Holmes, in particular, giving an effective performance as the young woman who selects the path of virtue after a severe test.

EIGHT RELEASES A MONTH FOR "BIG FOUR."

Beginning with the first of the year, the V-L-S-E's program will include at least eight strong productions a month. Vitagraph will supply four of these; Essanay two, and Lubin and Selig each one or more.

Cleo Ridgely and Wallace Reid Co-Stars

TAKING their place among the popular stars of the screen, Miss Cleo Ridgely and Wallace Reid, it is announced by the Jesse L. Lasky Feature Play Company, will appear as co-stars in the Lasky production, "The Golden Chance," which will be released soon through Paramount Pictures Corporation. It is an interesting incident in relation to the announcement that the photoplay, which, more than any other, lifted Miss Ridgely to stardom, was the Lasky picturization of "The Chorus Lady," by James Forbes, in which she appeared in the title role. Wallace Reid,

Cleo Ridgely.

Wallace Reid.

who has won exceptional fame by reason of his characterization of Don Jose in support of Geraldine Farrar in "Carmen," appeared in the principal masculine role in "The Chorus Lady."

Both Miss Ridgely and Mr. Reid have been members of the Lasky Company for some months. Miss Ridgely has gained an international reputation as a portrayer of adventuresses, a reputation quite difficult to maintain in these days of motion picture villainesses. She has played in numerous Lasky productions more recently, "The Puppet Crown," "The Fighting Hope," "The Marriage of Kitty," "The Secret Orchard" and "The Chorus Lady."

Wallace Reid need to have done nothing finer than his playing with Geraldine Farrar to stamp him as a screen player of exceptional talent and popularity. The versatility he shows in "Carmen" is an indication of the wide range artistically which he possesses. It is believed the combination of the two "R's"—Ridgely and Reid—will be a successful one in their first photoplay, "The Golden Chance," now nearing completion at the Lasky studios.

BOWMAN JOINS DAVID HORSLEY.

William J. Bowman has just been added to David Horsley's staff of directors at the Horsley studios in Los Angeles to put on Centaur Feature animal pictures with the Bostock animals. He is now at work on his first Centaur picture.

Mr. Bowman is one of the best known and at the same time one of the most capable directors in the business. For a long time he was associated with the New York Motion Picture Company putting on productions for them at Inceville. His most recent engagement was with the Quality Films, a Metro release, for whom he produced the Francis X. Bushman features. Among these were "The Second in Command," the first Bushman picture for the Metro, and "The Silent Voice," which followed.

SCOTT TO DIRECT FOR METRO.

Virtus R. Scott, who has been a successful director with the Biograph, Famous Players, New York Motion Picture Company, Equitable and other companies, has signed a contract to work under the Metro banner, as assistant director to Lionel Belmore, who will direct future Quality-Metro features in which Francis X. Bushman and Beverly Bayne are starred. Mr. Scott is a former newspaper man, and has had a wide experience in that field. He was born in New York City, and considered an authority on appropriate and interesting "Locations," where exteriors can be photographed.

Chicago News Letter

By JAS. S. McQUADE.

The Selig-Tribune to Supplant Hearst-Selig Pictorial News.

WILLIAM N. SELIG tells me that arrangements have been completed for the launching of the Selig-Tribune in the near future. This great news film will take the place of the Hearst-Selig News Pictorial, and Mr. Selig believes that it will have no equal.

The Chicago Tribune can boast of one of the finest news services possessed by any of the great dailies of the world, while its sketch artists and cameramen stand at the top of the list. In every part of the world the Tribune news service has its alert and up-to-date correspondents, and wherever an incident or important happening of world interest occurs, the Tribune representative will see to it that a negative is secured for the Selig-Tribune news film by an expert cameraman. Every army engaged at present in the European war has a Tribune correspondent, while in Mexico there are others who attend to the daily occurrences in that distracted land. In the United States and Canada the news will be gathered as with a fine comb, so that nothing that is worthy of a place on the screen will be overlooked.

Special attention will be devoted to the editing of the Selig-Tribune, and for this purpose a carefully selected staff of editors has been appointed. As progress and still more progress is absolutely requisite in the making of moving pictures, and especially in news films, it is promised that the Selig-Tribune will reveal several innovations that will make a strong appeal to the public.

The fact that the Selig Polyscope Company and "the world's greatest newspaper" have joined interests and forces in the issuing of an animated publication, gives fine promise of success, a success that should be marked by bright originality and daring enterprise.

The Selig-Tribune will be released on Monday and Thursday, every week. The date of the first release will be announced in due time.

Ye Country Editor as Critic and Censor.

Messrs. G. S. Shuggman and Chas. Dahler, proprietors of the Abingdon theater, Abingdon, Ill., under the date of November 18, have written me as follows:

"Enclosed find a marked copy of one of our city papers, which shows how our business and pictures are censored by the editor. He would sure make a great censor for the Illinois State Board. We hope you will enjoy this as much as we did."

Here is one of the articles taken from "The Editor's Corner" in the Abingdon Argus, which has to do with "A Little Brother of the Rich:"

This great story of Joseph Medill Patterson, was told in photography at the Abingdon Theater one night this week. Aside from the beautiful love tale the display focused up a scene of salacious symmetry that startled a bevy of Methodist blushes summersaulting all over the auditorium. This scene was illustrative of the lihidinous lure of the idle rich. A line-up of exquisitely symmetric and beautiful nude women ran, cavorted, leaped, dived and swam. In passing on this the censor's eye may have closed for a siesta, but it is hard to conceive how he could have missed going one eye on the rich and racy scene.

This is another which treats of the merits of Marguerite Clark in "The Crucible," and of the demerits of the musical accompaniment, which I consider both humorous and worthy of space:

"The Crucible," because vitalized by beautiful little Marguerite Clark, drew a good crowd Friday night. The part of Jean, the neglected little tom-boy sister, would radiate but little beside the unseemly pathetic in any other hands. But Marguerite's nimbleness, beauty and chic, rescue it from the thraldom of the trite and put it on the pedestal of popularity. An incident somewhat droll in character sandwiched itself within the plaits of the play that spattered a pot full of piquancy into the performance. In some way the records got mixed, dishing up "The Canter of the Snail" intended for Marguerite's mournful march to the reformatory, while she was doing the quick and devilish scene of changing the tags on the picnic lunch baskets, and rolling uproariously in merriment on the grass. Had she moved and kept time with the tune she never could have accomplished her turn before the haskets were put up at auction. The aspect became decidedly funeralish, so much so that a pert school girl up near the front was moved to announce: "The friends may now come forward and have a last look at the corpse!" The dirge continued sweetly with its interlarded staccato squawk until Marguerite could stand it no longer. Forgetting that she was escaping from the prison dishabille, she hiked down to the footlights in her "nighty" and a paroxysm of exasperation, breaking out with: "Will the mutt who maninulates the mainspring of the music machine ston stroking the fuzz on his upper lip and compress the throttle of the tune thriller? How can I he expected to patter down the path, leap from the cliff to the lake and swim to Craig's tepee to such a slow and sepulchral sonata as this?" Then a quicker tune was suhstituted and Marguerite went on with the show.

Banquet and Housewarming at Reel Fellows New Club Rooms.

The banquet and housewarming in the new quarters of the Chicago Reel Fellows Club, given Wednesday evening, November 17, was a big success, from all accounts. One hundred and sixteen covers were required at the banquet tables, and about one hundred and fifty people were present at the meeting and entertainment afterwards, which lasted until 3 A. M.

At the business meeting held immediately after the banquet F. J. Flaherty was elected vice-president of the club to succeed R. E. Bradford, who is now in Minneapolis as Triangle representative. E. A. Hamburg was appointed chairman of the house committee, in full charge of the new club rooms. These club rooms are located at 17 North Wabash avenue.

The entertainment was comprised of vaudeville and musical talent. Speeches were made at the banquet by the following:

Henry B. Walthall, Richard C. Travers, R. R. Nehls, F. J. Flaherty, Rapley Holmes, Joseph H. Finn, Albert Levy, Wm. J. Sweeney, F. M. Brockell, M. G. Watkins and L. A. Boening.

Chicago Film Brevities.

J. A. Berst left Chicago, Tuesday evening, Nov. 16th, for New York City, to assume the duties of president of the General Film Co. His resignation from the Selig Polyscope Co., as its vice-president and general manager, was sincerely regretted by all of the large force in the Chicago office and at the Chicago plant.

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Mrs. Maud Moor-Clement, well known as a photoplay-wright, gave an address on scenario writing before the Chicago Press Writer's Club on Monday evening, Nov. 15th. In addition to covering all the essential points of scenario writing, Mrs. Moor-Clement related many amusing experiences in her career while fiurnishing producing companies with scripts. She also read one of her own scenarios which contained nearly everything that should not be written in such compositions. This was very cleverly constructed, and proved interesting and beneficial to all the script writers present.

* * *

Mr. and Mrs. Marcus Loew, accompanied by Mr. and Mrs. Aaron Jones, arrived in Chicago Tuesday, November 16, from California, where they had been touring for some time past. Mr. and Mrs. Loew left the next day for Washington and Baltimore, to inspect two new houses which have been recently completed.

* * *

A grand charity ball was given at the First Regiment Armory, Chicago, on Saturday evening, November 20, under the auspices of the American Theatrical Hospital Association. The ball was given with the object of securing more funds to begin the building of the new hospital at Irving Park Boulevard, near Sheridan Road, where medical and surgical treatment, as well as hospital care, will be given those engaged in the amusement profession, who are unable to pay for the same. The list includes actors, actresses and other employes of theaters, of road shows, circuses, carnivals, lyceum bureaus, musicians, bill posters, stage employees and moving picture operators throughout the country. The American Theatrical Hospital will be a charitable organization, incorporated, but not for profit, and when completed will be the first and only theatrical hospital in the world. Joseph Hopp, president of the Union Film Co., and Alfred Hamburger, of the Hamburger Enterprises, are president and secretary, respectively, of the Association. Mr. Hamburger

extended an invitation, several weeks ago, to Francis X. Bushman and Miss Beverly Bayne to come on to Chicago to lead the grand march, and both consented. While in Chicago Miss Bayne and Mr. Bushman were the guests of Mr. and Mrs. Alfred Hamburger at their home, 4344 Grand Boulevard.

* * *

The village trustees of Winnetka, Ill., have passed an ordinance prohibiting the exhibition of moving pictures, except those shown at the community house, which is connected with the Congregational Church. Clark T. Northrop, one of the trustees, expressed the opinion that he did not expect the courts to uphold the ordinance. It has also been said that the Congregational Church community house must also stop giving moving picture entertainment. Trustees have said that the ordinance will prevent any future church fairs, at which home talent or professional vaudeville are the feature. The fight for the passage of this ordinance has been waged by the housewives of Winnetka for the last year, in opposition to the maids and other servants in the village who demanded moving picture entertainment.

* * *

The Epoch Producing Corporation is again in the Chicago courts demanding that the city permit "The Birth of a Nation" to be presented to minors. The matter is at present in the hands of Judge Marcus Kavanaugh, and it is expected that considerable time will elapse before a decision is reached. George Bowles, manager of the Colonial theater, where "The Birth of a Nation" is being shown, states that protests continue coming in to his office against the ruling now enforced, which permits adults only to attend. He says that most of these protests are from parents who visit the theater, expecting to take their children into the show, only to be turned away at the door. "We are refusing admittance to minors, because we are showing with that understanding," says Mr. Bowles. "We believe that if parents bring their children to the Colonial, they should not be denied the right to say what is best for them or not. It might be different if these men and women did not know what they were about to see. But they do. They have seen the show themselves and want their children to see it."

* * *

The Triangle Film Corporation has given the following official explanation for its withdrawal of the $2 picture program at the Studebaker: "Motion picture exhibitors and theater managers in Chicago have brought considerable pressure to bear upon the Triangle Film Corporation to have the Studebaker released to one of their number on the ground that it is commercially unethical for a distributing corporation to engage in competition with its customers. Granting this, arrangements have been made with the Jones, Linick & Schaefer interests, whereby on the payment of a substantial bonus, they will conduct the theater."

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Wm. Hale Thompson, Mayor of Chicago, sent the following letter to the management of "The Battle Cry of Peace," at the Olympic, on Tuesday, November 16: "I visited the Olympic theater to view 'The Battle Cry of Peace,' thinking that I was to see the ordinary photoplay which has engaged the attention of the theater-going public these years past. I was astounded when I saw the magnitude of the photo-spectacle by Commodore Blackton, and amazed when I realized the extent to which the movie camera can be put for the education of our people. I do not think there is now in existence a stronger plea to the patriotic feeling of our men and women than 'The Battle Cry of Peace.' I do not believe a decade of development on the part of men engaged in this wonderful business pursuit can develop a stronger or sterner argument in behalf of our country's welfare than that which has been given us by Commodore Blackton in his remarkable photo-spectacle. 'The Battle Cry of Peace' teaches us patriotism, urges us on to patriotic doings, calls on us to heed the warning that our country needs us—needs us badly—needs every able-bodied man and every red-blooded patriot, to be prepared to meet the threatening foe. Commodore Blackton has written a lesson that no true American can fail to heed. He has written himself into the list of America's truly patriotic citizens. I would urge every man, woman and child who can do so to see 'The Battle Cry of Peace.'" "The Battle Cry of Peace" continues to draw good houses to the Olympic.

* * *

Some evil disposed person recently started the rumor that David Wark Griffith, Thomas Ince and Mack Sennett would henceforth produce moving pictures without any regard for censorship. The rumor reached Mr. Griffith at his studio in Los Angeles, and he immediately denied the rumor in the following emphatic telegram to C. W. Hately, who represents the executive board of the Triangle Film Corporation, in the Otis Building, Chicago: "It has been reported to me that a rumor has been given out that I had said I would make pictures without regard to censorship. I wish to brand this as absolutely false, and I wish you would, knowing my work as you do, set me right with the people of Chicago. Naturally knowing that there are boards of censors in several States of the Union, and it being my business to make moving pictures for the people of these States, it is hardly likely that I would make such a ridiculous statement. Trusting that you will use your best efforts to right this wrong, which has been done me and my associates, Messrs. Ince and Sennett, I remain, etc."

* * *

Moving pictures were substituted for the regular Sunday evening services at the South Park Methodist Episcopal Church, this city, Sunday, November 14. The change was made in order to increase the attendance, and the pastor, the Rev. John P. Brushingham, expressed himself as pleased with the result. At the close of the service, he said: "You will see that pictures are a success in bringing the people to the church, for, in spite of unpleasant weather, there are very few seats unoccupied. The children get enough melodramatic stuff at the theaters. Let us give them something educationally uplifting. I promise you there will be more of these pictures shown throughout the winter season." Three reels were shown on the occasion, two of them being studies in the growth of plants and in the habits of birds, while the third gave illustrations of passages from the Bible.

* * *

"Damaged Goods," at the La Salle theater, drew capacity houses during its first week's run, and it has been retained for another week. The criticisms of the daily press have been varied, but the leading papers, while being critical, have not written anything against the pictures from a moral standpoint.

* * *

Recently, in the Circuit Court of Jacksonville, Ill., suit was brought by two negro women against G. M. Luttrell, manager and proprietor of the leading moving picture theater there. It appears that Manager Luttrell has been segregating the negroes and the white people in his theater, and the women brought suit in the Justice Court, charging unjust discrimination. That court decided in favor of Manager Luttrell, and an appeal was taken to the Circuit Court, where the jury returned a verdict in favor of sustaining that of the lower court. It is expected that the case will reach the Supreme Court before the matter is brought to a close.

* * *

David Day, operator of the Bessemer Theater, 9128 Commercial avenue, was slightly burned and almost overcome by gases, one day last week, when a film he was showing caught fire and exploded in the booth. Manager Ross immediately opened the exits and cautioned his patrons to leave quietly. There was no panic and no one was hurt. The damage was $700.

* * *

The Strand theater in Maywood, a Chicago suburb, will be opened Monday, November 22, under the management of A. M. Gollos, president of the Photoplay Releasing Co., this city.

* * *

Charles A. Young, operator at the Grand theater, 411 E. 43d street, this city, and J. R. Cahill, son of the proprietor, called at the World office last week. The Grand has a seating capacity of about 600, and uses Universal and Mutual service. On Wednesday, Saturday and Sunday, seven reels are offered for 10 cents, and six reels for five cents the remaining days of the week. Business was reported fair.

* * *

The Calo theater, the new house at Clark street and Balmoral avenue, was opened Saturday evening, November 20, with Theda Bara in "Carmen" as the attraction, supplemented by Charlie Chaplin's "A Night at the Show." The Calo is owned by the Ascher Brothers, and seats 1,000 people. It is a handsome modern house and the pictures are accompanied by orchestral music and a large pipe organ.

* * *

Saxe's Weekly, a handsome publication, quarto size, of 16 pages and a colored cover, will appear in its third issue by the time this item appears in print. The subject matter is especially gotten up for the information and instruction of the patrons of Saxe's theaters in Milwaukee. It is mailed free of charge to everyone who leaves his or her name and address at the box office of any of the Saxe theaters. Interesting and timely news articles concerning actors and

actresses, in vaudeville or in moving pictures, appear each week, and readers are given full information on the latest photoplays and also details of the production and the story.

* * *

John B. Rock, Chicago representative of the Vitagraph Company, has announced that a special screening of "The Cave Man" will take place at the Olympic theater, Monday morning, November 22. This five-reel "Blue Ribbon" feature features Robert Edeson.

Milwaukee Notes

By Paul C. Hinz.

Frank Cook, the hustling manager of Saxe's Princess theater, in Milwaukee, is still doing remarkable things in the way of drawing Milwaukee moving picture patrons to his theater. I called on him Monday evening, November 15, during a brief visit to the Cream City, and he showed me throughout the house. The Princess has a seating capacity of 1,100, runs large features, exclusively, and charges an admission price of five and ten cents. The musical accompaniment is furnished by a five-piece orchestra, and the program is changed daily. On this particular evening the Princess featured Blanche Sweet in D. W. Griffith's "The Escape." Mr. Cook then escorted me to the Alhambra theater, the finest house owned by the Saxe Amusement Enterprises. At the Alhambra we tried to find the manager, George Fischer, but, unfortunately, he happened to be out. Mr. Fischer, by the way, has been with the Saxe Enterprises for the past eight years, and is a very popular figure in moving picture circles in Milwaukee. In his absence Mr. Cook volunteered to make me acquainted with the way things are done at the Alhambra, which is Milwaukee's largest moving picture theater. It is very artistically decorated, and the operating system is so perfect that not once has there been a blank screen during the exhibition of a picture. There are two operating booths in the Alhambra, with an operator and an assistant for each machine. Although I did not have a chance to inspect the repair department, which is underneath the stage, I was told that it is finely equipped, and that the mechanicians go over each machine at the close of each day, and if any defects are found, they are immediately attended to. The program at the Alhambra, for the week beginning Sunday, November 14, included Mary Pickford in "Madame Butterfly" for the first four days, and Charles Cherry in "The Mummy and the Humming Bird," and Paramount travel pictures for the balance of the week. The stage setting at the Alhambra is changed about once a month, and scenic artists are constantly employed at the theater. A large orchestra renders fine musical accompaniment to the pictures, the pit where the musicians are seated being out of sight of the spectators. Mr. Cook reported fine business at all the Saxe houses.

* * *

"Out of sixty-five theaters in Milwaukee," said Mr. Brimmer, manager of the Milwaukee branch of the Universal Exchange, located in the Manhattan Building, "we supply twenty-three with Universal service." Mr. Brimmer has been in charge of the Milwaukee branch of the Universal for three years. The business offices, shipping rooms and poster departments of this exchange occupy nearly the whole second floor of the Manhattan Building. Mr. Brimmer stated that this was the result of the growth of his business in Milwaukee, since he first took charge there. He showed me the offices first leased by him, which took up about a 30-foot square of one corner.

* * *

The Jacobs Film Booking Offices are in the same building with the Universal, occupying a part of the third floor. This concern successfully exploited the two Universal features, "Neptune's Daughter," and the Williamson Submarine pictures in Wisconsin. W. A. Baier, one of the partners, told me that "Neptune's Daughter" had been booked for return dates as many as four and five times in the same house, and that it is still being booked throughout Wisconsin, at $25 a day. Both of these subjects had long runs in Milwaukee.

* * *

W. M. Simmons is now managing the Butterfly theater, on Grand avenue, in Milwaukee. Mr. Simmons was formerly purchasing agent of the Mutual Film Corporation in New York. He came to take over the management of the Butterfly and brought with him an assistant who is looking after the bookings and other work. The Butterfly is doing a very good business with Mutual features, at an admission of 10 cents. It is located in the heart of Milwaukee and runs day and night. The lobby is most attractive, and a large butterfly design of electric lights is situated above the box office, and blazes in dazzling brilliancy at nights.

* * *

The New Merrill theater, situated on Grand avenue, near Second streeet, is nearing completion, and will be officially opened for business in about a month. This theater and building is owned by the Merrill Amusement Co. Harry Graham, the manager, informed me that there will be a dress rehearsal of the first presentation, and that the company is preparing to put in use the latest achievements in screen arts and settings on the opening night.

* * *

The Strand theater, in Milwaukee, is located at Grand avenue and Fifth street, and is managed by Phil Gross. Metro and Fox features with one and two reels of General Film service form the programs. The seating capacity is about 1,000, and the admission price is 10 cents. The program is changed daily. Mr. Gross told me that the Strand is getting its due share of Milwaukee business.

* * *

The Weickardt organ, manufactured by the Wangerin-Weickhardt Mfg. Co., has been installed in a number of Milwaukee moving picture theaters, including Saxe's Princess. For a long time this company catered only to church business, but since the organ has gained prominence in the accompaniment of moving pictures, the Company has been fairly swamped with orders. Adolph Wangerin, president of the company, informed me that his company had enough business on hand, from moving picture proprietors alone, to keep his factory busy for some time to come. The Weichhardt organ is not a stock organ, but must be built in the theater from the plans of the architect of the building.

Victimized by Fake Agent

Two Pennsylvania Girls Promised Employment by Man Pretending to Represent Kalem Company.

THE unpleasant experiences of two young women seeking employment in a motion picture studio have been brought to the attention of the Moving Picture World. According to a letter written by the two to the Kalem Company they "studied" to become motion picture actresses under the direction of a concern in Chicago. Early in September they received a letter from a man who represented himself as an agent of the Kalem Company. This was followed by a visit of the man to them in the little town in Pennsylvania where they lived, when, according to their letter he told them about the work in studios. Later another letter informed them there was a position for them with the Kalem Company and that the two would be sent for before November 1. "Having received no reply will you tell us if he really is an agent or if you have no position yet?" continues the letter to the Kalem Company.

William Wright, of the Kalem Company, replied to the young women, informing them they had evidently been imposed upon and suggesting that they take up the matter with the police in the town in which the pretender was doing business and have him prosecuted. Mr. Wright also advised the young women to inform the Moving Picture World. The World has received a letter setting forth the facts as stated and adding that the two were in Philadelphia, out of work.

"This case is not unusual," said Mr. Wright to a World man. "We receive a large number of letters, many of them written by persons plainly illiterate, and couched in phraseology singularly identical. The same language is used in the initial part of the letter so frequently that evidently a bad condition is widespread. Some concern is doing a big business. Every time one of these cases is brought to our attention we advise the parties to take up the matter with the police.

"It is a crime to take money from girls, many of them inexperienced and ignorant, on the promise to get them employment in pictures. Many of these are factory employees, working for small wages, and cannot afford even the five dollars charged them for their alleged instruction. The Kalem Company will back up any efforts of victims to prosecute these fake agents who have swindled them or misled them. We will swear these men are not connected with this company."

The Moving Picture World advises its readers to warn any screen-struck acquaintances or friends to beware of men prentending to be agents or representatives of companies and to have communication only with those they know to have authority. To deal direct with the management of a studio is the only safe method. To those who have not had experience on the stage or before the camera, opportunities for employment are worse than slim. There are in New York City trained and skilled players who have difficulty in securing engagements even of a temporary nature.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LAST CENSOR LEAVES LOS ANGELES.

But First Passes "Damaged Goods" Which Crowds Quinn Theater—City Decides to Try Censorless Pictures.

THE climax to the battle which lasted about three weeks came on November 15, when the last member of the local board of censors departed on an extended vacation. The last member was Mrs. Earl Rogers, wife of a prominent attorney in this city.

The first member, an official, President Tugwell, as was related in this paper two weeks ago, was the first to go. He resigned by request. Then the secretary went, and in turn

Crowds Waiting to See "Damaged Goods."

the other members resigned, until the board was reduced to one member, Mrs. Rogers, And now we are without any censors, other than city officials, the police department, and the largest board of censors, the public, who will look at and pass upon the films that are to be shown here in the future—unless the city should put on a board, but that is not likely.

As a result of the demolition of the board, when the last member was on duty last Saturday, she met, called the board to order, and held a preview of "Damaged Goods," and passed the picture with only a few minor trimmings. Mrs. Rogers called the meeting to order and conferred with Mrs. Rogers about the film, then consulted again with Mrs. Rogers, and the picture was allowed to be run at Quinn's Superba theater, starting November 15.

A. P. Tugwell, former president of the deceased board, will be given a public hearing some day this week so that he can endeavor to clear himself of the charges mentioned in certain affidavits which were used to show him up before the city officials.

So Los Angeles is evidently one of the first cities to wisely disband the censor board, save money, and at the same time permit pictures to be censored by the general public as they are presented in the theaters.

Mr. Quinn is presenting this picture in the best possible manner and the publicity has drawn many persons to the box office who would not have otherwise gone.

After the first music and the showing of Universal weekly, the curtains fold down and an elderly man steps from the deep folds and addresses the audience, explaining that the idea of presenting this picture is to educate the public and not to amuse it.

It is enough to say that the theater is "packing 'em in" and every day and night for a block the line in waiting remains patiently for entrance. The police are aiding the management in handling the throngs. All seats are reserved, and the sale goes on apace, and the booking is indefinite.

As a result of the influence of the film manufacturers, a petition is now being circulated which requests the mayor and council to appoint one man to see that all films booked here have been passed by the National Board of Censors and that the proper eliminations have been made before they are exhibited here. If this goes through Los Angeles is to be highly congratulated on ridding itself of the leech-like board of censors.

PALO ALTO FILM CORPORATION.

A New Film Manufacturing Enterprise, Endorsed by the Stanford University of California, to Build Studio at Palo Alto, the Birthplace of Motion Pictures.

The Palo Alto Film Corporation is the name of a new film producing concern, incorporated under the State laws of California and capitalized for $300,000. The company has acquired twenty acres of ground for studio location at Palo Alto in the vicinity of Stanford University. One of the officers of the Palo Alto Film Corporation is Professor Harry C. Peterson, director of the Leland Stanford, Jr., University Museum and a member of the faculty of the California college which, we understand, has endorsed the formation of this new film company and will give it its support and co-operation.

Palo Alto, as perhaps not everybody knows, is the birth place of the motion picture. It was here, on the famous Palo Alto stock farm, relates Prof. Peterson in an interesting article in the November Sunset Magazine, that Edward Muybridge in 1878 built the first motion picture plant in the United States and in the world. Already in 1872, at the request of Senator Leland Stanford, Muybridge had taken a series of pictures in Sacramento of the Senator's race horse "Occident," to prove Senator Stanford's theory that a trotter at one period of its stride has all four feet off the earth at once.

These exposures were made with only one camera, and therefore only showed one portion of the stride. Several years after the work at Sacramento Senator Stanford sent for Muybridge to continue the experiments and use several cameras instead of one. Muybridge was told to procure the best of equipment, regardless of expense, and to go down Palo Alto stock farm and build a studio. This was in 1878.

"The studio," says Prof. Peterson in his article, "resembled a vegetable stall at a free market more than it did anything else, as its whole front was open. Instead of carrots, turnips and cabbages displayed upon its counters he had twenty-four of the most expensive cameras fixed rigidly side by side, each with the center of its lens exactly twelve inches from its neighbor.

Opposite the studio in a position to receive the best available light, was erected a wooden fence or background about fifty feet long and fifteen feet high. This was covered with white muslin and subdivided by heavy black lines into twelve inch vertical spaces.

About eighteen inches out from its base was an indicator board twelve inches high on which were lateral lines four inches apart to show how high the horse raised its foot from the ground.

In front of all was laid a special rubber covered roadway, over which the horse ran. Running under this rubber at intervals of each twelve inches were transverse wires. These were so exposed at one edge of the roadway that the wheel of the sulkey would depress them as it passed over and each wire as depressed would release the shutter of the corresponding camera."

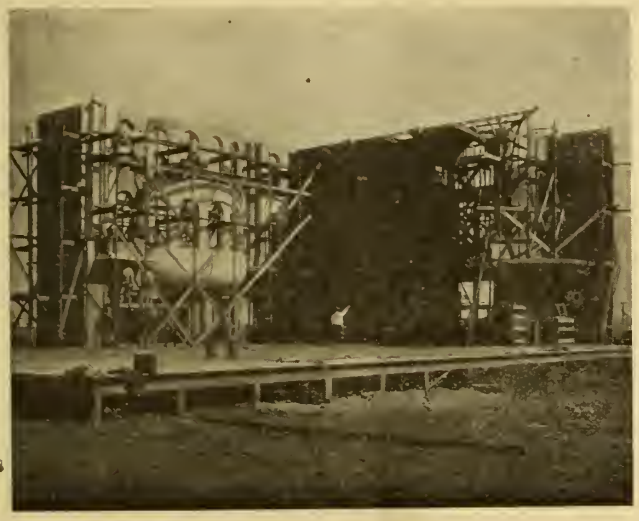
Prof. Peterson states that two years and $40,000 were spent in these experiments. All kinds of animals were run before the battery of cameras. Wrestlers, boxers, runners, acrobats and professional athletes were also used as subjects.

A ruined fence is now all that is left of the first moving picture studio in the world. On this historical spot the Palo Alto Film Corporation is building its studio.

MORE LAND FOR CULVER CITY STUDIO.

Present Site Not Large Enough for Big Plant and Thirty-one Acres to Be Added to the Present Twelve-Acre Tract.

We learn from Inceville this week that Thomas H. Ince is at present negotiating for the purchase of thirty-one additional acres of land immediately adjoining his Culver City property. Producer Ince finds that the original site of twelve acres won't be large enough for the plant he claims to require for the production of forthcoming Ince-Triangle features. The acquisition of thirty-one additional acres would allow the construction of more stages, dressing rooms, property quarters, etc., and still leave plenty of space for great street settings and other big sets.



Building a Set at Culver City.

The construction work at Culver City has progressed rapidly and the plant is expected to be in full operation before Christmas. The heavy iron frame work of most of the buildings has been completed and now remains only the erection of the walls. The work is rushed night and day and at night under the glare of several hundred electric arc lights. As an interesting detail in connection with the structural work might be mentioned that half a ton of white lead is being used in each of the stages. This is being packed in the cracks between timbers to prevent warping.

Plans for the formal opening have been discussed and probably will be in the nature of a grand ball in the glass covered studio. This event will take place on New Year's eve or New Year's night, and everybody will be invited to attend.

Griffith Makes Speech by Long Distance Telephone to Banqueters in St. Louis.

D. W. Griffith in Los Angeles on the night of November 15 made an address over long distance telephone to five hundred banqueters in St. Louis.

The occasion of the long distance speech was the celebration in St. Louis by the Million Club of the 150th performance of "The Birth of a Nation." No other play has ever had such an unprecedented run in the Middle West city, and Mr. Griffith was asked to attend the banquet. As he could not do so he did the next best thing and made a speech by telephone.

In the St. Louis banquet hall a loop had been run around the table connecting with a score or more of telephones, and this gave every person at the banquet an opportunity to hear a part of Mr. Griffith's speech, the banqueters taking their turns at the telephones.

For forty-five minutes the motion picture producer talked, interrupted now and then by bursts of applause or by comments made by Governor Mayor of Missouri and Mayor Kiel of St. Louis.

What made the feat the more notable was the fact that New York joined in the sending of greetings to St. Louis, and a three-cornered conversation took place, Mr. Griffith incidentally taking advantage of the opportunity to send his New York manager, J. J. McCarthy, instructions regarding some of his productions being shown there.

Then followed a general conversation between the three cities, during which everybody who could possibly get a word in edgeways sent a message to some friend or relative in Los Angeles, St. Louis or New York.

Los Angeles Film Brevities.

Harry E. Aitken, president of the Triangle Film Corporation, arrived in the city Monday afternoon this week. He was met at the train by Messrs. Griffith, Sennett and Ince. Mr. Aitken was accompanied by his brother, Roy Aitken.

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Stars of the Universal Film Company will be represented at the doll pageant to be given at Hotel Alexandria next week for the benefit of the Children's Hospital of Los Angeles. Lois Weber, Doris Pawn, Lois Wilson, Phillips Smalley, Herbert Rawlinson and William Garwood not only have given dolls, but have agreed to auction them off.

* * *

Celebrating their return to California, members of the Biograph Company will be guests at a ball at Meiklejohn's Jardin de Danse one night this week.

One of the interesting features will be a contest in the Charlie Chaplin walk, the latest dance craze in which many local film stars will participate.

* * *

Practically all the members of the Biograph Company will be present, including the four beautiful leading women, Gretchen Hartman, Queenie Sisson, Claire McDowell and Louise Vale.

The committee in charge also plans a confetti battle and serpentine shower. The general public visiting Meiklejohn's on Saturday evening will share in the festivities.

* * *

Lanier Bartlett and D. F. Whitcomb have been engaged on the scenario staff at Inceville. Bartlett was for several years a scenario writer for the Selig Polyscope Company, while Whitcomb enjoyed a similar position with the Balboa Amusement & Producing Company.

* * *

Edward De Vere and Leon Spink, modelers and designers, graduates of the Ecole de Beaux Arts of Paris, have been engaged by Thomas H. Ince for the purpose of correcting details in settings. They arrived this week at Inceville and have already begun work on the designing and modeling of a Marie Antoinette bedroom setting to be used in a coming Ince-Triangle production.

* * *

A fully equipped portrait gallery is being installed at the new Keystone studios for the purpose of furnishing artistic portraits of the players for posters and lobby displays. The studio is on a top floor and has a glass roof. It is equipped with latest cameras, electric heating and drying devices, water and chemical filters, retouching etching desks, etc. J. T. Brown, a former Keystone cameraman, and who has been associated with several of the most prominent studios on the Pacific Coast, is placed in charge of the studio.

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The new electric light studio at Universal City is being built on record time. Although it is scarcely more than two

The New Electric Light Studio at Universal City.

weeks since Thomas A. Edison laid the corner stone for the big structure, the steel frame work is finished and the business of laying the stage floor and adding the side walls is well under way.

The new studio will be one of the largest and best equipped on the coast and measures over 300 feet in length and 60 feet in width.

* * *

Pat Rooney is now working in Universal pictures. While

playing a two weeks' engagement at the Orpheum theater he made a visit to Universal City. This was his undoing. Before he knew it his name was on the bottom of a contract to appear in a two-reel Joker comedy, entitled "The Bell Hopper." Roy Clemments is directing the picture and the cast includes Victor Potel and Lillian Hamilton. So now poor Pat is sweating all day before the cameras and all night behind the footlights.

* * *

Ethel Lynn has joined the Universal Nestor company where she will appear in a lead opposite Lee Moran. Al Christie is the director and Bille Rhodes and Betty Compson are included in the cast.

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In "Cross Currents," the Fine Arts photoplay featuring Helen Ware, an ocean going yacht is set afire and totally destroyed. The craft was 130 feet long and had a luxuriously appointed salon.

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J. A. Raynes, who has served as musical and stage director for Henry Savage, Chas. Frohman, the Shuberts, etc., ha joined the musical staff of the Fine Arts Film studio.

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C. M. Payne, who draws the funny "S'matter Pop" pictures for the New York World, and other daily papers, paid a visit this week to D. W. Griffith's studios to get some inspirations for his cartoons. It's Mr. Payne's intention to get his characters started in a picture studio where they will figure in humorous situations. The cartoonist stayed for several hours watching Directors Lloyd, Ingraham and William Christy Cabanne stage scenes for "The Missing Links," and "Daphne."

* * *

Norma Talmadge, who is starred with Robert Harron in "The Missing Links," will make her next appearance in "Martha's Vindication," a screen drama from the story by Ella Woods. With Miss Talmadge in the cast will appear Seena Owen, Tully Marshall, Ralph Lewis, Charles West, Josephine Crowell, Edwin Harley, Kate Teneray, Eleanor Washington and the Fine Arts kiddies, George Stone, Carmen DeRue and Violet Radcliffe. The production will be directed by Producers G. M. and S. A. Franklin, who recently finished "Mother of Seven," starring Jane Grey.

* * *

"Don Quixote," the Fine Arts-Triangle play featuring De Wolf Hopper, will soon be completed and Director Dillon is now working on the last scenes. A new play has not yet been decided for Mr. Hopper, but the Fine Arts scenario department is busy making selection of a suitable scenario.

* * *

Joseph Carl Breil, the noted composer, who heads the musical staff of D. W. Griffith's Fine Arts studios, has received a telegram from the Metropolitan Opera Company of New York City asking if he would consider a proposition to write the music for a new production of "Romeo and Juliet" to be staged by Jacques Coinois, the well known operatic producer. Mr. Breil bound by his contract with the Triangle Film Corporation, was compelled to reject this brilliant offer. Since joining the Fine Arts studios Mr. Breil, and his staff have written the musical scores of "The Lamb," "Old Heidelberg," "The Martyrs of Alamo." "The Sable Lorcha," "The Lily and the Rose," "Double Trouble," and is now engaged conceiving music for forthcoming Fine Arts releases.

* * *

Mae Marsh, the popular Griffith star, who has been away for several weeks recuperating from a severe attack of illness, is now back again and at work at the Fine Arts studio.

* * *

"Neal of the Navy" is now completed at the Balboa studios. Four months were devoted to the making of the fourteen episodes in this patriotic Balboa-Pathe production. In the very near future Horkheimer Bros. will release a new serial photoplay in which Ruth Roland and Frank Mayo will be featured. The scenario is written by Will M. Ritchey. The chief scenario editor, and H. M. Horkheimer, the president and general manager of the Balboa Amusement Producing Co. The serial will consist of twelve episodes and Director William Sherwood MacDonald will be the producer.

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The Goodrich Rubber Company has made pictures of Lillian Lorraine, Ruth Roland, Jackie Saunders, Margurite Nichols and other well known Balboa players for their special advertising service.

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On Friday evening last the Universal through its director general, Henry McRae, offered to the industry by review at the Woodley theater, "The Knight of the Range," a five-reel photoplay. Harry Carey is the featured star in this big story of the hills and plains. The production was made by Jacques Jaccard. The play started at eleven o'clock and was attended by many well-known players, prominent film men and others of the big industry.

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Louis Gottschalk and Edward Foot, well known composers, have been added to the Inceville musical staff. They will collaborate with Victor L. Schertzinger and Joseph E. Nurnberger in the preparation of musical scores for Ince-Triangle feature productions.

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Ex-Postmaster General Frank Hitchcock visited Inceville this week and was escorted around the big plant by Producer Ince. Mr. Hitchcock stated that only twice in his life had he been inside a moving picture theater, but after seeing the many wonders of "films in the making" he would now be a regular "fan."

* * *

Ford Sterling and his company of Keystone players have been out fox-hunting for the pictures at the Ortega Ranch, some thirty miles out of Los Angeles. Twenty-five people mounted on horses and fifteen fox hounds participated in the steeplechase. Miss Dot Hagert of the Players sustained fractures of both wrists when the horse she was riding stumbled. The hunt is an incident in a coming Keystone production.

* * *

Because ten men came prepared to sleep in the open near Griffith Park a few days ago, the other 990 men out of the thousand extras who had been engaged by a company to work in some big scenes precipitated a riot and shredded the blankets of the ten men. When the fellows with the coverlets started to say "nighty," the others tore into them and ripped the whole lot of bedding to pieces. If they all could not sleep warmly no ten were to be peacefully in dreamland while the others shivered in the night air. The film company expected the men to provide their own bedding, but so much excitement reigned that the sleep matter was forgotten until the hour of turning in arrived when the riot happened. Anyway—the picture was made.

* * *

Beerbohm Tree, the noted English actor, is on his way to Inceville to film in "The Tempest." Ince is said to have made arrangements to screen Alla Nazimova at a price which is so large that the figures on this old machine are too small to record!

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Seth D. Perkins, one of the live-wire managers of Los Angeles, who directed the last season's exhibitors' ball here, has been named to pilot this year's event on New Year's. The affair will be a farewell to 1915 and a welcome to the new Sixteen.

Mr. Perkins, always a "regular" fellow, is a strong advertising man, and he uses that work and word as a prayer. He first came to the front some time ago when he resurrected the Optic theater on Main street and put it on its feet. At that time the Woodley house was suffering from Nickelitis and he used magnetism on the ticket seller and now that theater is showing the Paramount service. Lately he took over the Garrick after J. A. Quinn had put it on a running basis and is making good with this house. He is indeed able to handle the big event on New Year's.

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The latest addition to the Lasky plant is a complete electrical laboratory and manufactory where everything electrical for the pictures and the plant can be instantly turned out. Each studio is becoming like an independent city.

* * *

Anaheim, a young and thriving city near the metropolis of the picture, is erecting a large, new downtown building which will be used more for a picture playhouse than anything else. The building is being built by John Cassou and will have a frontage of 96 feet, the theater to have a frontage of 48 feet, while two stores will take up the other half of the space. The house is to be equipped for road shows, but pictures will be the everyday show. The theater will have a depth of 160 feet, and will be equipped with all the latest exhibition essentials. The building is to be fireproof.

* * *

San Pedro, where Los Angeles' harbor lies, boasts of a new manager for its largest theater, The Globe. King Cole is the new man. He is a live one and advises his patrons "to keep in close touch with the theater's regular advertisement in the Daily Pilot, as he plans to spring some big surprises in the near future." And he is getting the crowds.

* * *

Culver City, the new home of Ince's studios Incity, has

opened a new photoplay theater in the heart of the town. The house is run by Wayne Summerfield, son of a Los Angeles judge, and Ed Pendleton, manufacturer of miniature automobiles.

* * *

W. E. Taylor, associated with A. H. Woolacott and Co., of Los Angeles, has taken over a lease of a lot 50 x 150 opposite the Hotel Oatman and has started work on the remodeling of the building which stands there. The old building will be completely remodeled and rebuilt into a first-class theater. When completed Mr. Taylor, who knows something about the exhibition end of the business, will take charge and run the house. There will be from four to five hundred seats.

* * *

Santa Fe, way down in New Mexico, has an exhibitor-weekly cameraman in the person of W. L. Gullet. News has reached us that he has been appointed by the Paramount as their agent in that section to procure interesting news films for the new Paramount weekly. Mr. Gullet is shooting some cliff dwelling scenes as a starter, as this ought to make a good offering on the news film.

* * *

Holbrook, down in the desert of Arizona, is wide awake on the film subject, for Manager Black of the U. S. theater states that he is going to put on an addition to his theater building which will double the present seating capacity.

* * *

San Diego papers report that the large Spreckles theater has been changed over to the Hippodrome management. This is one of the largest theaters on the coast and one of the best equipped in the country, and we await further details of the change and plans for the future.

* * *

Here at home Fred A. Miller held a pre-view before running "Carmen" from Fox's studio only one week. The private showing was attended by the fans in the newspaper and film game and "Carmen" was voted a great picture. Harry Leonhardt, Fox's special western representative, was on the job to glad-hand everyone.

Powell a Benedict

FRANK POWELL, one of the most widely known and distinguished photoplay directors in this country, has joined the ranks of the benedicts and was married October 14, last, in Jersey City, to Miss Jane Miller, of Jackson, Miss., but owing to the fact that Mrs. Powell wished the first announcement to come through the Jackson press, the wedding was kept secret.

Mrs. Frank Powell.

Miss Miller is the third daughter of the Hon. William Jones Miller, State Treasurer of Mississippi, and belongs to one of the first families of the Southland. She is well known in high society circles in Jackson, Miss.; New Orleans, Memphis, Tenn., and has the distinction of being one of the South's most beautiful women. She was Queen of the New Orleans Mardi Gras two years ago and has long devoted herself to social settlement work and is known to be as kind as she is beautiful.

Mr. Powell neeeds no introduction to the motion picture public, as the discoverer of Theda Bara, the famous screen Vampire woman, as the director of the sensational production of "A Fool There Was," the producer of all the Nance O'Neil pictures and director of many other noteworthy productions, he has ascended the highest rungs of the ladder of his art. Mr. Powell recently announced his connection with the Equitable Motion Pictures Corporation and will commence with that company on December 1. Mr. and Mrs. Powell will reside in Bayside, Long Island, on the famous Teller estate, which Mr. Powell has recently purchased.

Two Triangle Houses

The Knickerbocker in New York and the Triangle Theater in Brooklyn.

EXHIBITORS throughout the country who are running the Triangle service will be interested in seeing how the Knickerbocker theater, New York, and the Triangle theater, Brooklyn, look. Here are the pictures of these two notable houses as now presenting the Triangle plays. The parent house, the Knickerbocker, is part of a large theatrical office building at Broadway and Thirty-eighth street.

Knickerbocker Theater, New York.

So general display on the walls of the building is impracticable, but there are large electric signs at the corner and at the main entrance, giving the names of the attractions and the stars currently playing. These signs are of the type that are visible by day as well as when lighted at night. A color scheme of red, green and white imparts great brilliancy. The names of the directors, Griffith, Ince and Sennett, are permanent parts of the sign, while the advertising below is changed from week to week. Portraits of twenty-four of the leading stars are on fixed frames on either side of the main entrance.

W. H. Kemble, in introducing the scrvice to Brooklyn, had the advantage of extensive side walls of the Crescent (now the Triangle) theater. He has converted the exterior

Triangle Theater, Brooklyn, N. Y.

of the house into by far the most attractive looking place on the plaza at the junction of Fulton street and Flatbush avenue. It will be noted that Mr. Kemble has put the name of his theater even upon the water tank. The characteristic Triangle trade-marks, names of directors, plays and stars are everywhere, and the eye cannot fail to be strongly impressed by the display nor can curiosity fail to be aroused. Mr. Kemble says he has had splendid results from this sort of wall advertising which has made his playhouse the mecca of many thousands of Brooklynites, with big business each week.

Reviews of Current Productions

"The Ring of the Borgias"

A Modern Drama in Four Reels, With a Highly Romantic Plot, Released by the Edison Company.

Reviewed by Edward Weitzel.

THE drama of passion and intrigue, of fierce hate and mysterious murder—the school of dramatic art that once delighted past generations—has been revived by William Addison Lathrop in this four-reel photoplay, "The Ring of the Borgias." The author has given his work a modern setting, but the incidents, the motif and the working out of the plot,

Scene from "The Ring of the Borgias" (Edison).

are closely related to the old costume play in which Lucretia, the most infamous of the Borgias, had the leading role. This is not to say that Mr. Lathrop's screen drama is not interesting or that he has not handled his material with a keen eye to effect—quite the reverse. No attempt is made to deceive the spectator as to the nature of the play, and no time is taken up by analysis of character or moral deduction. Progressive and super-dramatic action marks every moment of the work, and the final climax totals three as the number of persons in the drama who come to a violent end.

Briefly, the story relates of the love of an adventuress for a married man and her killing of his wife, with the aid of a ring fashioned after the celebrated poison ring of the Borgias. The characters and situations incidental to the telling of the story have been skilfully chosen, and director Langdon West has accomplished his share of the work with equal dexterity.

Cora Linton makes a physically impressive adventuress, but lacks the "fiery expedition" of soul toward things evil, demanded by the character. Augustus Philips, Helen Strickland, Richard Tucker, Margaret Prussing and Carlton King show aptitude for their respective roles.

"A Woman's Past"

Nance O'Neil Plays a Much Abused Woman in Fox Melodrama Directed by Frank Powell.

Reviewed by Lynde Denig.

NANCE O'NEIL is emotionally intense in her presentation of the tragic woman around whom this story centers. From first to last her portrayal maintains a sombre, not to say lugubrious, tone. Right at the opening of the picture her hopes of a literary career are given a setback by the return of a manuscript sent to a magazine, and from that time on misfortunes of ever increasing severity are her lot. She buys favor with an editor at a foolishly high price; then marries a worthy man, who does not realize that he is not the father of her son, and lives to suffer terrible abuse at the hands of the disreputable editor, the man who placed a black mark on her past and materially interfered with her future. If Miss O'Neil wanted to depict the most miserable of miserable women, she found her ideal in this picture.

Director Frank Powell's production achieves its purpose. It is impressive photoplay melodrama handled after the most approved method. Few opportunities to arouse sympathy for the woman and to impress an audience with the horror of her predicament have been missed. The plot works up to a dramatic trial scene, reminiscent of "Madame X," in which the son defends his mother on the charge of murdering the man who ruined her life. He does not know that the poverty-stricken woman he is defending is his mother, nor that the murdered man was his father, until the situation is cleared by a sensational confession. The suspense in these scenes, marking the climax of the picture, is strong and they are forcefully acted by Miss O'Neil and those in her support.

Probably the least impressive passages of the production are in the first reel, when Alfred Hickman is supposed to portray the editor in the office of a large magazine. His waistcoat suggests a gambler and his manners bear out the suggestion. Magazine editors may be villainous, but not in just that way.

"A Bush Ranger at Bay"

Fifth Installment of the Kalem Serial of the Australian Bandit "Stingaree"—Well Acted Character Drawing—Interesting Incident.

Reviewed by Hanford C. Judson.

THE center of interest in these two reels, "A Bush Ranger at Bay," falls between the bandit, Stingaree, and Guy Kentish, husband, it will be remembered, of the singing woman in the second episode, "A Voice in the Winderness." The bandit is of course played by True Boardman and Guy by Thomas Lingham, as in the former episodes. Boardman's work is, as usual, well adapted to the character; but Lingham's typical Britisher will be more noticeable in this installment, because, bulking big as it does here, it is a new interest in the serial. It will be found an ably drawn character, wholly unconscious of absolute fearlessness and sincere and unaffected in actions, yet with an exterior full of exaggerated, almost apish Britishisms. It brings out Lingham's power and versatility in a brilliant way. Marin Sais's part is short; but, as usual, she carries what is put in her charge with good ability.

It is Guy who brings the bush ranger to bay. Guy is on the stage that Stingaree robs of mail and, recognizing him

Scene from "A Bush Ranger at Bay" (Kalem).

as an old-time fellow clubman, and knowing how it came about that he fell from civilized life to the savagry of a bush bandit, agrees to bring back the mail. He gives a note to the driver and starts off alone on foot. Back in the hills, he stumbles into Stingaree's camp. Being found unarmed, he is permitted to sit and they have a smoke. The talk is led into old times. When he proposes to take back the mail to the depot, the bandit threatens him, but Guy warns him that, if he does not come back with the sacks, the police will open the note and so find out who Stingaree really is and this gives him a cold shiver. He finally helps Guy get the sacks back in time.

It is all clearly pictured and the photography is good. The dramatic interest never falls or fails to hold the spectator markedly. It impresses one as a good, sincere story pictured honestly and is an excellent and wholesome offering.

"The Nation's Peril"

A Stirring and Vivid Plea for National Preparedness Is Visualized in This Five-Reel Lubin Photoplay—Released Through V. L. S. E., Inc.

Reviewed by Edward Weitzel.

"PEACE hath her victories, as well as War," but there is something in the average human being that makes him, or her, enjoy the victory a great deal more if it comes as the result of a stubborn contest. The sight of marching men, of a great fleet in battle array, of mighty guns belching forth flames and the missiles of death—all "the pomp and circumstance" of War—how it quickens the blood and stirs the soul of even less ardent patriots than Col. Roosevelt! When these things are shown on the screen, as part and parcel of a vivid plea for National preparedness, coupled with a well worked out love story and all the concomitants of an engrossing photoplay, the combination must appeal to every good American. Such a picture is "The Nation's Peril," the five-reel Lubin drama, written by Harry Chandlee and George Terwilliger, and produced under the direction of Mr. Terwilliger.

The scenes of the drama are laid at Newport, in the year 1918, and the ruler of a foreign nation, who has apparently paid no attention to the peace propaganda of William J. Bryan, decides to attack the United States. A young naval officer is the hero of the story, and an aerial torpedo, of his invention, plays an important part in the plot. Foreign spies, a secret wireless station, harbor mines controlled by the enemy, and a masked battery on shore also occupy their places in the action; and, when it comes to the battle scenes, the Atlantic fleet, under Admiral Fletcher—ships, men, landing forces and great guns—are employed in the most realistic manner. The night attack on land is particularly well done, but the most awe-inspiring incident of the fight is the cannon fire of the big

Scene from "The Nation's Peril" (Lubin).

ships, as the bursts of flame light up the gloom. The vivid red glare of reality has been imparted to the flash of the powder. Another incident that arouses enthusiasm concerns the heroine. Tricked by a foreign spy into betraying her country, she seizes her father's sword from the wall and kills this enemy of Uncle Sam's. It is hardly necessary to state which side is the winner in this suppositious war. The naval officer here receives the proper reward at the finish of this splendid object lesson to the peace-at-any-price adherents.

Earl Metcalfe and Ormi Hawley head an excellent cast, which also includes William H. Turner, Arthur Matthews, Herbert Fortier and Eleanor Barry. Josephus Daniels, Secretary of the Navy, appears in the picture; also Admiral Cameron McRae Winslow, Admiral Fletcher, Vice-Admiral Mayo, and the officers of the Naval Training Station at Newport.

"In Love's Own Way"

A Three-Reel Lubin Photoplay of Modern Life, Written by Shannon Fife.

Reviewed by Edward Weitzel.

THE locale of "Love's Own Way" is not given by the author, nor is this necessary—the happenings in Mr. Fife's drama could take place in two-thirds of the states in the Union. It deals with the life of today, the characters being men and women from several different levels of society, but all easily recognized types of normal human beings, with the average amount of good and evil to their credit. A State Senator, who is elected to the Governorship, is the hero of the story. To satisfy his ambition, he discards the woman he really loves, and marries a lady of much greater social rank. His wife contrives to entangle herself with a scheming politician, but is saved from disgrace by the quick wits and generous nature of the former sweetheart. As the Governor has learned really to care for the woman he married, Author Fife's drama ends happily for all concerned, the discarded lady, like a sensible little woman, accepting the love of the Governor's secretary.

The details of the foregoing plot have been joined together in a workman-like manner, and will appear to the average spectator as an authentic reproduction of certain phases of our national existence. The "big scene" is fashioned from well seasoned material; and, during the progress of his play, the author does not attempt to drive home any great truth nor suggest means for any political or moral reform. Events are always interesting, however, and John E. Ince has produced the picture with intelligent and pleasing effect. Mr. Ince also gives a good account of himself in the part of the Governor.

Scene from "In Love's Own Way" (Lubin).

Mary Charleston gains the requisite amount of sympathy for the discarded lady, and Josephine Longworth, William H. Turner, Francis Joyner and Clarence Jay Elmer deserve a word of commendation as members of the cast.

"Mary's Lamb"

A Five-Part Adaptation of Richard Carle's Play, with the Author in the Title Role—Gold Rooster Play.

Reviewed by Margaret I, MacDonald.

WHEN a stage favorite steps from his accustomed place before the footlights, to the screen, the first question that arises in the mind of the prospective spectator is, "Will he get over?" The expression, fraught with tragic suspense, has earned for itself so important a place in the diction of the critic as well as that of his victim, that it ceases to be associated with what is known as slang, establishing a reasonable excuse for its use in the present instance.

Richard Carle "gets over." As the "lamb" in the above named production he is as funny as the funniest, and with Jessie Ralph playing opposite him coaxes a laugh at almost every turn. No somnambulist ever turned a cleverer trick than did Mary's "lamb" on his unwitting spouse, when she came upon the scene in the home of the widow next door, and the "lamb" did his sleep walk with as much fidelity as though

Scene from "Mary's Lamb" (Pathe).

it were a reality. Nor could there be a much more amusing tangle than the welcome given the pair of them in the insane asylum.

Donald MacKenzie, who directed the picture, is deserving of a great deal of credit for the able manner in which the play has been handled, as well as its adapter. There are no moments in the production that drag. The action of the play is sufficient at all times to keep interest pitched to a high point; and, although at times it treads on delicate ground, the comedy is never allowed to descend below the high water mark.

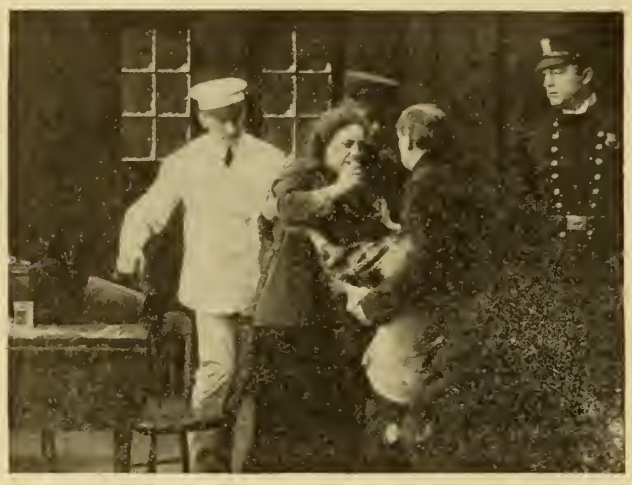
A competent supporting cast has been chosen for the portrayal of the various types.

"A Poor Relation"

Biograph Picturization of Heart-Interest Drama Is a Great Success—Thomas Jefferson Plays Noah Vale.

Reviewed by Lynde Denig.

AN EARLIER generation of theatergoers will recall Sol Smith Russell's performance of Noah Vale in "A Poor Relation." It was one of the most popular characterizations of his career. With Thomas Jefferson playing the poor inventor, the Biograph company's version of the venerable drama makes a three-part picture that will touch the emotions of photoplay patrons, just as the stage performance reached



Scene from "A Poor Relation" (Biograph).

the sympathies of audiences in the past. "A Poor Relation" is without a doubt one of the strongest of recent Biograph releases and may be highly recommended to exhibitors, irrespective of the character of their patrons, for its appeal is general. Wherever a sincere, artistically produced drama is enjoyed, these three reels deserve a showing.

The situation at the basis of the story is simple enough, in fact it has been used in many photoplays of varying lengths—that of a poor inventor and appealing children dependent upon him for a livelihood—but the treatment is so thoroughly human, the acting so natural and the detail in incidents and settings so convincing that the picture takes on a semblance of life such as few directors have been able to create in handling similar material. Jane Starrett is deserted by her worthless husband; she falls ill, is taken to a hospital and her three little children are given shelter by the kindly Noah Vale, whose heart is out of all proportion to his pocket book.

Scene from "The Painted Lady" (Biograph).

Mr. Jefferson's playing of the scenes in the unheated room that he calls home, and into which he welcomes the pitiable, half-starved children, goes straight to the heart and if these passages of the story need any further appeal to the emotions it is found in the three winsome children who share the inventor's penury. Mildred Foster is an ideal Scollops, Millicent Evans is well cast as the wife and other roles are presented with equal success. The picture follows the original play in all its essentials and offers several spectacular scenes, which, of course, were impossible on the stage. The strike at the factory and the interference of the mounted police is a strong scene handled with plenty of spirit. Many of the exteriors were photographed when the New York streets were covered with snow.

"The Painted Lady."

In some respects this Griffith production, to be reissued by the Biograph company, is a model single-reel drama. The story is perfectly balanced with just enough material for a short subject and it is flawlessly acted. Blanche Sweet has played in a great many pictures since she portrayed "The Painted Lady," but it is doubtful if she has given a more thoroughly artistic performance. She appears as a country girl, too demure and modest to enhance her charms with paint and powder, as does her frivolous sister. She is ignored by the young men of the village, but presently a suitor comes and after a few happy hours the romance ends in a tragedy—a tragedy that wrecks the girl's mind. Miss Sweet's playing of these scenes is superb.

"At Bay"

Florence Reed Featured in Five-Part Gold Rooster Play—A Splendid Adaptation of the George Scarborough Play.

Reviewed by Margaret I. MacDonald.

THIS is not Florence Reed's first appearance on the screen. She has appeared to good advantage in other screen productions, but never has she had a better opportunity to do her best, nor has she ever done a better "best" than in the

Scene from "At Bay" (Pathe).

screen version of the George Scarborough play, "At Bay." As the district attorney's daughter she is a wonderful, impetuous creature, rushing headlong into an abyss where she is brought to bay by an overwhelming avalanche of circumstances, from which she is released by adherence to a policy of honesty which is a natural adjunct of the impulsive nature with which the character is imbued.

The plot of the Scarborough play is delightfully fashioned; and although somewhat intricate in weave, has been revealed

Power With Pike's Peak.

Edward F. Power, who has been engaged to play characters and act as assistant director with the Pike's Peak Photoplay Company, of the Associated Program, has had a very varied experience in all branches of the theatrical profession. He began his stage career with the old Proctor Stock Company of New York City, graduating from that to the support of such well known stars as Grace George, Mary Mannering, Max Figman, Clara Bloodgood and Ezra Kendall. For the last few seasons he has been in vaudeville, varying that with occasional picture work at the studios of Selig and Essanay.

Betty Gray in "Sunshine and Shadow."

"Sunshine and Shadow" is the name of an Imp-Universal picture soon to be released in which Betty Gray is starred. It was written by her director, Brinsley Shaw, who produced the picture. It is in two reels and Miss Gray reveals a sort of "Peg o' My Heart" type with an entirely original portrayal. Harry Spingler plays opposite Miss Gray in this picture.

D. J. West With Rolfe.

D. J. West, a strikingly fine appearing juvenile, who has been signed by the Rolfe Photo Plays, Inc., to appear in "Black Fear," a five-part Rolfe-Metro feature in which Grace Elliston is starred, is comparatively a newcomer to motion pictures. Until the big slump in immigration, beginning with the outbreak of the European war, Mr. West was one of the best immigration inspectors in the employ of Uncle Sam at Ellis Island. John W. Noble is directing "Black Fear," and an all-star cast will be seen in the production including, besides Miss Elliston, Edward Brennan and Grace Valentine.

with the utmost clearness in the screen version. Its treatment is thoroughly human, and the effective manner in which what serves almost as a prologue to the rest of the play, establishing a dominant reason for the raid on Flagg's gambling den, has been presented, is worthy of note.

Frank Sheridan as the district attorney, De Witt C. Jennings as Flagg, Charles Waldron as the lover and hero of the play, and Lyster Chambers as the tool of Flagg are names that add weight to a play that is at once a revelry of types and a conquest of moving picture direction.

George Fitzmaurice has the distinction of having produced the picture, which will class as one of the best of the season's screen productions.

"I'm Glad My Boy Grew Up to Be a Soldier"

A Patriotic and Affecting War Photodrama in Four Reels, by Selig, Featuring Harry Mestayer and Miss Eugenie Besserer—Scenario by Gilson Willets.

Reviewed by James S. McQuade.

GILSON WILLETS, under the title appearing above, has given us a story of deep heart interest and one that will strike every partriotic American as being very timely just now.

The Selig company engaged in its poduction under the direction of Frank Beal shows competency on the part of every member in it, and the war spectacle near the close, while not participated in by real soldiers, has the ear-marks of modern warfare, a statement, however, that must be qualified by excepting a contingent of the enemy's forces, which is seen fighting in white shirts, instead of uniforms.

Chief interest centers in the characters of Mrs. Warrington and her son, Jerry, who are impersonated by Miss Eugenie Besserer and Harry Mestayer. The calls of war claim from Mrs. Warrington both her husband and her only son, and the heart anguish of the wife over the loss of her husband is repeated fifteen years later, by the death in battle of her boy, the hope and joy of her declining years.

It will thus be seen that the part assigned Miss Besserer calls for artful emotional acting, and the pictures reveal that she meets the requirements in a way that commands the sympathy and tears of the spectator. Her strong emotional scenes are not of the maudlin type; they show a deeper seated sorrow,

Scene from "I'm Glad My Boy Grew Up to Be a Soldier" (Selig-V-L-S-E).

as expressed by the tense face, the quivering lips and the bowed, shrinking figure.

The scenes between Miss Besserer and Mr. Mestayer, as devoted mother and son, are always tender and appealing. Mr. Mestayer's acting in the scene where he tells his mother that he has enlisted is brimful of filial devotion and tenderness, and only the ardor of true patriotism enables him to break the news.

That is an affecting scene where the old mother visits the attic in her home while her boy is at the front. We see her bring out of a long forgotten trunk the toy soldiers and cannon which he had played with; also the hat he had worn when wearing his tiny sword. We notice that she shrinks from the toy emblems of strife, but that she presses the battered little hat to her lonely heart.

No one can see Miss Besserer in the role of Mrs. Warrington without being impressed that the lonely women back at home, in war time, are called upon to play a braver part than their men at the front.

James Warrington, the husband, and John Archer, his business partner, are splendid types of the American free man, as impersonated, respectively, by Harry De Vere and Guy Oliver. How Archer attempts to tell the war-made widow that her husband died bravely on the field abounds in compelling sympathy. With his left sleeve dangling empty from the shoulder and his face expressing the pain that his message must bring, Guy Oliver's John Archer is a soldierly, manly character.

Miss Anna Luther presents a most attractive, sweet and winsome American girl, in the role of Mercy Archer. The skillful manner in which she shows that she would much rather have her lover, Jerry Warrington, take his chances with dear in the vanguard, rather than have him at her side scathless, is praiseworthy.

The release date is set for Dec. 23,, through V-L-S-E, Inc

"Body and Soul"

A Feature Starring Florence Rockwell and Released by the World Film Corporation.

Reviewed by W. Stephen Bush.

THIS production opens most promisingly. There are indications of a strong and simple story, of clever directing and of some degree of originality. The rest of the story does not live up to this promise.

The dramatic basis is the loss of a woman's memory. The

Scene from "Body and Soul" (World Film).

woman changes in character and disposition as she loses and finds and then again finds and loses her memory. The convolutions following this shifting memory are at times quite perplexing.

Florence Rockwell, the star of the play, does a lot of hard and conscientious work. She has a most attractive personality, engaging manners and considerable histrionic ability. There are some good settings. The photography is not uniformly good. I think it my duty to say a word about the titles in this picture. They are everything titles should not be. They seek in flowery phrase to explain situations which are perfectly obvious, while some of the obscure situations are left without any illuminating text.

Two Attractive Americans

"Spider Barlow Cuts In" and "The Silver Lining," Creditable Productions Appearing on the Mutual Program.

Reviewed by Margaret I. MacDonald.

THE first of the above-named productions is a one-reel comedy-drama to which we hesitate to add the term drama for the reason that in spite of the fact of its being a crook story, comedy is the dominating attribute.

Spider Barlow is impersonated by George Field, who requires no introduction as a successful moving picture crook, who not infrequently steals the honors from the hero. Winnifred Greenwood and Edward Coxen are the lovers in the throes of a prolonged betrothal scene to which Spider is the uninvited witness; while other fortunately endowed players compose the supporting cast.

A cleverly contrived situation, skillfully handled, has served as an excellent vehicle for the comedy business that has been added by way of embellishment, and nothing could be funnier than Spider's ruse to put an end to the love-making, when he takes advantage of a line in the conversation sweetly spoken by the female of the incident: "If you don't go home Father will come down and put you out," and treads the stairs with a heavy tread akin to father's. In a sequel to this situation he hugs the lady from behind the portieres at the same time obtaining the betrothal diamond, while the maiden, believing that her lover has returned, runs playfully away without turning to look. Later a further complication develops while Spider is making away with his burden of household silver, etc., for the lovers have words over the phone on the matter of the disappearance of the diamond. This film is well worth seeing.

The second number of this review, entitled "The Silver Lining," features Winnifred Greenwood, Charles Newton and Alfred Vosburgh, and is a drama which has a strong human

appeal. It has not been singled out on account of any particular merit it holds as regards its story, but because of the fidelity of its characterization ,and the simplicity and truth of its detail.

The story treats of a situation frequently portrayed, wherein a young girl is forced to relinquish a position because of the persecutions of her employer. This hackneyed situation, however, resolves itself into another of pathetic interest wherein the consumptive father of the girl commits forgery to save his daughter from reconsidering her decision to hold her virtue. He is, even, in his delicate state of health, sentenced to a long term of imprisonment, but escapes and is harbored

Scene from "The Silver Lining" (American).

by his daughter who is now employed as companion to the mother of a rich young ranchman. Villain number two now comes on the scene and brings the sheriff to rearrest the man, who is found dead on the sheriff's arrival. The production ends prettily when the love story of the girl and the ranchman is brought to a climax.

"The White Scar"

Hobart Bosworth Starred in Five-Part Broadway Universal Feature of Dramatic and Pictorial Quality.

Reviewed by George Blaisdell.

STAGED in a remarkably picturesque country and finely photographed, "The White Scar," the five-part Broadway Universal feature, to be released on Dec. 6, will delight the eye of picture goers and those who love the primitive. The

Scene from "The White Scar" (Universal).

pictorial quality, however, but supplements the strong drama finely enacted by Hobart Bosworth and his associates. Mr. Bosworth portrays the role of Na-ta-wan-gan, a white trader at a post of the far north. Besides writing the script of the picture, the leading player also is the author of the sub-titles. These take the form of blank verse or free verse, which in substance remind of "Hiawatha." They are not devoid of a certain dignity, in spite of the fact that the rhythm is far from faultless.

"The White Scar" is the tale of the love of Na-ta-wan-gan and Janet, the young daughter of the factor of the trading post. The unrequited affection of Wehnonah, an Indian girl, for the trapper provides an interesting subsidiary theme; her self-sacrificing devotion to the interests of Na-ta-wan-gan and those he loves adds to the charm of the story. There are many red men in the cast, and among them are several who show an appreciation of the drama in the making of which they are a part.

Mr. Bosworth's portrayal of the bearded trapper will add to his fine reputation. It is dignified, powerful. Anna Lehr makes an impressive Indian girl. Norval McGregor is Mackintosh, the factor who rules the little community of white and red inhabitants. Jane Novak, is the daughter, who, with her brother, encompasses the escape of the trapper when he has been condemned as a thief and sentenced to go to his death via la long traverse. Her portrayal of Janet, who elopes with Na-ta-wan-gan, following his assumption of the theft for which the girl's brother had been adjudged guilty, is well done. Ronald Bradbury is Henri, the bad young man who makes all the trouble—a convincing characterization—and Frank Newberg is Robert, the brother of Janet.

Na-ta-wan-gan is one of Mr. Bosworth's best impersonations.

"The Victory of Virtue"

Allegory Is Important Part of Five-Reel Picture Released by Exclusive Features, Inc.

Reviewed by Lynde Denig.

A FORMER Essanay director, Harry McRae Webster, using several players who gained prominence in Essanay productions, made "The Victory of Virtue," which is being handled by Exclusive Features, Inc. That the picture will meet with popuuar approval seems almost certain, for it is an interesting blending of a story of modern life in Washington

Scene from "The Victory of Virtue" (Exclusive).

society and spectacular allegory—the allegory being accounted for by the dream of a young woman who is conscience stricken after she has made one false step. The author, Penelope Knapp, presents the case of the average inexperienced girl, who is in danger of succumbing to the allurements of a social circle in which manners are placed quite a bit higher than morals. The tempter is merely a typical man of the world and their meeting and subsequent affair is made to appear entirely reasonable as the story develops.

In fact the opening reels, correctly staged and intelligently acted as they are, present little that is new to society drama. It is only after Penelope has come to taste the bitterness of her experience that the picture takes an unexpected turn. While seated disconsolately in her boudoir, brooding over her indiscretion of the previous night, the Spirit of Virtue comes to take command of her threatened soul and his sway is seriously questioned by the Spirit of Evil. There are a number of excellent double exposures in the scenes preceding Penelope's entrance into the land of make-believe.

During the course of her journey, under the guidance of the two opposing spirits, in turn, she meets figures typifying the seven cardinal sins, visits a joyous court of love, tastes the pleasures of revelry and then finds herself old and discarded. At the conclusion of the dream it is no surprise to learn that Penelope pledges herself to a life of the strictest rectitude. Gerda Holmes acts with feeling throughout the picture and displays considerable versatility in effecting the radical changes in manner and appearance required by the part. Wilmurth Merkyl, playing the man, is of almost equal value to the picture and other essential members of the cast are Rapley Holmes and J. H. Gilmour. The spectacular scenes in the allegorical part of the production are much to the credit of Director Webster.

Triangle Program

A Kay-Bee Production Heads the List for Excellence at the Knickerbocker Theater This Week.

Reviewed by Louis Reeves Harrison.

FIRST on the list is an admirable piece of work by Ince and Sullivan, "The Edge of the Abyss," graceful in spite of its awkward title, strong in spite of occasional weak spots, original in spite of its old situation. The graceful treatment shows an entirely new side of Ince—it is beautiful during social ensembles, a perpetual delight to the eye. There was always a nice balance in his big war ensembles, a sense

Scene from "The Edge of the Abyss" (Triangle).

of proportion and perspective all too rare in massed effects, and this holds good in glimpsing the social life which aroused the ambition of a society girl and caused her to marry less in response to natural impulse than to gratify her selfish desires.

The situation soon becomes familiar, busy husband, wife longing for attention, and the other man, in this case a rejected suitor. Following a bitter quarrel, the husband accords his selfish wife freedom by going to live at his club. It is now the other man's turn, and he uses an evening visit to urge an elopement. Now enters a highly moral burglar, of the kind absolutely unknown off the stage, and finds the lover trying to destroy the young wife's future. The burglar owes a debt of gratitude to the husband, so he ties the lover in a chair and reads the wavering wife such a lecture as any good old clergyman might deliver with pride.

Mr. Burglar saves the young wife, and all ends well, but

Scene from "The Penitentes" (Triangle).

this would be rather tame material if not handled with rare skill by the director and interpreted by such artists as Mary Boland, Frank Mills and Willard Mack. Every role is finely acted, even to minute psychology, and the settings are exquisite, but honors in this case go to the director.

"The Great Vacuum Robbery" is strong in its appeal to those who "hee-haw" whenever a blow aimed at one individual lands on the head of the very one who was not to be hit, for the action is little else than "see a head and hit it" from start to finish, but it has a lot of real merit beside, particularly in the very original conception of robbing a bank through vacuum tubes from the offices of a bank-protective association. Some of the principals strain themselves at times in an effort to be funny, but there is one artist among them, Louise Fadenza, and a delightful one at that—she is headed straight for success.

"The Penitentes" is a weird story of religious fanatics in Mexico of the 17th Century, given to a yearly repetition of the Crucifixion as an offering to God. It is characterized by a lot of hard and elaborate work and some tremendous ensembles, but it lacks picturesque significance and drags because of constant repetition, especially in the almost perpetual flaunting of the cross. Orrin Johnson gives the only character portrayal that stands out from the mass. The story begins to gather force towards the conclusion and reaches an effective climax, but its forces are too greatly scattered on the way.

"The Gentleman from Indiana"

First of Pallas Pictures Is Excellent Adaptation of Booth Tarkington's Novel Featuring Dustin Farnum.

Reviewed by Lynde Denig.

THE Pallas brand of pictures is most auspiciously introduced by this five-part adaptation of one of the finest novels ever written by Booth Tarkington. A more sympathetic and interesting picturization of a famous story seldom has been offered to photoplay patrons, for which the author of the scenario, the director and the able cast headed by Dustin Farnum may divide the credit. "The Gentleman From Indiana," as seen on the screen, is an admirably balanced production, logical in its plot development, true in characterization, dramatic when the big moments of the story are reached and spectacular in the presentation of scenes requiring a large company of supers. And best of all, the picture,

Scene from "The Gentleman from Indiana" (Pallas).

in its entirety, is faithful to the phase of American life with which Mr. Tarkington dealt.

Dustin Farnum makes a strong, likable figure of John Harkless, the young man who buys the nearly defunct newspaper in the little town of Plattville, Indiana, and immediately begins doing things. With nothing but his courage to rely upon, he announces a policy that includes the wiping out of the Whitecaps, a band corresponding to the organized gangsters of a city, and the defeat of McCune, who is working for a congressional nomination. Needing a competent assistant in running his paper he picks up a derelict, once a university professor, and through kindness and tact effects his regeneration. Together they win the respect of the honest element in the town's population and against the heaviest odds they vanquish the Whitecaps and the despicable McCune. This conflict forms the central thread of the plot, but a legitimate element of the story is the pretty romance developed between Harkless and Helen Sherwood, played by Winifred Kingston.

Three parts of the picture warrant special mention—the elaborate depiction of a country circus, the storm introducing a number of realistic lighting effects, and the uprising of the people of Plattville when they believe that the Whitecaps have murdered Harkless. If an exhibitor wants drama and excitement in a picture he will find it here and there is much else besides. Herbert Standing, as Joe Frisbee, gives one of the telling characterizations in this admirable production.

Jewell Hunt Joins Vitagraph.

Jewell Hunt, well-known society dancer who formerly conducted the Dolly Varden Studio in Manhattan under the patronage of several society women, is the latest member of the Vitagraph Company. Her dancing ability will be shown to advantage in the films.

"Chimmie Fadden Out West"

Victor Moore as the Bowery Boy Scores a Splendid Success.

Reviewed by W. Stephen Bush.

HERE is a feature that I feel safe in praising without any "ifs" or "howevers." As an actor and a laugh-producer Victor Moore is a host in himself. His adventures as a spurious gold digger, his experiences in the sleeping car, his encounters with the miners, his trip through the desert with the intelligent and highly trained mule "Ramona," the mix-up with the "Duchess," the passing through all sorts of dangers after his "discovery" of the golden nuggets will set any audience to laughing loud and long. The titles in the early scenes might have been shortened, but every title after the appearance of "Chimmie" is well chosen and heightens the comedy.

There never was an actor better suited to his part than is Victor Moore to the portrayal of the Bowery Boy who, with all his toughness and all his odd and puzzling ways, has a heart of gold and a very fine sense of honesty. What makes this feature stand out is the total absence of padding and the interesting plot. The laughter comes in an ascending scale, the fun grows faster and more furious as the action develops. Nor is fun the only merit of the feature. There is a vein of pathos which the audience in the Strand appreciated very highly. For this pathos Mrs. Lewis McCord is largely responsible. This artist is absolutely unsurpassed in such parts as that of an old Irishwoman. I have seen nothing finer since the days of Annie Yeamans. The evident lavishness of the play makes an irresistible appeal, too. Take but one example. "Chimmie Fadden" by mistake pulls the emergency rope in his berth. Instantly we see the result in the cab of the engineer—the sudden confusion and disturbance, and then we see it no more. Not a single flash-back to a scene that must

Scene from "Chimmie Fadden Out West" (Lasky).

have involved lots of labor and lots of expense, but the action did not call for a "flash-back," hence there was none. In these days of unconscionable padding an incident like this deserves special mention.

Some of the minor characters did not show up as well as they might have, neither Ernest Joy nor Henry Hadfield were as convincing as they might have been. Camille Astor as the "Duchess" gave a most satisfactory portrayal of the sweetheart of "Chimmie." Summing up I would say that the feature was wholesome, laughable, interesting from start to finish and replete with the touches of beauty and perfect detail for which Lasky productions are known and loved.

"Not Guilty"

Triumph-Equitable Five-Part Picture Based on Play of Same Name—Cyril Scott Starred.

Reviewed by Lynde Denig.

THE lesson in the five-reel picture, produced by Joseph Golden for the Equitable program, is wholesome and sufficiently obvious. Several lives are ruined and many years of misery result from an act that seemed harmless enough in itself. A blameless clerk goes to a saloon with a friend to drink a glass of beer to the health of a new member of the family, just arrived. And another man standing at the bar picks a fight. The blow that he invites results in his death, and the innocent clerk—his friend struck the blow—is convicted of murder. After a persistent struggle to save his life, the clerk spends twenty years in Sing Sing before receiving a pardon from the governor. Such is the basis of the story, used in a stage play and successfully revived in a picture.

Now if the clerk had remained at home on the fateful evening that a child was born to his wife he probably never would have become entangled in the network of misfortune from which there was no escape. There would have been no such drama as one finds in "Not Guilty" and photoplay patrons would have missed an appealing heart-interest picture, carefully produced by Director Golden and sincerely acted by Cyril Scott as the clerk, Ada Boshell as his mother and Catherine Proctor as his wife. Mr. Scott, generally seen on the stage in light comedy, gives an entirely natural interpretation of the clerk, who becomes so hopelessly the victim of circumstances. His transformation from a happy youth to a man broken in spirit is convincing.

Some of the most effective scenes in the picture were photographed at Sing Sing, others at Albany, where the convict's mother appeals to the governor for commutation of the death sentence imposed on her son. The trial scene was conducted

Scene from "Not Guilty" (Triumph-Equitable).

with a due regard for legal procedure and even in less dramatic parts of the picture the director evidently took pains to make the production lifelike. There is a true touch in the last reel, showing how difficult it is for an ex-convict to re-establish himself in society after he has been released from jail.

"Graft"

Universal Presents First of New Serial in Which the Various Episodes Are Suggested by Famous Authors.

Reviewed by Robert C. McElravy.

THERE will undoubtedly be great public interest in this new serial, as each of the sixteen two-reel instalments will be sponsored by a famous American author. Hobart Henley, Glen White and Jane Novak have the principal roles

Scene from "Graft" (Universal).

and are to continue through the series. Hugh Weir and Joe Brandt are doing the scenario work.

Action and highly-colored incidents are promised for the series, judging by the first instalment. This features the young hero rounding up a combination of liquor dealers, known as "The Fifteen." The second instalment will deal with the tenement-house trust, so the observer can get an idea of what may be expected. In addition to telling a lively, exciting sory of a melodramatic turn, something will be accomplished for the public welfare also, which gives the various instalments a good central motive.

In the first number, which bears the separate title, "Liquor and the Law," the district attorney is murdered by order of "The Fifteen," after a vote taken in secret session. His son takes us the work of fighting the liquor interests, at his father's dying request. The love interest is nicely worked in, the girl being the daughter of one of the band, unknown to the hero.

"A Submarine Pirate"

Two-Reel Triangle-Keystone on Entirely New Lines.

Reviewed by Louis Reeves Harrison.

SENNET has masked some fascinating and vitally interesting pictures of a real submarine in action behind a bright farce comedy called "A Submarine Pirate," has pretended to submerge the live question of submarine attack in a roaring farce, and he has produced a winner, one of the best ex-

Scene from "A Submarine Pirate" (Triangle).

amples of his art yet shown. The movements of the vessel in a sham attack on a passenger steamer are taken from aboard of her part of the time, part of the time from a third boat, a swift series of operations such as have never before been shown on the screen, the company performers playing their parts on what has every sign of being a genuine coast submarine from the United States Navy.

The company scenes are not confined to the studio-built interior of the submarine; they take place on the needle-like vessel while she is running on the surface, diving and emerging from hidden depths. Syd Chaplin, in a second-hand Admiral's suit, is in charge having seized the vessel by a strategem, and there is apparently nothing faked about his exploits on the deck when he is shut out of the manhole as the vessel is about to dive. The realistic touch, brought constantly into contrast with a running farce in the imaginary hold of the boat sets the whole story apart as a noteworthy achievement in that difficult, if delightful, art of making people laugh.

"Madame La Presidente" Selected for Anna Held.

Closely following the arrival of Anna Held in Los Angeles to appear before the motion picture camera at the Oliver Morosco studios, the Eastern offices of this Paramount organization announced its acquisition of the screen rights on the international stage success, "Madame La Presidente," in which production the famous star will make her film debut.

In securing "Madame La Presidente" for Anna Held, Oliver Morosco has obtained a vehicle in which the noted star should prove a big success, as the title character is particularly adapted to her talents. The play, by Maurico Hennequin and Pierre Veber, has proved itself a big international success, having toured the principal Continental cities of Europe, including Paris, Berlin, Vienna and Milan. In this country it was first produced on Broadway at the Garrick theater, where it played to record business for over a year, with Fannie Ward in the title role.

The story deals with the adventures in a staid French provincial town, of Gray of Gobette, the beautiful leading woman of a musical troupe playing there. She has given a late supper at the hotel to some of the other thespians and this meets with the disapproval of the village president, who orders the players from the hotel. Gobette, having no place to spend the night, goes to the house of the president. His wife is absent and she makes herself at home. He finds her there when he returns from seeing his wife off on her way to Paris. His superior, the Minister of Justice, arrives unexpectedly and to avoid suspicion the actress is introduced as the president's wife. The minister falls in love with the actress and a series of complications ensues when the president's real wife returns, which are finally straightened out after much cause for worry on the part of both the minister and the president.

Matters in Litigation

Sues Edison, Inc., on Contract.

AN UNUSUAL action in equity has been filed in the United States District Court against Thomas A. Edison, incorporated, on what is alleged to be a refusal to repay some $80,000 which had been paid over in this city on a contract to rent kinetophones, films and records. The plaintiff is Charles B. Clendenen, of New York, as assignee of the contract entered into by the Societe Kinetophon Edison Gesellschaft, of Austria.

The bill alleges that in June, 1913, a contract was made between the Edison company and the Austrian concern whereby the latter was to have the sole right to use the synchronizing machines, films and records produced by Edison throughout all of Europe, Britain excluded, for two years. The Austrian company was to pay 400,000 Kronen, at the market rate in advance for the rights and $500 each for every machine and its accompanying films, records, etc.

There was a clause in the contract whereby it should be void under circumstances of the act of God, rioting or war, if the laws of the homeland of the Austrian contracting party made it illegal to trade with belligerent countries, or their laws affected Austrian interests in this manner.

The bill alleges that on June 14, 1914, the sum of $80,322 was paid in this city to Edison in carrying out the contract and an additional sum of $500 under the terms regulating the actual use of the machines, etc. This sum represented the then market value of 400,000 kronen, Austrian money. In less than two months the outbreak of the European war and the sudden embargo placed by belligerents against each others' industries, etc., made it impossible for the Austrians to carry out the contract.

The contract was assigned to Clendenen, who sues in equity asserting he has no adequate remedy at law. He claims the money paid was paid for a complete fulfilment of the contract and that it was not the fault of the Austrian company that it could not go on with the business. He says the Edison people, though requested, refuses to pay back the sum or any part of it. He demands the $80,322 with interest from June 14, 1914.

The defending company insists it has carried out its full share of the contract to date and is ready and willing to complete it for the contractural term of two full years. It says it is not at fault that the contract is rendered void and should not be held to account in equity for conditions it neither created nor can control.

Happy Hooligan in Court.

Suit has been filed in the United States District Court by The Star Company against the Nonpareil Feature Film Corporations, of 1482 Broadway, setting up an infringement of the copyright to the cartoons and character of "Happy Hooligan."

The Star company, successor to the New York Journal and Evening Journal, shows a lot of exhibits of the cartoons and its acquirement of the rights to them in all methods of publication from the newspapers. The bill then says that the defendant company commenced the display of a photo play of this noted picture series at the Park Row theater October 15, last.

The bill sets up that the photoplay is built around the Hooligan series designed and created by Frederic Opper and of which plaintiff owns the copyright. It is alleged that the defendant's play could not have been constructed from any other design and that the plaintiff's rights have been invaded. The prayer is for injunction, forfeits of all reels, negatives, etc., and an accounting. Judge Charles M. Hough issued an order to the defendant to show cause on Nov. 26, why an injunction should not be issued.

More Light on the Bray vs. Palmer Case.

The withdrawal of the complaint in the case of Bray against Palmer, brought in the United States District Court on charges of infringement of processes claimed to be the inventions of the plaintiff for adapting cartoons to motion pictures, notice of which was published in the Moving Picture World of last week, brings out the further fact that Mr. Bray withdrew his first action for the purpose of bringing another which would include further patents just granted to him.

The case against Palmer was called just two days before the latter patents were granted—Nov. 9—which fact was explained to Judge Thomas, before whom the case was to be tried. It was upon this representation that the plaintiff was allowed to withdraw his suit. Other action will be started at once and the merits of the inventions of Mr. Bray will be properly adjudicated.

"The Grey Mask."

The release date of "The Grey Mask" has been hastened from Dec. 13 to Dec. 6. This is a very powerful detective drama, over which Frank Crane, the producer, has taken the greatest pains. Frank always gives you a story and a thrill. In this picture the famous actor, Edwin Arden, makes a contribution to the motion picture screen in the part of the young detective who has to wear a grey mask in order to shield his ends, which will rank him as one of the most consummate motion picture actors of the time. Miss Barbara Tennant makes a welcome appearance in the picture. It will be found a striking story with good sets and admirable photography. The cast is excellent. Frank Crane is a sure-fire director.

Manufacturers' Advance Notes

"BROADCLOTH AND BUCKSKIN" (Mustang)...

"Broadcloth and Buckskin," the latest of the American's two-reel Mustang dramas, is a breezy story of the West, with F. Forrest Taylor, Jack Richardson, Anna Little and Louise Lester in the leading roles. A "tenderfoot" goes to the far West, and with his polished city manner airily walks off with the prize of the West—the charming Ruth Cameron, with whom Jack Richardson, in the role of Walt Baird, is desperately in love. Jack mournfully muses that "women love the city men—and

Scene from "Broadcloth and Buckskin" (Mustang).

only the cows love the cowboys." There's a wealth of spectacular action in "Broadcloth and Buckskin," plenty of shooting and an artistic bit of rope climbing furnished by Jack Richardson. Jack manfully goes to the rescue of his "cityfied" rival saving him from the clutches of an evil band of Western bandits.

Miss Little appears at her very best in "Broadcloth and Buckskin" which is scheduled for release through the Mutual on December 3.

PERSONALITY IN "MOLLY MADE GOOD."

Personality, and plenty of it, is the corner stone upon which the success of "How Molly Made Good," the Kulee Feature film with twelve stars in its cast, is built. The picture was released for New York showing early in November and has been going a round of the city's picture houses since then and scoring heavily at each performance.

There is plenty of good plot in the feature film. Burns Mantle, dramatic critic on the New York Evening Mail, took care of that when he wrote the scenario. But when all is said and done it is the personality represented in the picture which makes the biggest innings with the public. The Kulee Features, Inc., were clever in putting to account the fact the personality is the basic factor in the making of an artist.

In "How Molly Made Good" there is a greater marshalling of personality than has ever before graced any single cast either in the legitimate or moving picture fields. It is a case of personality raised to the twelfth degree. The Kulee Features, Inc., have combined twelve of the biggest artists in the dramatic world—Leo Ditrichstein, Henrietta Crosman, Robert Edeson, May Robson, Cyril Scott, Julia Dean, Julian Eltinge, Lulu Glaser, Henry Kolker, Charles J. Ross, Mabel Fenton and Mme. Fjorde, of the Royal Opera, Berlin. Each and every one of these is supreme artist and master craftsman in his own right and each and all of them are featured in the cast of "How Molly Made Good."

To make the toll of personality complete, the Kulee Features have provided each of these artists with a role best fitted to exploit his individual appeal. The picure brings to the screen an intimate glimpse into the home life of these artists. Their families and friends are all as necessary and vital a part of the story as are the actors. And through it all the "Molly" interest runs—the chain upon which the diversified star interests are linked into a continuous whole.

It is all very ingenious, and small wonder that "How Molly Made Good" is playing "capacity business" wherever it is shown. It is booked for many weeks to come right here in New York City and at the same time has started on its round of all the towns and cities of the country. The City theater has it this week, where it bids fair to break all records as a box office winner.

REEVES COMEDIES POPULAR.

Last Saturday the first of the Metcalfe directed Reeves comedies was released, "His Three Brides," and since that date two more have gone forward to the exchanges, "His Wife's New Lid" and "Blaming the Duck or Ducking the Blame."

Since their release compliment upon compliment has been showered upon both Metcalfe and the Lubin company and the new style of handling Reeves, the idea of Metcalfe from its inception to completion, has met with an enthusiastic and instant approval from all over the country.

Metcalfe is at present at work upon the completion of the fourth of his new Billie Reeves series, "Bashful Billie," which is from the pen of Shannon Fife of the Lubin script staff, and which the Earl of Lubinville proclaims will stick his stock and Reeves up even a little bit higher.

FLOOD SCENE IN "THE IMMIGRANT."

The work of two hundred artisans who had spent weeks in constructing a model small town in a small valley on Lasky Ranch, near Los Angeles, was swept away within fifteen minutes last week all for the purpose of supplying one of the thrilling scenes in the production entitled "The Immigrant," in which Valeska Suratt appears as the star.

The stunning Miss Suratt, who has laid aside her gorgeous costumes to assume the mild attire of a Russian peasant girl in this new Paramount picture, makes her debut as a Lasky star in this original photoplay by Marion Fairfax.

In the destruction of the village by flood "The Immigrant" reaches its dramatic and scenic climax.

The location for staging the "flood" was admirably suited to the purposes. Plans for the taking of this picture were made months ago when engineers first began the work of constructing a dam across the bed of a river which runs through the ranch. It was the scheme of action that by the time the late fall rains swelled the river, the dam would be blown up and the flood of water let loose over the valley. Meanwhile a score

Scene from "The Immigrant" (Lasky).

or more of frame houses were constructed in the path of the coming flood.

With the permission of authorities, the dam was blown up last week and the scene of destruction witnessed by several hundred persons from Los Angeles who had made the trip to the ranch as guests of Jesse L. Lasky. Beyond the fact that all the carefully made plans and arrangements worked to a successful conclusion, there was no mishap to mar the day, no thrilling motion picture rescues. The breaking of the dam was the climax of the photoplay.

LOOK OUT FOR THIS SWINDLER.

Warning is hereby given that there is a swindler going about the country representing himself as a Pathe district manager or inspector. He has succeeded on several occasions in obtaining money from hotels and managers of theaters by means of worthless checks. He is described as follows: Age, 40 years; slender, fair complexion with sandy hair. He is a cripple (right leg cut off at knee), uses crutches, explaining that his artificial limb is being repaired. He is a fluent talker and thoroughly familiar with the film and theatrical business. He also represents himself as a former advance man for the Jess Willard Circus.

He has, during October, been operating at Hamilton and Newark, O.; also at Huntingburg, Indiana. He has used the following aliases: "H. E. Glenn, C. H. Sherman, H. C. Sherman and Mr. Shermheimer."

Kindly forward any information you may secure on the above matter to Ralph Navarro, Chief Inspector, Pathe Exchange, Inc., 25 West 45th St., New York City, or any local office of the Pinkerton National Detective Agency.

PIERCE ON EASTERN TRIP.

Carl H. Pierce, Special Representative of the Oliver Morosco Photoplay Company, left last Monday for an extended trip throughout New England, visiting exhibitors and newspapers en route in the interest of his company. Mr. Pierce expects to be gone until the latter part of the month during which time he will probably visit practically every Paramount exhibitor in New England States.

"DIVORCONS" (Biograph).

When a man enters the sitting room of his home and finds his wife kissing another man, the usual course of procedure is a big stormy scene followed by a climax for which all three are sorry. That is drama. But Sardou was not looking for dramatic situations when he wrote this sparkling farce; he wanted comedy, and accordingly he had the husband encourage the attentions of his wife's new lover—even went so far as to turn his wife over to him—and then put

Scene from "Divorcons" (Biograph).

her to the supreme test by bringing another woman in the case.

That is the simple story of Biograph's four-reel adaptation of Sardou's farce, "Divorcons," which promises to find its way to the top of the list of successful multiple-reel comedies.

It is a comedy as it should be; a good, clean, healthy farce, entirely void of forced situations. Rather the contrary, the genuine farcical situations, following as they do, smoothly, are sure to register one long continous laugh, at times boisterous and then again cause that inward laugh which is produced by dry humor; but all the while it may be depended on to keep the spectator in cheerful spirits.

"Divorcons" will be released on the regular service of the General Film program Wednesday, Dec. 15.

BIG BEAR FEATURES IN CHICAGO.

The reception of Bell's Big Bear Features by the Chicago exhibition field has proven far beyond the expectations of all. Mr. Bell, in commenting on the many words of praise and congratulatory messages received by him the past week, said that the entire credit was due the pictures and not he, as he was very certain that the Great Northern films, which he has contracted for, represented the acme of perfection in feature pictures and were bound to be appreciated by both the exhibitors and their patrons.

"TO THE VILE DUST" (Kalem).

Actual scenes in the Mojave Desert showing a flock of buzzards hovering over a half-crazed man wandering in the sands are shown in Kalem's new $10,000 series "Stingaree." The buzzards, liberated by James W. Horne, who is directing the series, were taken from the Glendale studio to the desert to add a touch of realism to the scenes in "To The Vile Dust," an episode of the photoplay adapted from E. W. Hornung's celebrated novel.

Stingaree and his partner rescue a man wandering in the

Scene from "To the Vile Dust" (Kalem).

desert, the whimsical outlaw befriending the man after he was half dead with thirst.

In return for this kindness the man attempts to capture Stingaree and secure the reward offered for his arrest. Stingaree becomes incensed at the ingratitude of the man and takes him back to the desert leaving him there. It was then that the buzzards circling overhead wait for the man to drop.

Similiar touches of realism are given to all of the other episodes of this series, starting with "An Enemy of Mankind," the first of the two-act dramas which will be released during the present month.

Those who have read the stories of the adventures of Stingaree in Australia will welcome the announcement that they have been adapted to the screen by the Kalem Company and are being released weekly. That those who have not read the stories might follow with added interest each succeeding episode the Kalem Company has made arrangements with 1,200 newspapers throughout the United States to publish the tales simultaneously with the release of each production.

FRANCIS FORD DUPLICATES WAR ENGINE.

The accompanying illustration shows to what lengths Francis Ford goes in making his scenes in the "Broken Coin" serial realistic. In the battle scenes between the forces of Grettzhoffen and Grahaffen he has been to some pains to duplicate

Armored Car Used in "The Broken Coin."

as nearly as possible the war machines of present-day military organizations.

The armored car shown in the illustration is a duplicate of many in use at present in the European conflict. That it figures prominently in the story may be guessed after one glance at the illustration, showing it plunging through the barred gates amid the rain of shot from the guns of the opposing army.

"STINGAREE" BUTTONS.

"Let your patrons do your advertising," is the idea back of the novel buttons which Kalem Company is issuing to aid exhibitors in boosting the $10,000 Hornung series, "Stingaree." The buttons are provided the exhibitor at so low a price that he can well afford to secure a large quantity for distribution to his patrons and the result is that each member of the audience who goes out wearing a "Stingaree" button becomes a walking advertisement for the series and the theater which is showing it in that particular locality.

Kalem originated the use of buttons as a pubilicity aid with "Midnight at Maxim's," the four-reel novelty hit. On that single picture close to two million of the buttons were issued, a figure that Kalem officials never dreamed of reaching when the idea was taken up. Since "Midnight at Maxim's" was but a single production and "Stingaree" is being released in twelve weekly two-act episodes, it is confidently expected that over ten million of the buttons will be scattered throughout the country.

The "Stingaree" button, like its predecessor, the dancing girl of Maxim's, is neat and effective. It shows E. W. Hornung's famous character with the snow white horse that figures so prominently in the stories. The buttons are being supplied to exhibitors at a price of $4.50 per thousand.

"FOR HER SON" (Great Northern).

Betty Nansen, the internationally popular royal actress, plays the leading role in the Great Northern Film Company's latest release entitled "For Her Son." She magnificently portrays the part of Mrs. Garvin, the doting mother, who has been shielding her son, Ralph, since his early childhood, and whose faults have become more grave as the years advance.

After a short vacation at the parental home Ralph returns to his studies; in order to liquidate his indebtedness his mother accompanies him to the city so as to raise the necessary amount, but Ralph lavishes both his time and the money in the company of Gladys, an actress. Ralph finally degrades to the extent that he obtains funds from a loan-shark to whom he issues a note, and forges the name of John Grant, his father's friend, as the endorser. At the expiration of the note same is presented to Grant, and he honors it, hoping by this means to get Mrs. Garvin, with whom he is enamoured, into his power. She spurns his advances and indignantly leaves him. Soon after her departure Mr. Garvin enters his friend's house, and having learned of his wife's secret visit, he accuses her of infidelity and forbids her his home.

Scene from "For Her Son" (Great Northern).

She then supports herself and son. Ralph still continues his relation with Gladys, heedless of his mother's pleading to leave her. She finally tells him not to see her until he has made up his mind to reform; that evening, when Ralph calls to ask her for more money, she admits him, believing he has reformed. In an opportune moment Ralph steals some money, but is discovered in the act by his horrified mother, who quickly makes him depart. A maid, thinking burglars have entered, summons the police, but Mrs. Garvin is not prosecuted. Shortly thereafter the dead body of Ralph is carried in, he having hurled himself in the path of a speeding motor car.

"THE EDGE OF THINGS" (Essanay).

This is a pleasing love story, its three reels filled with heart interest. It depicts the life of an orphan girl and her struggle to live in a great city. Inevitable temptations come because the girl is poor and beautiful. This phase of the present economical and social conditions of the large cities is brought out with force by Edna Mayo, who plays the part of the orphan. The picture of poverty, temptation and peril facing girls of this class is largely suggestive, however, it giving way early in the picture to the more pleasing events that take place after the girl is found exhausted in front of an apartment, where she finally falls in her unsuccessful struggle with the world. There she is found by a wealthy and happy-go-lucky young clubman, who takes pity on the girl and befriends her. But even he attempts to take advantage of the girl. She blazes into a fury to think that her only friend could stoop so low and strikes him with a poker, leaving him for dead. Detectives are called and the one that finds her is her own brother from whom she had been separated in childhood. The victim proves not to have been badly injured, however. He is sobered and realizes his insult to the girl whom he really loves. This he finally reveals to her. Bryant Washbnrn, as the clubman, gives an excellent portrayal of his part.

Scene from "The Edge of Things" (Essanay).

CENTAUR-STANLEY SERIES CONCLUDED.

The seventh and concluding episode of the Centaur Features, "Stanley in Africa" series, based on the thrilling adventures of the Henry M. Stanley expedition sent by the New York Herald some years ago into wildest Africa to recover Doctor Livingston, the lost missionary, will be released on the Mutual program December 9. It is in two reels, as are all of the former releases, and is entitled "Stanley in Darkest Africa."

From exhibitors running the series comes the word that the pictures have proved a big drawing card partly because of the familiarity of motion picture patrons with the stories. At the time of the expedition columns of news matter of the episodes of the trip were related, the effect of which has been reflected to the gain of exhibitors.

Of greatest advantage, however, and of paramount importance in attracting patrons, was the fact that the pictures served to introduce some of the famous Bostock animals in the roles of motion picture players. In this, as well as in all other respects, the series was a rare novelty.

Following this last episode will come Centaur Feature animal pictures of varying nature, each bringing in a full share of the Bostock animals.

CAST COMPLETED FOR "THE RUSE."

Director Eugene Mullin has completed his cast for "The Ruse," an original drama, which he will put into immediate production for the Vitagraph Company. Joseph Kilgour, Naomi Childers, Harry Morey, Charles Kent and Denton Vane are the players who will be seen in the principal parts.

RUTH BLAIR IN COVETED ROLE.

"The Fourth Estate," the motion picture in which Ruth Blair, "the prettiest girl in pictures," plays the leading woman's role, gives the young artist the fulfilment of her greatest ambition. She has always longed to play the role of a mature woman of strong character, yet against whom fate has been unkind—a "sympathy" role into which she could put real feeling, real heart ache and shed real tears, because the part itself would compel it.

Miss Blair is very tall and beautiful, and exceedingly young—that is, she is only 22 years of age. She is usually cast for ingenue roles, but she went to see Director Frank Powell of the Fox Company, who is directing "The Fourth Estate," bent on doing everything in her power to have the part of "Mrs. Nolan," which she longed to play.

She went to see Mr. Powell. He thought her too young for the part, and said that only a woman who had felt adversities, and had lived and suffered could play the part. Miss Blair saw the role slipping through her fingers—the role which she wanted more than anything to play.

"Let me show you what I can do," she said to the director. She went through what she knew was a part of the play—being familiar with it already. When she came to her strongest emotional part, she broke into tears—real tears—and Mr. Powell engaged her.

TWO LASKY PRODUCTIONS ON BROADWAY.

In both the Strand and Broadway theaters, New York, the Paramount pictures this week are productions of the Jesse L. Lasky Feature Play Company.

Special interest is attached to each of these productions. They are Victor Moore in "Chimmie Fadden Out West," second of a series of Chimmie Fadden characterizations by the comedian, which will be the attraction at the Strand theater, and

Scene from "Armstrong's Wife" (Lasky).

Edna Goodrich in "Armstrong's Wife," which will be seen for the first time in the Broadway theater.

Victor Moore's production brings also to notice Cecil B. De Mille, director general of the Lasky studios, who personally directed the production from an original scenario written by himself and Miss Jeanne MacPherson. The cast included the principals of the first "Chimmie Fadden" among them being Camille Astor, Florence Dagmar, Mrs. Lewis McCord, Raymond Hatton, Ernest Joy, Tom Forman, and Harry Hadfield.

"Armstrong's Wife" will mark the screen debut of Miss Goodrich who is one of the most beautiful women on the American stage. It is a tense drama of city and country life by Margaret Turnbull. The cast included Thomas Meighan, James Cruze and Hal Clements.

"THE WONDERFUL WAGER" (Lubin).

The Lubin Company, producing "The Wonderful Wager," George V. Hobart's Ford Flivver comedy with Raymond Hitchcock in the leading role and with Marion Sunshine and others supporting him, has returned from Lakewood, N. J., where for the past two weeks they have been working toward the completion of the picture.

Under the direction of Rene Plaisetty a few more interior scenes are to be taken at the Philadelphia studios and then the picture will be ready for release early in January through the V-L-S-E, Inc., offices.

Director Plaisetty believes he has established a new standard in comedy with this five-reeler and is high in his compliment of the exceptional story which Author Hobart gave him to work with.

"THE DESTROYING ANGEL" (Kleine-Edison).

"The Destroying Angel," an Edison photodrama to be released through Kleine-Edison Feature Service Dec. 8, is a fascinating story of romance and tragedy told in film in a manner that leaves little to be desired. Its title is extremely appropriate—tragedy apparently going hand-in-hand with admiration or love for Mary Ladislas. The man she first chose for a husband is killed in an automobile accident; the next

Scene from "The Destroying Angel" (Edison).

admirer upon whom she looks with favor is murdered, and still another meets the same fate. The kindling of love in their breasts appears to be the signal for tragedy to stalk forth. Association with her, a pure, charming lovable girl, means only misfortune and death; a trail of human misery and blood marks her path through life until finally Hugh Whittaker breaks the spell and foils an assassin. His is the charmed life and through him is found a powerful climax, bringing to "The Destroying Angel" release from a terrible thrall of tragedy.

Mabelle Trunnelle as Mary Ladislas and Marc MacDermott as Hugh Whittaker have the titular roles.

THE NEW O'ROURKE ADVENTURES (Universal).

The second adventure of the J. Warren Kerrigan series, in the new Universal special feature, "The New Adventures of Terence O'Rourke," will be released the week of November 29, entitled "When A Queen Loved O'Rourke." The story is by Louis Joseph Vance, the scenario by Walter Woods and F. McGrew Willis, and produced under the direction of Otis Turner.

In this adventure, O'Rourke is stranded in Bombay, India,

Scene from "When a Queen Loved O'Rourke" (Universal).

with his faithful valet, Danny, who sticks to his boss whether rich or broke, and just now they are very low in funds.

The third and last installment of the "New Adventures of Terence O'Rourke" will be released for the week of December 6, and will be followed December 13 with th first installment of "Graft," the new Universal serial, with Hobart Henley and Jane Novak.

VETERAN "DADDY" MANLEY RESTS BETWEEN SCENES.

When this picture is published, there will be no one more surprised at the central figure in it than "Daddy" Manley, for the camera was set up and the picture "shot" without his knowledge.

In Francis Ford's production of the final installment of the "Broken Coin" serial "Daddy" was cast for the role of bishop. Anxious to get through with the story, since it was so near

Daddy Manley in the Arms of Morpheus After an All-Night Toil in "The Broken Coin.

completion, the players voted to work all one night and the following day until the last scene had been made. Although well over the fourscore mark, Mr. Manley was not one to back down. During the night it was all right, for he was in action most of the time. But the next day, while waiting for a call to action "Daddy" took a short nap. He fell "asleep at the switch," but at the word he was right on the job again and remained there until the last foot of the picture had been made.

"THE DRUMMER'S TRUNK" (Beauty).

A city drummer who "makes" the small towns is the goat in this "Beauty" comedy, scheduled for release on the Mutual Program November 23. The drummer is John Steppling, while

Scene from "The Drummer's Trunk" (Beauty).

the roles of the maid-of-all-work and the hotel clerk are artfully enacted by Carol Holloway and John Sheehan.

"The Drummer's Trunk" is a scream from start to finish. Director Douglas has supplied to the Mutual Program a sure-fire laugh-producer. Steppling, Holloway and Sheehan are a formidable mirth-provoking trio, and they never appeared to better advantage than in this latest Beauty venture.

OVEY EXPRESSSIONS LEAD TO SUCCESS.

George Ovey, the featured comedian in David Horsley's Cub Comedies, released on the Mutual program, is in line for another title in addition to that of "the funniest man in America." He may well be termed "the man of many facial expressions."

For conveying the meaning of a point in a scene by subtle expression Ovey is an artist. He possesses the faculty of being able to register every change of feeling, as the scene demands, with a clarity that requires no blustering methods. It is for this reason, in a measure, that Ovey's success has been so pronounced.

Incidentally, Ovey is one of the few legitimate stage recruits jumping into pictures who made good right from the start. Only a few months ago he was a comparatively obscure player. When he started with Mr. Horsley he had never faced a motion picture camera before. His first picture was an individual triumph and since then he has recorded one hit after another.

"A THING OR TWO IN MOVIES" (Selig).

"A Thing or Two in Movies," another two-reel comedy in the Selig rural series, "The Chronicles of Bloom Center," written by Maibelle Heikes Justice, will be released in regular service on Monday, November 22. The same characters who furnished the fun making in previous "Chronicles" will all appear in "A Thing or Two in Movies."

Selina Tubbs and Chubby Green take a course of motion picture acting from a correspondence school and they are delighted when Bill Hardup, together with his camera man and movie star appear in Bloom Center. The villagers all co-operate with Bill Hardup and his troupe in filming a moving picture for the purpose of raising church funds. Bill Hardup takes pictures and almost everything else in the village before he is

Scene from "A Thing or Two in Movies" (Selig).

finished. Later he sends to Bloom Center the completed film, which contains a scene showing Constable Plum making love to the movie heroine, which causes a riot in the Town Hall, and Constable Plum barely makes his escape, pursued by his militant wife.

The Selig stock company of comedians, together with some unusual scenic effects make "A Thing or Two in Movies" one of the very best in "The Chronicles of Bloom Center."

THREE FAMOUS PLAYERS' SUBJECTS.

For the first month of the next Paramount quarter, beginning December 1st, the Famous Players Film Company will release three notable subjects of varying types, embracing a typical Barrymore comedy, a remarkable characterization by Mary Pickford, and including the long-awaited photo adaptation of Denman Thompson's world-famed rural classic, "The Old Homestead."

On December 9th John Barrymore will return to the screen in an amusing picturization of the celebrated comedy, "The Red Widow," by Channing Pollock and Rennold Wolf. The Red Widow is portrayed by Flora Zabelle, who created the role in the original stage production.

Mary Pickford is represented in the month's releases by "The Foundling," an original and powerful drama of smiles and tears, to be issued December 20th.

On December 30th "The Old Homestead," the great classic of the American stage, will be returned in its new form to the public that has made its popularity endure for more than thirty years. Denman Thompson's screen successor has been chosen in the person of Frank Losee, who has already distinguished himself in previous Famous Players productions, and who was last seen on the stage with William Faversham in "The Hawk."

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MARVELOUS MACISTE. - DID
The Giant of Cabiria
THIS FEATURE IS ALREADY SOLD FOR
Massachusetts, Maine, Rhode Island, Connecticut, New Hampshire, Vermt., Pennsylvania, Maryland, Delaware, West Virginia and District of Columbia

Miss Marguerite Courtot, supported by a cast that includes Richard Purdon and Bradley Barker, has completed work on "A Society Schemer," an episode of Kalem's series, "The Ventures of Marguerite." This production will be released November 26th.

EXTRA PRINTS OF THE GRACE VALENTINE PHOTODRAMA.

Just on the strength of the advance notices and pictures, the Mutual Film Corporation has received enough orders for "The New Adam and Eve" to warrant the order of extra prints from the Gaumont Company. This multiple reel photodrama, which is released Nov. 21, is a Rialto Star Feature which presents Miss Grace Valentine in a stellar role.

PICTURE THEATERS PROJECTED

WASHINGTON, D. C.—Smallwood & Cassedy are having plans prepared by Reginald W. Geare, Woodward building, for a three-story theater and store building at 2460 18th street, N. W., to cost $80,000.

DECATUR, ALA.—H. B. Cagle, who recently took over the Star theater, is planning to make extensive improvements to the house.

MOBILE, ALA.—More than $10,000 has been expended for improvements to the Crown theater.

UNION SPRINGS, ALA.—The Criterion theater has been thoroughly overhauled and the interior redecorated.

WASHINGTON, D. C.—A. P. Clark, Jr., 816 14th street, N. W., is preparing plans for a one-story fireproof moving picture to cost $40,000.

WASHINGTON, D. C.—Thomas Moore, 423 9th street, N. W., is having plans prepared for a one-story moving picture theater to cost approximately $28,000.

BLACKFOOT, IDAHO.—The interest of Kestner-Young in the Isis theater has been taken over by E. A. Johnson and Charles F. Hilliard.

BATAVIA, ILL.—G. L. Monas has disposed of his interest in the Lyric theater to Isadore Marts.

PRINCETON, ILL.—Robert Codd and Charles J. Allardt have taken a long-term lease on the Apollo theater.

WINNETKA, ILL.—Gustav Lindahl is having plans prepared for a one and two-story moving picture theater and store building, 60 by 125 feet, to cost $45,000.

ADEL, IA.—The opera house here is now being conducted by Carl Hodsen, as a first-class moving picture theater.

COLUMBUS JUNCTION, IA.—The moving picture theater conducted by J. A. Knight, has been remodeled, including the addition of several unique features.

MARSHALLTOWN, IA.—Wilbur, Engledue Company will remodel their moving picture theater and build an addition, 46 by 80 feet.

MONONA, IA.—The opera house owned by the Monona Light & Power Company has been taken over by A. J. Wirkler.

NEW HAMPTON, IA.—J. E. Garmen is planning to erect a fireproof moving picture theater, 60 by 110 feet.

RED OAK, IA.—The Senic theater, conducted by Thomas Crawford, has been redecorated.

SIOUX CITY, IA.—The Selzer building has been purchased by the Plaza Theater Company. The new owners will convert the structure into a modern moving picture theater.

VINTON, IA.—The Palace is the name of a new moving picture theater opened here by M. Ford of Cedar Rapids.

WINTERSET, IA.—The Majestic theater has been taken over by A. D. Pettit.

MORGANVILLE, KAN.—A new brick moving picture theater, with seating capacity for 300 persons, has been opened here by William G. Stoneback.

SHARON SPRINGS, KAN.—Perry Kessler has disposed of his interest in the Majestic theater to W. A. Rott.

LOUISVILLE, KY.—William W. Holsclaw, 919 Lydia street, has been awarded the contract to erect a one-story moving picture theater for Thomas Trakes, 729 Sutcliff avenue, to cost $10,000.

CALUMET, MICH.—James Thielman has been awarded the contract to build an addition to the People's theater for the Laurium Amusement Co.

DETROIT, MICH.—Drury-Lane Theater Company is planning to build a one-story moving picture theater, 60 by 60 feet.

ISHPEMING, MICH.—J. S. Wahlman has secured the contract to construct a fireproof moving picture theater for Edward J. Butler.

BLOOMING PRAIRIE, MINN.—Henry Nelson has opened a new moving picture theater, 30 by 90 feet, with seating capacity of 400. It has been named the Rex.

MINNEAPOLIS, MINN.—George Hartrock, 3136 Chicago avenue, is having plans prepared for a one-story moving picture theater, 38 by 100 feet, to cost $7,000.

SPRINGFIELD, MINN.—The Grand theater has changed hands. L. E. Turner of Blue Earth is the new owner.

GULFPORT, MISS.—A portion of the Roberts building, located on 26th avenue, has been leased by John Anderson, who will equip same as a moving picture theater.

KAHOKA, MO.—E. A. Crandell is erecting a new concrete moving picture theater on Main street.

SPICKARD, MO.—T. S. Wilson will build a one-story moving picture theater, 26 by 97 feet, to cost $15,000.

ST. LOUIS, MO.—F. Freise has let the contract to C. W. Shuler to erect a one-story moving picture theater at 2841 Pestalozzi street, to cost $7,000.

HARLEM, MONT.—W. C. Bernard and J. M. Rantschler are planning to build a one-story brick moving picture theater, 32 by 100 feet.

GRAND ISLAND, NEB.—Edward Fisher, who recently took over the Empress theater, is having the house remodeled and redecorated.

NEWARK, N. J.—The Market and Beaver Realty Company is planning to construct a four-story theater and office building, to cost $500,000.

JERSEY CITY, N. J.—William A. Higgins, 27 Monticello avenue, is having plans prepared for a one-story moving picture theater, to cost $22,000.

BROOKLYN, N. Y.—Madial Amusement Co., 1805 Seventh avenue, will build a two-story moving picture theater, 52 by 90 feet, to cost $10,000.

JAMAICA, L. I., N. Y.—Louis A. Sheinart, 194 Bowery, New York City, is preparing plans for a one-story moving picture theater, 50 by 100 feet. Lessee J. J. Altenman, 135 Eighth avenue, New York City.

DELAWARE, O.—Delaware Realty Company will shortly build a one-story and balcony moving picture theater, 104 by 58 feet. Lessee Henry Bieberson, Jr., Wheeling, W. Va.

AFTON, OKLA.—G. E. Branham has sold the Electric theater to J. R. Cresson of Prioer Creek.

DUNCAN, OKLA.—U. L. Wade is arranging to open a first-class moving picture theater in the Sledge building, on West Main street.

PHILADELPHIA, PA.—Leon Silberman is having plans prepared for a two-story moving picture theater, 75 by 100 feet.

PHILADELPHIA, PA.—Mrs. J. Effinger, 4130 Parkside avenue, is planning to erect a one-story moving picture theater, 125 by 150 feet.

TITUSVILLE, PA.—Kirkpatrick Theatrical Company will build a one-story and gallery moving picture theater, 150 by 50 feet, to cost $25,000.

ABILENE, TEX.—J. J. O'Malley will build a moving picture theater at the corner of Second and Cypress streets, 55 by 100 feet, to cost between $10,000 and $12,000. The structure will be constructed of brick and tile, have wood floors, gas-steam radiator heat.

DENISON, TEX.—L. M. Ridout, manager of the Star theater, is having plans prepared to remodel building and property adjoining for theater, 120 by 50 feet; 30-foot ceiling; seating capacity 600; 6-foot foyer; front of white enamel brick; doors finished in brass; 12 ventilators in ceiling; store on either side of entrance.

HARTFORD, WIS.—John Endres and S. P. Smart have disposed of their interest in the Empire theater to E. S. Perkins.

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Trade News of the Week

Gathered by Our Own Correspondents

Freeport's Nordica Theater

Splendid New Picture House Adorns Freeport, Maine—Well Adapted to Exploiting Films—Is Owned and Managed by Frederick E. Mortimer, Inventor of the Film Cleaning Device—Others on His Staff.

From John P. Flanagan, Maine Correspondent of Moving Picture World.

THE grand opening of The Nordica, the new moving picture house at Freeport, Me., was the big event of November in this part of the state. The theater is not yet entirely completed, but is enough along to have the performances, and that the people of Freeport appreciate what Manager Mortimer has done in putting up this fine amusement house in Freeport was shown by the way they packed the house, for every one of the 400 seats were taken and many had to stand through the performance.

Rev. Otto S. Raspe was present and gave a short address, congratulating the town and Manager Mortimer on the event, which he characterized as an important one for the town. The speaker took a stand for clean pictures and said if the people of the town wanted them, the management would have to furnish them, and he called for the people to demand clean pictures.

F. E. Mortimer.

The theater is well adapted for the purpose for which it was built, the arrangement being complete in every detail. The Freeport newspaper doubts if there is another town in Maine the size of Freeport that can boast such a fine theater.

Frederick E. Mortimer, who, incidentally is the inventor of the Mortimer film cleaner, and "the man who made South Freeport famous" is the manager, and the remainder of the staff is as follows: Jennie E. H. Mortimer, treasurer; A. A. Roberts, stage manager; C. H. Guppy, ticket taker; J. Howell, chief operator; Marion Chase, musical director; Carl Roberts, traps.

Miss Chase played the opening overture, followed by Mr. Raspe's remarks. The three-reel feature, "The Stoning," was next on the program, followed by the "Hazards of Helen." Next came a musical number of Miss Isabel Ridley, vocalist, assisted by Mrs. Belle Jordan Warren. "Neal of the Navy" and a comedy picture were the concluding numbers. "The Diamond from the Sky" and "The Broken Coin" are now running at the new house.

HOW MAINE TEACHERS STAND.

At the recent convention of the Maine Teachers' Association, held in Bangor, with about 3,500 teachers present, the following was among the resolutions adopted:

"While realizing the great educational value of the motion picture film and while we look forward to a wider use of visual instruction in the public schools, we deplore its commercial features, its sensationalism, its presentation of lower standards of life, the low price of admission which makes frequent attendance possible, thus greatly interfering with school work. We urge the members of this association to use locally their influence to lift the standard of entertainment and to regulate the frequency of attendance of school children."

GEORGE APPLEBY GOES TO THE HAVERHILL STRAND.

Further details regarding the moving of George I. Appleby of the Empire theater in Portland to the Strand at Haverhill, Mass., are at hand. While Mr. Appleby has been manager of the Empire only one year, he was located in Portland previous to that time, having been the manager of the Mutual Film Corporation headquarters in Portland. As manager of the Empire, Mr. Appleby made hosts of friends who regret his departure, but extend the best wishes for success in the new position.

During the time he has been manager of the Empire, he has secured for Portland theatregoers some of the biggest photoplay masterpieces, including "Cabiria," "Neptune's Daughter," "Tillie's Punctured Romance" and the William Fox version of "Carmen." He made many changes in the Empire in the past year, improving the lighting service and securing the services of a splendid orchestra.

Before coming to Portland, Mr. Appleby managed the Star theater in Boston, and he is known throughout New England as one of the most efficient film men in New England.

W. T. Smith Manages Strand.

Correcting an error in a recent news item about the Strand theater in Ellsworth, Maine, we call our readers' attention to the initials of Manager Smith. We had them wrong; but W. T. Smith is right. Apologies to Mr. Smith.

Francis Ford Takes Film with Home.

Francis Ford, while visiting at the home of his parents, Mr. and Mrs. John A. Feeney, in Portland, Me., during the past week, wrote the scenario for a two-reel picture, "Chicken-Hearted Jim," and enlisted the services of friends, relatives and prominent Portland people for his troop. Pictures were taken at the Elks' home, the Ricker estate, and at the Feeney home. The chief of police, several officers and Jack Ford were in the cast. The company was "taken" in the harbor on board the schooner Lizzie J. Clark, which was chartered for the purpose.

Managers Bogrett and Bibber Exchange.

Announcement has just been made that Stephen Bogrett, manager of the Lewiston theater and Music hall, Lewiston, has been transfered to Bangor, where he was stationed for several years as manager of the Bijou and other Keith theaters. A. P. Bibber, who exchanged positions with Mr. Bogrett, has been sent back to Lewiston. While no statement is made relative to the change, it is understood that both managers desired that it be made, both preferring their old work. Bangor people extended a royal welcome to Mr. and Mrs. Bogrett and were delighted to have them back.

New Inman Square House

Cambridge, Mass., Sees Opening of What Is Believed the Most Beautiful Playhouse in the State—Will Accommodate 1,000 Persons—Its Decorations and Furnishings.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE Inman Square theater, the latest house in Cambridge, was opened during the past week. The new theater is believed to be one of the most beautiful picture playhouses in the state. It is a brick structure of the Roman classic Corinthian order. Two entrances have been provided.

Constant light during the projection of the pictures is provided in the main auditorium. There are accommodations for 1,000 persons on the main floor and the balcony. The ceiling contains ten panels enclosed with Corinthian entablature, finished in pearl and French gray, with gold trimmings. The lighting system is indirect, with clusters suspended in specially designed chandeliers from gold wreathed center pieces. The upper walls are finished with old rose panels and gold mountings. Pilasters are finished in pearly gay with gold base and capitals. The lower walls are finished in old rose silk damask effect with burlap wainscoting pannelled in golden oak.

There are boxes on either side finished in gold, old rose base, with silk portieres, which adjoin a proscenium arch. The heating will be a vapor system, indirect, with an intake fan supplying fresh heated air, while an exhaust fan expels the air from the front of the building.

On the mezzanine floor are the ladies' parlor, the store room and the manager's office. The gentlemen's retiring room is on the ground floor.

The main entrance, lobby and foyer are finished with Italian marble dado and marble mosaic floors.

Governor David I. Walsh and several state and city officials were the guests of the management at the opening of the house.

FALL RIVER EXHIBITORS TO HEAR REPORT ON FILMS.

Managers of Fall River theaters are to be summoned to the City Hall soon for the purpose of listening to a report made to Mayor Kay by a committee from several civic organizations interested in a stricter form of censorship of moving pictures. The mayor intends to inform the managers that they must eliminate from the pictures several types that have been condemned by this committee. Some weeks ago the committee conferred with the mayor and he agreed to consider its report and talk with the managers.

UNIVERSAL CLUB DINES.

The second monthly meeting and dinner of the Boston Universal Club was held at the Hotel Georgian on last Tuesday evening. This is a new social organization, composed of the heads of the New England Universal Film Exchange and their customers.

The officers of the club are J. Arthur Eslow, manager of the Universal exchange, president; Fank H. Jacques, of the Globe theater, Brockton, treasurer, and Albert S. Shaller, of the Universal exchange, secretary.

Those who attended the dinner were Charles F. Berry, M. D., of Boston; James M. McGuinness, of Gordon's theater, Worcester; W. H. Wolffe, of the Paragon booking office; Harry I. Wasserman, of the Eagle theater, Roxbury; A. Montague, of the Day Square theater, East Boston; Israel Cobe, of the Universal exchange; Joseph M. Kiggen and Fred A. Raymond, of the Hyde Park theater; J. Fred Leavitt, of the Royal theater, Providence, R. I.; George U. Hamilton, of Winthrop Hall theater, Dorchester; Bert Fulds, of the Dorchester theater; J. W. Raymond, of the Majestic theater, Worcester; Walter J. Besse, of Bates' opera house, Weymouth; L. W. Pease, of Burrill's Palace theater, and Herbert A. Gilman, of the Dorchester theater.

Appleton Buys Unfinished Theater.

The new theater building in Wakefield square, Wakefield, Mass., has been purchased by H. A. Appleton. He intends to complete the theater and operate it. The property is valued at $75,000.

Prudential to Build in Worcester.

The Prudential Film corporation has completed plans for its modern studio to be erected on the land owned by the corporation on South Main street, Worcester, Mass. The permanent studio will be built in front of the open air stage, which has been already constructed and will be the most up-to-date studio in America. The local offices of the company are in charge of F. H. Tinker.

Manager Vine Making Hay.

Manager Frank H. Vine is accomplishing much with the new World program and Equitable features. Several houses have been added to his list during the past week. Among them are the Imperial, Pawtucket, R. I., Empire, Providence, R. I., Empire, New London, and the Harvard, North Cambridge, Mass.

Scollay Square Employees Celebrate.

Seventy employees of the Scollay Square Olympia theater tendered a dinner and reception to the executive board of the Olympia Theaters, Inc., at the Hotel Napoli on last Thursday evening. This was done in celebration of the third year of the theater's opening. The guests were M. Schoolman, Nathan H. Gordon, Arthur E. Lord, Frank J. Howard and Ernest H. Horstmann.

Up to Cincinnati's Mayor

City Council Passes New Ordinance Ludicrously Unfair and Grossly Savoring of Class Legislation—Demands That Picture Houses Employ Extra Man to Do Nothing—Exhibitors Have Put It Up to the Mayor.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

IN spite of protests of exhibitors of Cincinnati, one of the several ordinances advocated before the city council for the exclusive benefit of labor organizations was passed last week. This was the measure providing that the larger moving picture houses employ a "stage hand" to take charge of the stage, although there is no scenery used in any of the houses, no lighting effects to be taken care of, and automatic curtains are used exclusively. In other words, the employe thus required by the ordinance will have virtually nothing to do unless some special duties are sought out for him, and as the union requirements are very strict on the subject of doing things outside of the usual requirements of the position, it is hardly likely that this can be done.

The gross unfairness of the ordinance, which was backed by the stage hands' organization, resulted in an organized protest on the part of the exhibitors at the time of its introduction. The council put it through unexpectedly, and immediately thereafter a delegation from the exhibitors appeared before the mayor to urge that he veto the measure. It was pointed out that under the State and local provisions applicable to moving picture and other theaters a stage hand would have nothing whatever to do in a photoplay house but sit around and draw $21 a week. It is estimated that approximately 75 additional men will be employed if the ordinance becomes enforceable by the mayor's signature, which means an additional expense to local exhibitors of over $80,000 a year. The mayor promised that he would consult the building commissioner and the chief of the fire department before doing anything, and it is hoped by the exhibitors that he may decide to veto the measure. As the veto power is very seldom used by the mayor, however, it is the general feeling that the ordinance is as good as in force now, and the exhibitors are not by any means pleased with it.

Plans of Five-A Studios.

Director Rex Weber, of the Five-A Studios, has completed arrangements with the International Film Products Co., of Cincinnati, for the use of its studio, at Dixmyth and Clifton avenues, for his interior producing work, and will cooperate with that company in the production of a series of educational pictures, releasing one a week for the general market. Other work of interest is on the program, but cannot yet be announced. The course of instruction in acting for the camera, which is one of the interesting departments of the Five-A organization's work now, has about twenty-five students, and has gained considerable prestige by the arrangement made by the Schuster School, a well-known Cincinnati dramatic school, for its use by Schuster students desiring special instruction in moving picture work.

Two Big Features Coming to Pathe Exchange.

Manager C. E. Holah, the busy head of the Cincinnati Pathe office, is looking forward to a pair of the biggest features turned loose by the Pathe organization this year, according to reports he has received. One of these is "At Bay," which is credited with a run of 18 months on the stage in New York, while the other is a film version of Locke's "Beloved Vagabond," featuring Edwin Arden, who starred in another film dramatization of a Locke novel, "Simon the Jester." "Nedra," a dramatization of the well-known McCutcheon novel, was released last week, and is "going big," Manager Holah reports.

Mutual Loses Film.

The Mutual local office suffered the loss last week of three reels of pictures, valued at $1,000, which have not yet been recovered. Films are very seldom stolen, by reason of the ease with which they can be traced, but on this occasion they were taken by some person from the rear platform of a street car, while being returned to the company by an employe of the Valley theater, in Elmwood. When the case was looked for it was gone, and has not yet been recovered.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Highland Film Reorganization.

James T. Ford, who has been president of the Highland Film Corporation, of Cincinnati, ever since its organization, announced a few days ago that a reorganization of the company is in course of completion which will involve his resignation as president and his selection as second vice president, and the election of a prominent business man as president. A number of new directors, most of them local business men, will also be elected, it is understood.

Harry Glick, who has for some time owned and conducted the Wonderland theater, at Urbana, O., has disposed of the house, James Funderburg, formerly of Tippecanoe City, O., being the purchaser. Mr. Funderburg took charge immediately, although Mr. Glick remained with him a few days to show him the ropes. The Wonderland is the pioneer house in Urbana, and has always done a good business. Some improvements may be made by the new management.

The Jewel theater, of Hamilton, O., has joined the ranks of the feature houses, announcing recently a change of its policy to that of showing a big feature at every performance. World, Kleine-Edison, Equitable and Mutual features will be shown.

Boston Exhibitors Ball to Be a Great Event

Advance Sale of Tickets and Boxes Exceeds Committee's Hopes—Winner of the American Contest Will Lead in Grand March with Governor.

THE arrangements for the third annual ball of the Motion Picture Exhibitors' League of Massachusetts are rapidly progressing. The affair, as has been noted, will be held in the Boston Arena on the night of Dec. 1.

Last year this ball was universally acknowledged to be the greatest social success of New England. Twenty-two film favorites who attended the affair were greeted by almost ten thousand persons, while five thousand others failed to secure admission to the ballroom.

In order that there might not be any traffic congestion on the night of the ball Captain Thomas F. Goode, in whose precinct the ballroom is located, has issued orders that St. Botolph street shall be a one way street.

The advance sale of tckets and boxes has exceeded the fondest hopes of the executive committee. This success is entirely due to the work of Chairman Sam Grant and his unique publicity methods.

A large number of the manufacturers have promised that their stars will be in attendance at the affair and at the present time great interest is manifest in the popularity contest now running in the Boston American. The winner of the contest will lead the double sextet grand march with Governor David I. Walsh. The next ten actors and actresses will compose the sextet.

Curfew in Cleveland

Ohio League's Ideas About Unescorted Children in Shows at Night Being Followed by Cleveland Exhibitors—Patrolmen Now Order Kiddies from Theaters at Nine Every Night—Picture Men Like the Rule.

By J. D. Baridan, Cleveland Correspondent of Moving Picture World.

CHILDREN are barred from Cleveland motion picture theaters after 9 o'clock at night unless accompanied by parents, under the new curfew plan just put in operation in Cleveland. The idea originated with Judge Addams of the Cuyahoga county juvenile court, but has the endorsement of the Cleveland Motion Picture Exhibitors' League.

At the recent convention here of the Ohio Motion Picture Exhibitors' League, practically every exhibitor in the state agreed to enforce a curfew rule to keep unescorted children from theaters at night, but the Cleveland exhibitors are the first to get the idea in actual operation.

At the request of Judge Addams, a police order was issued several days ago, instructing patrolmen to enforce the curfew plan by ordering children from the theaters after 9 o'clock. For a fortnight prior to the beginning of the operation of the plan, the announcement of its enforcement after November 15 was flashed on the screen of every theater nightly.

According to B. J. Sawyer, president of the Cleveland Exhibitors' League, the curfew idea is not only designed to eliminate the possibility of complaints from juvenile court authorities that picture theaters are keeping children from their homes at night, but to protect adult patrons from possible annoyance by unescorted children who remain in the theaters after witnessing one show.

"BELLA DONNA" FORBIDDEN.

The action of the state board of censors in refusing to pass "Bella Donna," starring Pauline Frederick, compelled the Knickerbocker theater to substitute "The Mummy and the Humming Bird," with Charles Cherry, Lillian Tucker and Arthur Hoope in the leading roles.

One of the objections of the censors to "Bella Donna" seemed to be the use of poison in eliminating an objectionable character. In the substituted film, a dagger accomplished the same purpose without protest from the censors and wtihout loss of patronage at the Knickerbocker. The play is replete with thrills and good action and is well filmed.

Cleveland Jottings.

The Central Y. M. C. A. here has just announced that it will try the experiment of furnishing members and their families weekly motion picture entertainments. Beginning the first Saturday in December, a photoplay program will be given in the Y. M. C. A. auditorium from 2 to 5 and 7 to 10 p. m. Pathe weekly and Pathe animated cartoons, together with high class films of both an entertaining and educational nature, will be shown. Officials of the Y. M. C. A. will act as censors.

Cosmopolitan Cleveland, having a direct and personal interest in the European war, is much stirred up this week over the prospects of seeing the much discussed "Battle Cry of Peace" spectacle, which opens a four weeks' run at the Metropolitan theater next week. Critics declare that the great Vitagraph film will create a sensation here because thousands of families have near relatives in the European conflict.

H. P. Wayman, representing the Metro Pictures company and the National News Weekly, is in Cleveland managing the moving picture talent contest inaugurated by the Cleveland Leader. This week the first pictures are being made for the preliminary contest. The forty girls will be shown at local theaters, four a week, as a feature of the Leader's Animated Weekly. From among the number, the photoplay fans will choose six who will go to New York for their professional debut in big parts in a real Metro picture. The pictures this week are being taken to give the girls an opportunity to show what they can do and whether they have good film faces.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Film Goes on Wrong Circuit.

THE Booster Club of Petersburg, Ind., is looking for a film that filtered away into thin air a few days ago. The film was shown in the opera house and the last night it appeared the operator remembers forgetting to detach it from another film that belonged to a circuit. Evidently the film is doing one night stps, as the mail inquiries have not caught up with it as yet.

Rothapfel's Indianapolis Dinner.

Exhibitors from all parts of Indiana and Kentucky attended the banquet given at the Claypool Hotel, Indianapolis, November 20, by M. M. Miller, manager of the Mutual Film Corporation's Indianapolis office. The spread was in honor of S. L. Rothapfel. The exhibitors from Louisville came in a special car, and practically all of the exhibitors of Evansville attended. Arrangements were made for 150 seats and it was the largest and best banquet of motion picture operators ever held in Indianapolis.

Manager F. B. Williams Goes to Michigan City.

Mr. F. B. Williams of New York City has assumed management of the new Franklin theater, Michigan City, Indiana. The house was opened in mid October by Myron Bonheim of St. Louis, Missouri. Mr. Williams formerly managed the Empire theater in New York and later the Twentieth Century theater in Chicago.

New Regent to Open Thanksgiving.

The new Regent theater on South Illinois street, Indianapolis, Ind., built by Bingham, Crose & Cohen at a cost of about $35,000, will open Thanksgiving day. The show will be "Damaged Goods."

Monticello's New Majestic.

Manager H. H. Hornbeck of the Majestic theater, Monticello, Ind., is ready to show the people of Monticello a beautiful playhouse. The house will be ready to open about the time this is published. The Majestic used to be known as the Arc theater. New red plush opera chairs, the ceilings, walls and woodwork painted in agreeable colors, a new curtain installed and the curtain centered so that the picture will be the better seen, are some of the improvements. The greatest improvment of all, perhaps, is the installation of a rectifier, to do away with the flicker so common when the alternating current is used. The admission will 5 and 10 cents.

Edwin Booth in Charge.

Edwin Booth, no relation to his theatrical namesake, has been appointed manager of the Alhambra theater, recently purchased by Barton & Olson, Indianapolis. Mr. Booth is well known as a professional singer, and was formerly manager of the Grand Central and Garrick motion picture theaters of Indianapolis.

Indiana Business Notes—Personals.

The New Star theater, Greentown, Indiana, opened to a capacity house November 6th. Manager Wickham will run shows every night.

H. H. Hornbeck of Monon, Indiana, closed a deal recently whereby he becomes proprietor of the Arc theater in Monticello, Indiana. The house has been opened and operated by Mr. and Mrs. R. N. Worth. Mr. Hornbeck is proprietor of the Majestic theater at Monon, which is one of the best small town picture houses in the state.

The Tokio theater, Flora, Indiana, owned by Mr. and Mrs. Kenneth Piper, who bought the theater recently, has opened and is enjoying good attendance. Feature films are being every other night.

The Star theater of Hartford City, Indiana, under the management of Copeland Newcom of Hagerstown, Indiana, has closed its doors temporarily for remodeling.

Medcalf & Houghland, of Lamar, Indiana, have leased the Opera House at Casselton, Indiana, of Charles Werner. Mr. Werner is a merchant and found that the Opera House was taking too much of his time.

The Gumbiner Amusement Company of Hammond, it is understood, has leased a building erected by Julius Goldbert in Gary, Indiana, as a theater. The house will contain one thousand seats and is to be an up-to-date establishment of fine appointments.

The Gem theater, Muncie, Indiana, will be closed about a month for repairs.

The Gem theater at Hobert, Indiana, will be closed about a month for repairs.

Albert Metzger, proprietor of the New Fairy theater, Knox, Indiana, gave his sixth anniversary show on Friday evening, November 6th. The New Fairy theater seats 360 people and has always drawn good crowds.

The new Victoria theater, Peru, Ind., has added an orchestra composed of a pianist, violinist, clarinet, cornet, bass viol and trap drummer. The orchestra is proving very popular.

The Crystal theater, Madison, has installed a Seeburg orchestral, the instrument being operated by Manager Maurer's wife. With a new mirror screen and the orchestral, the Crystal is offering its patrons a high grade service.

W. C. Odle of Williamsport, Ind., has bought another picture machine for the Crystal theater. Mr. Odle expects to introduce a feature show three nights a week.

Manager Charles of the Star theater, Vincennes, Ind., has contracted to show people Metro pictures three times a week.

"The Soul of Broadway" is drawing good crowds at the Colonial theater in Indianapolis. Miss Valeska Suratt is the star and Valeska is an Indiana girl. That and the fact that the show is a good one seems to be the answer.

The Gem theater, Hobart, Indiana, has been closed. The house will be remodeled and opened again as soon as possible.

The Zenith Motion Picture company of Chicago is putting on "A Marion Romance" at Marion, Ind., in conjunction with the Chronicle of that place.

J. C. Lewis, of Jeffersonville, Ind., was recently in Louisville where he purchased a machine, complete electrical equipment and brass poster frames, to be installed in the Jefferson theater at Jeffersonville, Ind.

Louis Birch, of Underwood, Ind., was recently in Louisville for the purpose of buying a Power's 6A machine to replace an old machine which has been in operation for several years.

W. O. Russell, of the Strand, New Albany, Ind., has purchased a new Power's 6B machine, brass poster frames and other equipment from one of the Louisville film exchanges. The Strand theater is the new name for the old Royal. The house has just been remodeled and has a seating capacity of 450.

NEW YORK MIDSTATE LETTER.

E. O. Weinberg, Troy Correspondent of Moving Picture World.

New Credit Policy to Be Tried by Some Exchanges.

A NUMBER of independent exchanges doing business in this section of the state have sent out notices that after No. 22 all film must be paid for in advance or same will be shipped C. O. D. This will undoubtedly be a good thing for the exchanges, but the exhibitor who is more than two or three hours by train away from the exchange is bound to suffer by late shipments, and in cases where film has been paid for in advance there is sure to be friction.

Screen Stars Coming to Proctor's.

Proctor's New theater, showing vaudeville and pictures, are preparing for their first anniversary week. A surprise treat for Trojans will be the appearance in person of one of the most popular stars now appearing in pictures.

Many Local Men Will Greet Rothapfel.

Mr. Rothapfel's visit to Albany is being looked forward to by many exhibitors and it is hoped there will be a big gathering to welcome him.

Pathe Opens Albany Exchange.

Pathe Exchange has opened an office in Albany on Chapel street, but at present are not buying film. It is maintained as a booking office with a small quantity of advertising for features.

Operators Expected to Make New Demands.

The Operators' Union in Troy and vicinity are getting ready to make some demands, the nature of which are not yet known. The managers interviewed think the time not appropriate to improve the operators' conditions on account of a backward fall season, and most of them are preparing to resist such demands. However, no trouble is expected.

Business Notes—Personals.

The Troy Budget, a Sunday paper, is endeavoring to give its readers some interesting moving picture news and has added a motion picture page to its paper.

Weinstein Bros. have obtained a permit and will remodel their property on King street for moving picture theater, with seating capacity of 350.

The Beman Park theater, Troy, N. Y., built by W. Costello, has been leased to Sullivan & Fisher, who also operate the Sans Souci, in Watervliet, N. Y.

Novelty theater, showing Paramount program, recently presented Miss Farrar in "Carmen" at 10 cents and 20 cents, which is an unusual price in this city, although that has been charged before for certain big productions. Business was reported as good for the entire engagement.

The Old Powers opera house, in North Troy, will start to run vaudeville Monday, Nov. 22. Mr. Whiting, the present manager, will also use pictures.

The Chicago Tribune war pictures were recently shown at Rand's opera house under the auspices of the Troy Record, a daily newspaper. The attendance was not very big.

The Central School is conducting a series of entertainments with motion pictures. The Parent Teachers' Association will shortly stand sponsor for an engagement of the film feature "Alice in Wonderland."

Marx Nathan Visits.

Marx Nathan, traveling representative of the Kleine-Edison Feature Service, was a recent visitor in Wilmington. Mr. Nathan is to represent that concern in Eastern North Carolina and Virginia.

The Way J. O. Kent Goes About It.

J. O. Kent, manager of the Detroit office of the World Film, is doing a big business with Detroit and state exhibitors, although he doesn't make much "noise" about it. Nevertheless he is constantly sawing wood. When the writer dropped in on him this week Mr. Kent remarked: "The success of this branch is due to the fact that we aim to give exhibitors real service—in the sense that we will go to any limit in making him satisfied. If he wants his paper folded a certain way we do it; in other words, we will stretch any point if it is going to be of help to the exhibitor. The greatest complaint we have to find is the carelessness of some exhibitors in the smaller cities in returning the film promptly. This is due to the fact that in these smaller cities there is no late train and the exhibitor does not like to get up early enough to catch the first train out in the morning.

"The only way to keep film in good condition is to inspect it regularly. For this reason, we have our clients return the film every day, so that we can inspect it before the next exhibitor gets it. A small nick will get bigger and bigger if neglected.

"All of our films are working steadily and we have a splendid list of patrons in every section of the state."

Goldfibre People Prosper.

Frank M. Duncan, general manager of the Satin Goldfibre Screens, Inc., 2134 Dime Bank building, Detroit, reports excellent business. He is shipping screens all over the United States and is getting many letters from exhibitors who are in high praise of the Satin Goldfibre screen. He has recently booked orders to install new screens in several of the Gilligham theaters in Grand Rapids, as well as Detroit, Chicago, New York and other cities. The Majestic, which is Detroit's most beautiful playhouse, has a Satin Goldfibre screen, as has the Broadway-Strand theater. Mr. Duncan has contracted for a half-page advertisement in the World to appear every week and reports that from his first announcement he received many letters of inquiry. He feels very much elated over the splendid progress thus far of his new enterprise.

Changes in Michigan—New Projects.

Improvements costing $2,000 will be made to the Crown theater on Midland street in Bay City.

E. L. Butterworth sold the Gem theater at Hillside to Frank Cotsoms and H. E. Correll.

A. T. Campbell of New York has taken over the management of the Grand theater in Menominee.

Elwyn M. Simons is promoting a new moving picture theater to be erected in Adrian. A stock company will be formed to build a house seating between 800 and 1,000 persons.

Eades & Crone of Battle Creek had the Bijou theater at Eaton Rapids but a short time. They have sold their lease and equipment to T. C. Mitchell of Albion.

The Ellis rink at Hillsdale is being converted into a theater which will use moving pictures part of the time.

L. D. Mickam has opened a moving picture theater in the first floor of the building he has been using as a billiard hall.

Rothapfel in Detroit.

S. L. Rothapfel, of New York, addressed Detroit exhibitors and exchangemen at the Hotel Tuller roof on Monday evening, Nov. 22. More will be said next week about the event.

Fred Dolle, who recently leased the Capital theater at Frankfort, Ky., has placed an order with the Owl Film Company, of Louisville, for two Power's 6B motor-driven machines, a curtain, and a motor generator set.

WISCONSIN NEWS LETTER.

Alco Moving Picture Company of Milwaukee.

THE Alco Moving Picture company of Milwaukee has been organized with capital stock of $25,000 to operate moving picture shows. The incorporators are Edward V. Cochrane, G. A. Rawson and Peter J. Muscincki.

Company to Build.

The Cosmoramic Amusement company of Madison has been incorporated for $100,000 and will build a $125,000 theater. E. C. and E. F. Bracken are backing the new enterprise.

Wisconsin Notes of Interest.

Special moving picture shows for children at stated times in Milwaukee theaters are being agitated by newspapers of that city.

A rumor started in Milwaukee that the police had placed the ban on "country stores" in moving picture theaters, but unfortunately it was not true.

A half page advertisement in two colors for "The Birth of a Nation" was the achievement of the Grand opera house at Superior. The circular trademark of the film was unusually striking when run in red.

The Lincoln theater at Cheboygan suffered a film fire which caused a loss of $500. No one was injured.

Wisconsin Brevities.

The Chicago Tribune's film, "Racing the Deadline," showing the making of a big newspaper, was shown to journalism students at the University of Wisconsin at Madison.

The Grand at Menomonee showed "The Littlest Rebel" for the benefit of the Woman's Relief corps.

The Crystal theater at Manitowoc has changed its policy and now gives five reels of pictures and two acts of vaudeville.

"Julius Caesar" was shown by the Palace at Antigo as a benefit for the high school athletic association.

A motorcycle deputy sheriff in Milwaukee was accidentally killed. The Atlas and Regent theaters set aside two days' proceeds for raising a relief fund for his family.

"The Christian" played a return date at the Lyric theater in Marinette.

The Victor at Chippewa Falls played its first two V-L-S-E features at 10 cents for advertising purposes.

Wisconsin Changes.

A. J. P. Lane has taken over the management of the Electric theater at Wausau which he controlled a few years ago.

A moving picture show has been opened in the new opera house at Fall Creek.

Harvey C. Buchanan is now manager of the Broadway theater at Superior.

I. C. Rojinkranz has been granted a permit to erect a moving picture theater costing $10,000 at 1080 Kinnikinnic avenue in Milwaukee.

The Atlas theater in Appleton has moved to a new location.

H. Lemihen has opened a moving picture theater at Oostburg.

The Pastime theater at Delavan has been sold to M. E. Wilder of Evansville, who also operates a house in that city. A number of improvements have been made to the theater.

Fred Luling has leased the opera house at Port Washington for use as a moving picture theater.

The Misses Odell and Olson have sold the Colonial theater at Waupaca to J. A. Dowding and H. F. Cram of Chicago, who control four theaters in Central Wisconsin. Miss Odell remains as cashier.

Manager Uglow opened his new Strand theater at Palmyra Nov. 8 with Pauline Frederick in "The Eternal City."

What Is Censorship For?

Kansas Censorship Official Finds Prints That Have Been Cut as Censors Ordered, But Not by the Censors—Question Arises as to Whether State Board Alone Has Right to Make Eliminations.

Special to Moving Picture World from Kansas City News Service.

THE Rev. Festus Foster, traveling inspector of the board of censorship of Kansas, discovered a new species of crime against the censorship. At various places he found films that had not been censored, also films censored but not cut, and films censored but not sufficiently cut.

In Arkansas City, however, he discovered subjects that had been censored, from which the condemned parts had been eliminated, but not by the official board and which did not bear the censor's stamp. These were films that had been supplied from the Oklahoma City offices of producers and distributors. It is said that the inspector admitted that the required eliminations had apparently been made; but he said that in his opinion the film was contraband, because the particular print had not been seen in Topeka.

He pointed out that there were difficulties in the way of correcting a film by mail. The question is being put up to the state board, and meanwhile the exchanges are said to be taking the responsibility for the showing of the prints. It is possible that the prints in question were corrected simultaneously with those passed on by the censors. In any event, a nice problem confronts the board, as to whether eliminations complying with the findings of the inspectors can be made except at Topeka.

THE AMUSEMENT ASSOCIATION HOLDS MEETING IN TOPEKA.

The executive committee of the Amusement Association of Kansas had a very profitable meeting in Topeka recently. The most important result was perhaps the closer identification of the enterprise with the state, through the holding of the session in the capitol city; some of the newspapers had been complaining that the "Kansas" body had its headquarters in Missouri. The executive committe had two pleasant conferences, which produced quite satisfactory results. One was with Attorney General S. M. Brewster, the other with W. D. Ross, superintendent of instruction and head of the censorship board. Both of the state officers were found to be more friendly than had been feared, to the critics of the state censorship law. While the association still realizes that it has a hard fight on its hands against the present law, it is also realized that as to certain phases, there will not be the hostility that was apprehended.

The campaign for new members for the association progresses well. Every exchange manager in Kansas has on his desk a list of the present members; and whenever he writes a letter to a Kansas exhibitor, he adds as postscript, to every exhibitor not already a member, an injunction to become one. Every newspaper in Kansas is receiving literature on the censorship, and stories on its harmful effects.

OPENS EXCHANGE TO HANDLE GOOD, OLD FILMS.

O. D. Rose, who has been successful in many branches of the moving picture industry, and has made a striking success as an exhibitor, with the Warwick theater, Kansas City, Mo., has now become an "Exchange Man." He has organized the Central Motion Picture Company, with headquarters at 918 Oak street, and is there performing what is in many ways an important service to the moving picture patrons of the city, by exploiting some of the best of the older films. The Central Motion Picture Company is distributing "Famous Players," the older releases, in Missouri; releases which previously had been distributed from St. Louis. In the past two months scores of exhibitors have had fine business with these older releases in Kansas City—proving that a good picture has a life practically indefinite. Many of the pictures are playing again at houses where they were shown upon their first release. The company also handles the Alco program in Kansas and Missouri, and Charley Chaplin. Walter Davidge, formerly with the General, is the company's traveler, and Max Wood, two years with the General and recently with the Kansas City Feature Film Co., is booking agent. A. H. Grimes is shipping clerk.

UNIVERSAL EXCHANGE TO GIVE MANY PUBLICITY HELPS.

The Universal Exchange at Kansas City has established a bureau of publicity, to assist the exhibitors in the advertising of their attractions, and the building up of their business. H. G. Gill is in active charge of the bureau, and much effective work is being done. Besides the preparation of literature, and the suggestions made by correspondence, the traveling men are especially posted to assist the exhibitors in their advertising work, and are making efforts to secure the publication of moving picture pages by local newspapers.

TWELFTH STREET CHANGES TO PROGRAMS PROSPERS.

The Twelfth Street theater is taking on a new lease of life, with the visible aspects thereof apparent in the neater and more attractive appearance of the lobby. The former use of large posters has been discontinued, and neat frames and boards bear now artistic photographs of the characters and scenes of the films to be shown. This is one theater of Kansas City that seems to be prospering better with programs than it had with features. Formerly features were run exclusively, at ten cents. Now the admission is five cents, and the Universal program, first run, is the regular order. The Twelfth Street theater seems likely to profit by the refurnished New Empress, the two theaters being diagonally across the street.

SPECIALIZING IN EDUCATIONAL AND RELIGIOUS FILMS.

The Navajo Film Company is entering upon a new phase of its film supply business, specializing in industrial religious and similar appropriate pictures for churches, schools and Y. M. C. A.'s The company is developing a fair business in sales of outfits, and particularly in the rental of films for special entertainments, and for the series of entertainments that are held on stated occasions.

The development of this line of business seems likely to "open up" many districts and communities that heretofore have not had the advantage of moving picture shows. The churches or the women's organizations gets a picture outfit usually, with an operator for an occasion arranged for in advance. Usually, the community wants another one of these in a month and in a very short time the community is so intent on the subject of pictures that the installation of a regular show becomes a certainty.

This local show enterprise may be developed by individuals, or by organizations; but it is the net results that count—the establishing there of a regular picture show, giving entertainments once or twice a week, and providing a regular outlet for film programs. The Navajo Film Company is handling such films as "Scrooge" for Dickens' "Christmas Carol," which is especially popular with the colleges and churches approaching Christmas season. This film is booked almost up to Christmas now.

New Empress Opens.

The new Empress at Kansas City, beautifully redecorated throughout, opened November 14 to a capacity house. In addition to the vaudeville section of the program, it is running three-reel features, and assorted program, General, including the weekly, comedies, etc. The general admission is ten cents, though a small section is held for reservation, chiefly by phone, at ten cents extra per seat. If necessary, other sections will later be set apart for reservations. Ben Blotcky, formerly with the Starland theater at St. Paul, owned by the new lessees of the New Empress, is local manager.

Roy Burford's Arkansas City Theater.

Roy Burford came "out of the west" to the "east" of Kansas a year ago, and is assisting in the reconstruction of the moving picture business in Arkansas City, Kan. Mr. Burford counts nine years in connection with the industry, and his present property, the Rex, is a fit monument to his accomplishments. This is a beautiful theater seating 650—and its seats are often fully occupied.

How a Wichita House Grew Up.

Frank Garrety, who started in the moving picture business in Wichita, Kan., ten years ago, and now has a profitable house, the Novelty, at Winfield, Kan., has put on many contests and premium stunts in his time, but says he is now through with them, at least for the Novelty. Mr. Garrety's biggest drawing card in a reward for attendance was his candy matinees, during which a box of candy was given to every child.

"The people all know my house and the kind of pictures they will see there, and the occasion for such premiums is at an end," he said. "I am afraid that now they would reflect on the dignity of the house, and my confidence in the merit of the program. People might think the program was not strong enough to carry itself." The Novelty seats 320. But Mr. Garrety is now figuring on a new house, to be built according to plans already prepared, that will seat 665.

Wilhoit Booking "Queen of the Ozarks."

S. E. Wilhoit, proprietor of the Jefferson at Springfield, Mo., was a recent visitor in Kansas City, and reported success in booking "The Queen of the Ozarks" in the towns of that district of the state. Mr. Wilhoit "pulled off" this film himself—but he says he will rest six months before he tries another. Primarily he arranged the film as an advertising exploit for the Jefferson; made money out of exhibiting it, and is getting more from bookings at $10 a day.

Kansas City "Post" Runs Picture Page a Week.

Kansas City can at last claim to be a real moving picture town—one page a week in a newspaper here is devoted to moving pictures. The Kansas City Post started this innovation November 13. The page was prepared by J. E. Foland, secretary of the Amusement Association of Kansas, with the hearty support of the publicity men of the exchanges. The Kansas City Star runs a page of theatrical notes; and on a page of local theatrical announcements includes notes of the moving picture attractions. It is said that the Star may start a moving picture page soon, on which feature stories of the actors and of the industry will be run. It was rumored that such a page would be started last week—but it failed to show up.

Kansas City Exchange Notes.

M. E. Williams has returned from the trip to New York, participated in by other Metro managers, for a confab at the home office. Mr. Williams is manager of the Metro exchange at Kansas City.

C. S. Edwards, Jr., manager of the Pathe exchange at Kansas City, has got

the Gold Rooster program going strong, ten Kansas City theaters using it at this moment, and the territory finding it very attractive. The Pathe business from this office increased 25 per cent. in October over September, and the gain for November over October is already much larger.

F. L. Kiltz landed a good one when he added E. C. Mills to his force at the Mutual exchange at Kansas City. Mr. Mills is he who covered himself with distinction by conspicuous service at Pittsburg in developing the new Amusement Association.

The Mutual exhibitors of the Kansas City territory are expecting a profitable as well as a pleasant treat when Samuel L. Rothapfel reaches here soon. More than 400 exhibitors and others are prospective guests at the meeting and banquet.

C. A. Nichols, traveler for the George Kleine exchange at Kansas City, reports that the exhibitors of Missouri and Arkansas whom he met on his recent tour are feeling mighty good over increasing business, and that most of the houses are going into the feature game, and are after the big stuff.

Walter S. Merrell, formerly in the moving picture industry at Jacksonville, Fla., is now with the George Kleine exchange at Kansas City. He starts out this week on a trial trip, as a representative.

Seymour Rice Managing Grand Opera House.

Seymour Rice, son-in-law of the late A. Judah, owner of the Grand Opera House at Kansas City, is the new manager of that house. The Grand is one of the oldest drama houses in the city, but occasionally plays pictures when something especially important comes along. Mr. Rice was formerly in the "acting" end of the theatrical business, and was a corking good minstrel, but for many years has been in business in Kansas City.

Triangle Plays at Willis Wood.

The first Triangle releases in Kansas City territory are in one of the best theaters in the entire district—the Willis Wood at Kansas City. There are two changes a week, each program consisting of a drama and a two-reel Keystone comedy. The opening program was on November 7, with "The Iron Strain," and "My Valet." The large preliminary advertising campaign, carried on to announce the coming Triangle, had aroused a great deal of local interest, and when the Willis Wood announced the contract, and its appointment as the home of Triangle plays, the people were ready to come.

H. B. Allen Makes Good Showing.

H. B. Allen, owner of the building in which is the Maze theater, has found that he makes a capital manager of the picture show. He is doing the thing up right—with his prominent location, near the two highest class hotels, the Muehlebach and the Baltimore, he is provided with an exceptional opportunity. And he is making the Maze one of the very few first-run houses in Kansas City. In this project he is receiving the co-operation of the exchange managers, some of whom occasionally are arranging for the sharing plan of payment for films.

Pictures in Lodge Room.

A moving picture machine is being installed in the building owned by the Betton Odd Fellows' lodge at Eighteenth and Lawrence, Wichita, Kan. The object is to not only enliven the degree work by means of the use of slides, but also to furnish entertainment in the way of moving pictures at lodge sessions.

Dolton Bros., Moreland, Kan., have bought a Motiograph machine for their new show there.

Carter & Peters, Browning, Mo., have bought a new outfit including a 1002D motiograph.

Picketing Case in Omaha

Picketing and Sabotage Charged by Managers of Princess Theater Against Local No. 345 of I. A. T. S. E. Before Judge Redick of District Court—Damages of $100 a Week Claimed—Case Being Watched Closely by Exhibitors.

Special to Moving Picture World from Midwest News Service.

THE right, by striking operators, to picket moving picture theaters is the issue in a case in the district court at Omaha. The Princess moving picture theater at 1317 Douglas street sought an injunction against Local No. 343, International Stage Employes, restraining them from "threatening or intimidating employes or patrons loitering or congregating about the theater or keep away patrons, or doing any act or thing to interfere with trade or free use and enjoyment of property." District Judge Redick has the case under advisement.

The theater alleged the union wanted two operators to join the union or be discharged. The managers refused. Picketting resulted, and, the managers allege, the following acts ensued:

Wallace Denny, president of the union, and twelve others assaulted Dennis Donaldson, an operator, inflicting severe injuries.

Vile smelling chemicals thrown in the theater.

Patrons abused and insulted.

Nails driven in the tires of an automobile belonging to patron.

Mrs. Samuel Harding, an employe, attacked by Emma Crumm, one of the defendants.

The theater proprietors also asked that damages be assessed. Damages during the time picketing took place is estimated at $100 a week.

Judge Ben S. Baker, attorney for the union, made no resistance to an order forbidding violence and intimidation, but argued for peaceful picketing.

The late Judge Munder of this court once stated, "Picketing in and of itself is not unlawful, but when accompanied by violence or coercion is unlawful." Both sides showed plenty of precedents.

RACE HATRED ORDINANCE FOR OMAHA.

"The Birth of a Nation" is to be shown in its entirety at the Brandeis theater at Omaha despite an ordinance introduced before the city council by Mayor Dahlman which would eliminate certain sections. The measure could not be passed in time. It was prepared at the request of colored citizens who called upon the mayor.

The ordinance would prohibit moving pictures, vaudeville, drama, songs, advertisements or bill displays which tend to incite race hatred or riot. One section reads: "Or which shall represent or purport to represent any hanging, lynching, burning or placing in a place of ignominy any human being, the same being incited by race hatred."

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

Rothapfel Dines in Denver.

EXHIBITOR S. L. ROTHAPFEL was in Denver Friday and addressed a gathering of fifty moving picture men of Colorado and Wyoming on successful exhibiting. Many who knew of the visit of Mr. Rothapfel were conservative because the tour is being made under the direction of a picture concern. But no one who heard him could feel otherwise than that his talk was an invaluable help and an inspiration. The gathering was most enthusiastic.

"The charm of the motion picture is its subtlety, and to further his sublety, the exhibitor has two media-lights and music. The music must be interpretive, must have the same relation to the picture as the music in the opera has to the libretto. The lights, to produce the best psychological success, should be dimmed."

During the recital of his remarkable career, and of the forces which tended to make that success, he spoke of the relation of the spoken drama to the moving picture.

"Moving pictures are not in competition with the spoken drama," he declared. "Each has a field of its own. What the moving picture has done for the drama, is that it has purged the country of the third and fourth rate performances. That the picture hurts the drama cannot be, for you cannot keep a good thing down, whether it be picture or drama."

Mrs. Conroy, inspector of public amusements in Denver, spoke on the moving picture situation. She was firm in her belief that censorship is unnecessary and a menace to the picture business. "The moving picture industry is so young that it is really feeling its way, so that I feel that much charity should be shown it. It is like a great, overgrown child, clumsy and constantly knocking against things, and making mistakes. Allowances are made for such a child, so should they be made for the pictures," said Mrs. Conroy.

After the luncheon, which was held at the Savoy Hotel, the guests were assembled where a moving picture was taken of them by the local Paramount camera man. All voted a most enjoyable time with Mr. Rothapfel, and an appreciation of Mutual, which made this trip possible.

Denham Palmer Promoted.

The many friends of Denham Palmer, of the World Film, who knew him while he was in the film business in Denver, will be glad to hear that he has again been promoted and is to take charge of the Western Division of the World Film corporation. Mr. Palmer came to Denver for a few weeks' visit two years ago, and liked it so much that he went to Harry Drum, who was then manager of the General Film office in Denver, and told him he wanted to work for him. He worked up to become assistant manager of this office and stayed with the General in Denver for two years. Then he went with the World a year ago, Nov. 8. He was in the Denver office for only a few months when he was promoted to the position of East Central Division manager, with headquarters at Cleveland. Now he is in Denver for a few days renewing old friendships and getting a good breath of our fine mountain air before he goes on to San Francisco.

Mr. Palmer is most enthusiastic about the productions that the World is putting out now. Contracts have just been signed with several additional big stars and directors. Frank Powell, who made Theda Bara, and who directed the famous picture, "A Fool There Was," "The Clemenceau Case" and many others, has just been secured for World, and his first picture will be with Wm. Faversham, who has just been signed to appear in World productions. Maxine Elliot, as well, will appear on the World program the first of the year.

Mr. Palmer says Denver surely looks good to him, and that he wishes that it was here he was going to live instead of San Francisco.

Kiowa to Make Woodman Picture.

The Kiowa Film Company, which is under the management of Archibald Allison, the well known playwright, has signed a contract to produce for the Woodmen of the World a feature picture, "Are You a Chopper?" The contract reads that this picture is to be shown in every camp in the Pacific jurisdiction, and will probably be enlarged to reach all through the east and north.

Bungling Building Permits

Detroit Authorities Claim That Several Theaters Have Been Licensed According to Wrong Paragraph of the Code and Are Illegal—Are Small Houses Assembly Halls?—Look for Definite Understanding.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT'S assistant corporation counsel, James Lee, has recommended before the building commission that William Burnstein and Jacob Cohn, owners of a moving picture theater being constructed at 1499 Michigan avenue, Detroit, be handed a peremptory stop-work order and that the mayor be requested to revoke the licenses of a number of other theaters on the grounds that they have been constructed illegally. Owing, it is said, to an erroneous interpretation of the building code, the building department has issued permits illegally for such buildings during the past two years, permitting them to be built under "assembly hall" regulations instead of those for "minor" theaters. The latter must comply with the stringent rules for fire protection, in type of building and in numerous devices. It is estimated that the value of the buildings illegally built in Detroit and in danger of being closed pending alterations aggregates nearly $75,000. The following theaters, according to Chief Building Inspector Dupont, are affected: Fine Arts, 524 Woodward avenue; Plaza, 2607 Jefferson East; William Penn, 1830 Woodward avenue; Jewel, 448 Gratiot avenue; an unoccupied building at 955 Michigan avenue, and several others now being erected.

The trouble all started when the building commission issued a permit to Jacob S. Wentzel to build a small picture theater at Michigan avenue and 31st street. Burnstein & Cohn, who are building on the opposite corner, attempted to have the Wentzel permit denied on the ground that it was in direct violation of the building code. Assistant Corporation Counsel James H. Lee investigated the matter and informed Mr. Wentzel and his architect that the new theater was being erected in violation of the code, the permit having been issued by the building department contrary to the advice of the corporation counsel's office. The architect refused to stop work on the theater, insisting that the owners' rights were established by the permit. Mr. Lee advised the commission to issue a stop-work notice and notify the architect and Mr. Wentzel to appear before them and show cause why the illegal permit should not be revoked, insisting that the mistake of a public official does not waive an ordinance. It is within the province of the mayor to revoke the license of every motion picture house in the city that is now operating in violation of the building code. The building code defines a minor theater as a building in which motion pictures are shown and having a drop, but no movable scenery, the seating capacity being limited to 400. Minor picture theaters must conform to stringent fire regulations. They must employ a house fireman, and in addition must have certain fire appliances. Also, they must be erected of fireproof material. In order to increase the seating capacity of the newer theaters and to save the extra cost of the fire appliances, the applicants, it is alleged, have sought to have a minor theater interpreted as an assembly hall, the seating capacity of which is limited to 600. The assembly hall is defined as a place having no movable scenery and only occasionally used for assembly purposes. The code does not include the motion picture theater in the provision regulating assembly halls. Building Inspector Dupont insists that he obtained a verbal opinion from the former corporation counsel to the effect that a small motion picture theater is an assembly hall under the construction placed on the provision in the code.

Out of the chaos it is very probable that there will be some definite understanding put on the building code in so far as it applies to the regulations of "minor" theaters and "assembly" halls.

A. A. CAILLE BUYS UNFINISHED WYANDOTTE THEATER.

A. Arthur Caille, president of the Majestic theater, Detroit, the Maxine, Fine Arts and Ferry Field theaters, announces that he has purchased the Majestic theater, nearing completion in Wyandotte, a suburb of Detroit. This theater was bought from the Harris & Warren Amusement company. It will cost about $50,000 and will accommodate about 1,000 people. Architecturally it is very beautiful. Mr. Caille and his associates have also purchased the Marx theate, in Wyandotte, giving him control of both the best houses. The same high-class policy now in vogue at the other Caille theaters will be adopted at the new Majestic and Marx houses. The Majestic, at Wyandotte, will open some time before the 1st of January.

DETROIT CENSORSHIP SIGNALS.

Unless the motion picture exhibitors of Detroit and Michigan get busy there is going to be a movement started for censorship. Of late several of the Detroit newspapers have called attention to certain lurid pictures and posters at the outskirt houses and the club women of Detroit have been holding frequent meetings discussing the question of some kind of censorship. If the Michigan exhibitors do not take this seriously and if they are content to sit still and take the attitude of "let the other fellow do something" they will find themselves confronting real censorship before long. At the next session of the state legislature it is going to be proposed and the time of fight censorship is NOW.

"BATTLE CRY OF PEACE" BOOKED FOR BROADWAY STRAND.

Harry I. Garson, general manager of the Broadway-Strand, wired the World office Nov. 17 that he had closed a contract for the Detroit appearance of "The Battle Cry of Peace." While no figures were given it is understood that the Detroit rights will cost $25,000. It will likely start at the Broadway-Strand some time in December with prices under the New York scale. It will remain indefinitely at the Broadway, according to Mr. Garson.

Wants National Anthem Sung in All Picture Houses.

The Detroit Political and Civic League, working in the interests of better citizenship, has voted to urge the singing of the "Star Spangled Banner" in all motion picture houses. The league wants all photoplay houses equipped with one colored slide of the national flag and one slide of the first verse of the song. The idea is to have the opening of each performance marked by a picture of the flag thrown on the screen, followed by the audience singing one verse of the national anthem. One Detroit theater has agreed to try the thing out. Members of the league have consented to be the claquers for the occasion and will lead in the singing. The place of the trial is secret as yet.

Detroit Suburb Wants Sunday Opening Referendum

Highland Park Inhabitants Do Not Agree with Aldermen on Sabbath Question —Law Is Against Opening—Clergymen Divided on Subject.

AGAIN Highland Park—which is practically in Detroit, although operating separately from a municipal standpoint—wants the motion picture houses to keep open on Sundays, while the aldermen are unanimous in opposing the movement. Officials of theaters in the village are circulating a petition for a referendum vote to decide the question and the petition will be presented to the hostile council within a brief time. The motion picture problem has been troubling the village for some years, but despite much opposition, the law making theaters close their doors on Sundays has remained on the ordinance books. The motion picture men argue that there is an exodus of about half of Highland Park population to motion picture houses just across the line in Detroit every Sunday night, and that the village theaters might just as well have the patronage of those persons who insist upon going to shows on Sundays. Clergymen in the village are about equally divided on the question. The theater officials say they are finding no difficulty in obtaining signatures.

KUNSKY'S NEW SERIES TICKET.

From the publicity department of John H. Kunsky, who operates eight theaters in Detroit, comes the following item: "A new idea has been introduced by Mr. Kunsky in the way of an admission ticket to the respective theaters controlled and operated by him—eight in all. It is a cardboard ticket of convenient size so that it may be easily carried either in the pocket, card case or pocketbook, and which has stamped upon its face spaces numbered in rotation from 1 to 25. The idea being that this card or special admission ticket may be purchased, which will entitle the holder to twenty-five admissions to the particular theater for which it was bought, irrespective of the day or date. In this manner the patron is relieved of the necessity of standing in waiting line before the box office window in order to purchase a ticket, or waiting for change during crowded hours. The cards are gotten up in three forms, calling for 10, 15 and 25-cent admissions.

MICHIGAN NEWS LETTER.

Homer was filmed for the Pastime theater in that city.

The Grand at Decatur is now showing the Mutual programs.

The Star theater at Manton showed "Germania" to help a campfire girls' fund.

The Willard at Kewanee has made every Friday night "pay night."

"Enoch Arden" was a requested repeater at the Princess in Lincoln.

The Princess at Kankakee for a limited time sold twelve tickets for $1.

T. E. Stinchcomb & Son have opened their remodeled moving picture theater at Sunfield.

The Calumet theater at Calumet has booked "The Birth of a Nation" but the date is not fixed.

The remodeled People's theater at Calumet opened November 22 with "The College Widow." A Charlie Chaplin contest was an added attraction.

Plans are well under way by E. M. Simons, of Adrian, for the organization of a company to erect a moving picture theater, 45 by 150, on East Maumee street.

Architect C. Howard Crane, Dime Bank building, is taking figures on the Ferry Field theater, to be erected at Grand River avenue and the West Grand boulevard.

The work of constructing a one-story theater for E. N. Brown at 634 Stocking avenue, N. W., was completed this week and will open in a few days. The building cost $5,000.

Ground has been broken for the new moving picture theater at Caro to be erected for Charles Montague. The building will be 48 by 103 feet, two stories, and will cost about $25,000.

The Rex theater, on West Fort street, near Junction avenue, Detroit, was rebuilt recently and the seating capacity increased from 400 to 1,000. Joe Mitchell is the manager and is very well liked by patrons of that section.

The Williamson Submarine Pictures were shown at the Rex theater in Three Rivers under the auspices of the Woman's Club. They were run at the Colonial theater in Jackson under the auspices of the Knights of Pythias.

Negotiations are under way for the erection of a duplex moving picture theater at Lansing. Fuller Claflin, of Detroit, has been in the Capitol City quite frequently of late going over the matter with stockholders who are interested.

They appreciate moving picture theaters in Caro. It appeared that site difficulties beset Charles Montague in his theater project. The Business Men's Association appointed a committee of three, including an attorney, to help him get what he wanted.

While inspecting the wiring at the Amuse theater, Muskegon, on Nov. 12, deputy state fire marshal John Hulst fell through an opening in the floor and suffered a concussion of the brain. He was following a wire to see if it was properly placed when he fell.

A. T. Campbell, of New York, has purchased the Grand theater building at Menominee, and will have the interior remodeled at once. The seating arrangement will be improved, new ceilings and walls put in, a ventilation system installed and other improvements made.

"I Wish I Was a Janitor's Child," Irene Franklin used to lament songfully. It's much nicer to be a moving picture man's child and when you have a birthday do like Miss Constance Moloney of Cheboygan and give your party to two whole grades of pupils at the Liberty theater at the expense of Father-Manager Joseph Moloney.

The Orpheum theater, of Kalamazoo, has been sold to P. C. Schram and P. F. Marquette, newcomers in the moving picture industry. The sale of the Orpheum makes the first break in the extensive holdings of the Kalamazoo Amusement company, which also operates the Elite, Lyric and Colonial in Kalamazoo and houses in other cities. L. C. Barnes has full charge of the Kalamazoo houses. Under the ownership of Messrs. Schram and Marquette the name of the Orpheum will remain the same. Extensive alterations will be made and the theater will be entirely redecorated and renovated.

Getting out house-organs seems to be very popular among motion picture exhibitors, particularly those operating chain theaters. The Weekly Film News, from the offices of John H. Kunsky, Inc., goess to over 50,000 people weekly and is anxiously looked forward to by the patrons of Kunsky theaters. "The Photo-Play Review" is a weekly house organ devoted to the interests of A. J. Gilligham at Grand Rapids. Even in Adrian, a small town, E. M. Simons, of the New Family, issues a magazine monthly which he calls "Feature Facts," which gives his program for the entire month and dozens of news items about the moving picture industry, etc.

Censoring by Telephone

Quincy, Illinois, Local Board of Censorship Adopts Strange Rule—Telephones and Quincy Censorship Strange Anachronism—Board Has Also Decided to Ask City Council for More Powers—Managers May Organize.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

YOU don't have to see a film to censor it, is the startling position taken by the local board of censorship at Quincy. It has decided to allow censoring by telephone. A by-law has been adopted "providing that whenever a picture is to be censored any member who cannot be present may vote by telephone for or against its suppression. Such member will be told what the picture is and asked if, without seeing it, he is willing to vote on the question of its presentation. It will then be up to him to answer that he is against suppression or for it, or to decline to vote until better informed."

The Quincy board voted against allowing two members to suppress a picture. Three members constitute a quorum and all three must agree the film is bad. The board has also formally decided to ask the city council for power to censor all amusements. Mrs. John Ingraham objects because she thinks the moving picture problem alone is big enough. Fire and health officers called before the board gave Quincy theaters clean bills.

In order to protect themselves against what they fear may resolve itself into the whims and fancies of several members of the local board of censorship, moving picture managers in Quincy have made tentative plans for an organization.

BURGLARS IN QUINCY.

The Lyric theater at Bulpitt was entered by a burglar and a new Powers 6A machine was stolen. Manager Domanac Friana offered a reward of $25 for the arrest of the thief. The Bijou theater at Quincy started the Selig series "Chronicles of Bloom Center" November 26. This series will attract a great deal of business there as Maybelle Heikes Justice, the author, is a Quincy woman.

CENSOR SALARIES IN EVANSTON.

The three Evanston women appointed to the new board of censors will receive $2 a day for their work. Mrs. George L. Parkhurst, one appointee, has resigned. She can't afford to take the place, she says.

SEGREGATION SUIT IN ILLINOIS.

Two negro women in Jacksonville will make a Supreme Court test of a case involving the right of moving picture managers to segregate whites and blacks.

These women refused to occupy the seats designated in G. M. Luttrell's Majestic at Jacksonville. Their money was refunded. They had Luttrell arrested. A justice court upheld him. The negro women appealed and the circuit court also upheld the manager. A state organization of negroes is said to be back of the suit.

Manager Guiteau Gives a Treat.

Some time ago school officials in Freeport made a survey and announced that one child in twelve had never seen a moving picture show. Presuming that it was because the parents could not spare the money, Manager L. W. Guiteau of the Majestic theater had a free show of "Shanghaied" on Saturday morning at which only poor children and their mothers were admitted.

Illinois charters have been issued to the Exchange Amusement company of Chicago, capital stock $1,000. George A. Trude, Jr., Benjamin B. Kahane and Orville W. Lee, incorporators; and to the New Strand of Chicago, $2,500 capital, incorporated by Salo Auerbach, Joseph Boosel and Robert L. Huttner.

Chicago & Alton Takes No Passengers With Films.

The Chicago & Alton railroad has issued instructions to its trainmen not to allow moving picture films to be carried by passengers.

Illinois Changes in Management—New Houses.

Harry O. Shaw, former manager of the Lyceum theater, 3851 Cottage Grove avenue, succeeds Thomas O. German as manager of the Vaudette theater at Springfield.

Guy M. Strickle has been made manager of the Colonial theater at Bloomington.

A moving picture theater will be opened in the Weigand building at Geneseo.

W. H. Diercuff has been making arrangements to open a moving picture theater at Thawville.

Eugene Smith has purchased the Duchess theater at Rossville from George Shoemaker, who has consolidated it with the Idle Hour and will operate both shows in the opera house.

A moving picture show has been started in the opera house at Nauvoo.

Manager Lester E. Linton has leased a building at Tuscola as a new home for the Olypmia theater. It will seat 500 and will be thoroughly modern.

The Lyric and the Grand at Robinson are now under the same management.

Illinois Showmanship in Short Notes.

The Kimmell at Cairo devoted three days to showing a home made photoplay.

The Lyric at Belleville repeated "Alias Jimmy Valentine" "by request."

The Majestic at East Moline gave the pictures of the Odd Fellows' home under the auspices of the local lodge.

The Oak Park at Oak Park started Saturday moring shows for children.

The Photoplay at Camp Point showed "John Barleycorn" for the Woman's Literary Club.

The Rich at Maywood got those interested in campfire girls by showing campfire films.

The Star at Elgin has a "Children's Hour" daily from 3 to 5.

The Wildey at Edwardsville showed films of the dedication of Edwardsville's new court house.

The state fair baby show films were a good attraction at the Vogue in Springfield.

"Petrosino," the detective film, was shown at the Gayety at Ottawa for the benefit of the Illinois Police association.

The Aurora at Aurora showed "Officer 666" for the Order of the Eastern Star.

The Bio at Moline ran "Your Girl and Mine" for the Helping Hand committee.

The Colonial theater at Bloomington gave a benefit for the boys of the Y. M. C. A.

The Duchess at Peoria joined with the business men in a voting contest. The numbered ends of ten tickets were good for five votes.

The Eagle at Princeton allowed smoking at the 11 p. m. show of "Neptune's Daughter."

The Fischer at Danville conducted a contest in a local paper to see who could identify the pictures of the Paramount stars.

The Home at Rantoul showed "Motion Pictures of Rantoul."

To Guard Against Crowds

Louisville Exhibitors Sign Agreement with Board of Public Safety to Keep Aisles of Theaters Free from Crowds—As a Result, the Board Drops Proceedings Against Management of the Walnut.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

MANAGERS of seventeen of the largest picture theaters in the city have signed an agreement with the Board of Public Safety, whereby the aisles of the theaters will not be jammed with patrons hereafter, and the exhibitors will in no way intentionally violate the laws governing moving picture theaters. As a result of the managers entering this agreement, the Board of Public Safety has dismissed the case against Joseph L. Steuerle, manager of the Walnut Street theater. A warrant was issued for Mr. Steuerle's appearance in Ordinance Court a short time ago on a charge of overcrowding the theater during the run of the sensational film, "Damaged Goods."

According to the law governing moving picture houses, the building department should send inspectors to the shows regularly to be sure that the law is not being violated. The reason for the withdrawal of the warrant against Mr. Steuerle and forming of the agreement lay in a general misconception of the requirements of the law that existed previous to the conference between the exhibitors and the Board of Public Safety.

Will Film "The Pirates of the Sky."

Louisville moving picture fans are considerably interested in the recent announcement to the effect that "The Pirates of the Sky," a story of adventure by Stephen Gaillard, which was published recently in the Louisville Evening Post, is to be made into a film drama. B. G. Boyle, who for twenty years was managing editor of the Louisville Evening Post, and who is now publicity manager of Rand, McNally & Company, map and book publishers of Chicago, has completed the scenario for a six-reel motion picture drama of the book, which was published by Rand, McNally & Co. The Eagle Film Corporation, of Chicago, has accepted the photoplay and will produce it at once, releasing it early next year.

WEDNESDAY IS REPEAT DAY AT THE MAJESTIC.

The Majestic of Louisville will hereafter devote Wednesdays as repeat days on which big Paramount productions which have previously been shown at the theater will be rerun for just one day. At every performance at the theater a folder is given out which lists a number of the Paramount releases that have been recently shown at the theater. Pictures of the stars are used as a border around the folder, each one of the favorites being placed in a star. At the bottom of the folder is a coupon on which the patrons are asked to write the name of a play which they would like to see repeated. The tickets are turned in at the box office, and sorted up, and the films for which there is the largest return demand are brought back and shown again. Under the new arrangement the theater shows two big productions for three days each week, and the re-run picture on the seventh day.

INTERESTING QUESTIONS PUT IN THEDA BARA CONTEST.

Shortly before the showing of a recent production at the Mary Anderson theater in which Theda Bara, of the Fox Film Corporation, took the leading role, interest in the picture was strengthened by a contest run in one of the local papers. In this contest prizes of two tickets to see the show were offered for the best answers to questions relating to the personal and professional attributes of the actress. The paper printed a short sketch of Miss Bara's stage appearances, and cited the fact that she became famous through her rendition of the vampire in "A Fool There Was." It was stated that Miss Bara played villainous parts only, but in her life off the stage was a sweet and wholesome woman and a worker for the French Red Cross Society. The questions were as follows:

"Question No. 1.—Would you marry Theda Bara, world famous 'Vampire Woman?'"

"Question No. 2.—Can a woman, gentle of disposition and mild of temperament, portray the villainous parts pictured by Miss Bara?"

"Question No. 3.—Can a woman play a part without feeling it?"

"Question No. 4.—And feeling it, can she be aught but part of the woman?"

"Question No. 5.—Would men willingly become victims of the charms she portrays, if given an opportunity?"

"Question No. 6.—Would the possessor of the eyes and lips be a helpmate or a hindrance?"

Advertising "The Eternal City."

Charles W. Koch, manager of the New Novelty theater, Louisville, recently exhibited the Famous Players production, "The Eternal City," to well filled houses. An automobile, equipped with a high-class electric calliope, traversed the downtown section of the city for several days, playing "The Rosary" and other appropriate music. A large sign was displayed on both sides of the machine, and a good deal of publicity was obtained. The calliope was operated by storage batteries placed in the rear seat of the machine and was fastened over the hood of the motor. Additional publicity was derived by distributing folders through the office buildings a few days previous to the showing. The folders were accompanied by one complimentary ticket to the theater, which was dated, "good until November 11," the first day of the Eternal City showing. Several other pictures to be shown at the theater were described in the folder.

Blankenbaker to Manage the Crown.

S. W. Blankenbaker, formerly manager of the Sun theater, at Eighteenth and Gallagher streets, who resigned a few months ago to take a moving picture and vaudeville act on the road, has returned to the city and is now manager of the Crown theater, at Seventh and Oak streets.

Hamilton Plant at Paducah.

G. H. Hamilton, president of the Hamilton Feature company, of Paducah, Ky., reports that the company has made arrangements to install a plant at Paducah, Ky., for finishing about 1,000 feet of film a week. The plant will be completed about Dec. 1. The company has arranged to make comedy and dramatic subjects for a new program, according to Mr. Hamilton.

J. J. Pasztor, formerly connected with the General, Imp, Universal, Mutual and National News Weekly, of Chicago, recently left New York City to become camera man for the concern. Officers of the company are G. H. Hamilton, president; A. J. Hickin, secretary, and M. Hamilton, treasurer.

The Hamilton Feature Film Company is incorporated with a capital stock of $10,000. Harold Banks is manager. The company originally intended locating at Sulphur Springs, Fla. The concern is connected with the Florida Photo Play Company, of Jacksonville, Fla., with studios at Riverview, Fla., and a $10,000 incorporation. The Ray Film Company, at 326 Fifth avenue, New York, is a branch office, as is also the Rowe & Walker company, of Minneapolis, Minn. These concerns are all known as the Hamilton Motion Picture Industries.

Takes Over Coal Company's Theater.

The Coxton Amusement company, of Coxton, Ky., has been incorporated with a capital stock of $2,700. The incorporators are J. W. Williams, Dover Williams, Paul Francis and M. A. Bean. The concern will operate a theater built by the Harlan Coal Mining Company for the benefit of the hundreds of miners located in the town, which is near Harlan, Ky. The house has a seating capacity of 300 and is so arranged that its capacity can be increased to 600 by building an addition. The theater will probably be enlarged shortly. The company is building a number of new miners' cottages and the town is growing rapidly.

New Theaters—Business Notes.

Reed & Miller, of Columbia, Ky., are contemplating the erection of a first-class motion picture building on Water street, on a lot owned by Mr. Miller. Columbia is a thriving agricultural town, but is so far off the railroad that it has never been a show town, and moving pictures should prove very popular.

The Orpheum theater, at Carlisle, Ky., has paid its war tax and is preparing to open up again with moving pictures after being closed for several months.

At Nicholasville, Ky., The Savoy theater has been incorporated with a capital stock of $1,000. The incorporators are R. M. Sparks, Matt H. Nave, M. D. Nave and A. H. Sparks.

At Glasgow, Ky., the New Dixie theater has been opened to the public. The management has one of the cleanest and brightest spots in town, and is showing clean, good films.

A judgment has been awarded the Farmers' National Bank of Danville, Ky., against the Pineville Building & Amusement Company, of Pineville, Ky., to satisfy a $12,000 mortgage on the Lyric Theater building at Pineville. Under orders of the court the theater property will be sold.

The Dixie theater, of Russellville, Ky., has just installed an expensive mechanical orchestra in the theater.

William Cooksey, of Grayson, Ky., and B. Harris, of Kenova, W. Va., are having plans prepared by King & Willett, of Ashland, Ky., for a moving picture theater to cost $7,000, to be erected at Kenova.

The Majestic theater, of Louisville, has been handling an exceptional business for the past few weeks. High grade films combined with good weather have brought out capacity attendances at both afternoon and night performances. "Carmen," which made such a hit at the theater, was closely followed by Miss Marguerite Clark in the Paramount production of "Still Waters." Miss Clark has become very popular with moving picture patrons of the city who thronged the house while the picture was shown. This picture is so clean and sweet in every way that numerous favorable comments were heard concerning it.

J. C. Hicks, of the Tri-State Film Company, of Ashland, Ky., is running a couple of big film productions at the Masonic theater. One of these features is "Silver Threads Among the Gold" and the other is "Guarding Old Glory."

The Bardstown Furniture Company, of Bardstown, Ky., has purchased a new booth which will be large enough for two machines. The concern has been operating with one machine heretofore. The old theater is being enlarged and new chairs installed.

CHATTANOOGA NEWS LETTER.

By G. S. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Confederate Veterans See Sam Davis Picture.

RATHER unusual sight in Chattanooga was a number of Confederate veterans who recently congregated in order that they might attend the Sam Davis pictures, showing at the Theato theater, in a body. The pictures were shown on Thursday and Friday, Nov. 11 and 12, under the auspices of the A. P. Stewart Chapter, U. D. C. The old soliders were greatly pleased with the film version of the story.

New Picture Theaters.

A new theater is being installed at Crossville, Tenn., by W. O. Brookfield. This theater will be known as the Iris, and will seat approximately 200 people. A Power's machine and other equipment has been purchased.

A new theater will shortly be opened by Edward Grimes at Pyler, Tenn. The house will have a seating capacity of approximately 300 people and will be conducted as a 5-cent theater.

W. A. Holliway, of Knoxville, Tenn., has purchased a used Power's machine and other equipment with the intention of opening a new colored theater on the West Side of Knoxville. The house will be small and inexpensive.

Conditions in Rural Tennessee Good.

Reports are being constantly received of new small theaters springing up in the smaller towns of Tennessee and adjoining southern states. Conditions in this district have been considerably better this season, due to the improved cotton situation, and the diversified system of farming which has improved general conditions materially. Last season business was in such bad shape that not many promoters felt justified in opening even small theaters, but a change has been effected and promotions are now numerous.

Paramount Contest at Knoxville's Queen.

The Queen theater, of Knoxville, Tenn., is running a Paramount contest in the Knoxville Sentinel in which pictures of many of the leading Paramount stars are shown on a double-page spread of the cooperative type, a number of local advertisements being featured with the picture of one of the stars in each advertisement. Twenty prize awards are offered, the first of which is 100 tickets to the theater, and the twentieth five tickets. These awards are for the best replies giving the correct names of the stars and short descriptions, etc.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Harvest Festival Make Business.

ATLANTA this week is in the midst of its Harvest Festival and the city is given over to pleasure. Parades of every description are going on, and moving picture film operators are very busy. Several moving picture weeklies are represented, and are busy taking scenes of the parades, balls, etc.

A battery of high powered electric lights, the most powerful known, have been installed in the Auditorium Armory. A special corps of electricians from the Scenic Film studios, which concern are taking the moving pictures of the events happening in the Auditorium, are handling the lighting effects, while a dozen cameramen are operating as many machines.

A film was taken of the opening night, at which the King and Queen of the ball were crowned.

Tuesday night at the Society Ball, which was in fancy costumes, another film was taken. This is the first time in the south that moving pictures have been taken at night and no less than eighteen cameramen and assistants were found necessary to do the work. A portion of these handled the cameras while the others manipulated the electric lights necessary to do the work.

The moving pictures of the ball were rushed through the Scenic Film Company's laboratories Tuesday night, and were shown in the Atlanta theaters Wednesday.

Willard Patterson Now with Local Kleine Forces.

The many friends in Atlanta and in theatrical circles throughout the south of Willard Patterson are delighted to learn that he is now connected with the Kleine company in their Atlanta office, 71 Walton street. Mr. Patterson was for years associated with theaters in this city, and won a reputation as being one of the most efficient box office men in the country. He is not only a capable business man, but by his genial manner and pleasing presence has acquired a host of friends over the south and in Atlanta. He is a valued addition to the Kleine interests.

The New Mutual Offices.

The Mutual Film Corporation are this week moving to their new quarters, 148 Marietta street. The Mutual company will have the largest floor space and the most complete exchange in Atlanta, and much credit is due Manager Keesnack for his wise selection, both as to location and building.

Ocean Film at Work.

Headed by Jesse J. Goldburg, former judge of the sessions court in New York and now vice-president and general manager of the Ocean Film Company, the cast of that company arrived at Dahlonega, Ga., Sunday morning, to complete scenes of the initial five-part feature photoplay of that company.

Col. Joseph Smiley, formerly of the Lubin company, is head director of the Ocean Film Co., and the producer of the feature being completed at Dahlonega. Among the cast is Miss Lucy Cotton, Percy Standing, Wm. W. Cohill, Jack Hopkins, George Gilbert, Jos. Keegan, Josephine Marshall and Valencia Del Marg.

The name of the production is being kept secret until its release. The cast is at the Mountain Inn and will soon proceed to New York to complete the interior scenes of the production.

ST. LOUIS NEWS LETTER.

New Film Producing Company for St. Louis.

A MOVING PICTURE producing company with a capital stock of $150,000 will be organized in St. Louis within a short time, backed by a syndicate of St. Louis financiers. The company will file articles of incorporation in Missouri, and expects to begin work about December 1. The location of the studio has not been definitely decided upon, but three sites are under consideration, and it is thought that the west end of the city will be favored. The company will be known as the Havlin Photoplays, Inc. Stewart Havlin, one of the promoters, was formerly connected with the National Film company of Los Angeles. The Business Men's league of St. Louis is helping the new film company in getting St. Louisans interested in the project, and in selecting a suitable site.

New Theater in Business Block.

A new moving picture theater is being projected on a lot at the corner of Hodiamont avenue and Hamilton terrace, on which will be erected a combination business block and theater building. The structure will contain three stores with offices above, and a moving picture theater. The investment will aggregate $35,000, and is being financed by Edward J. Carroll and William T. Findley.

The Webster to Open December 1.

The Webster theater, at Twelfth and Clinton streets, a new moving picture house getting ready to open on December 1, is being outfitted with all the latest improvements in picture projection appliances. Two new Simplex machines with motor are being installed, and the furnishings and decorations are in keeping with the general policy of the house.

King Baggot Visits Home in St. Louis.

King Baggot, the Imp star, with his wife and little son, visited his mother at her home on Union boulevard, on November 10, and stayed in St. Louis a few days. Mr. Baggot did not make any public appearances in the city, but newspaper reporters found him. Asked as to his opinion of the future of the photoplay, Mr. Baggot is quoted as saying: "The pictures will undergo a change—they are bound to, but it is going to be a change for the better. But I don't believe photoplays will ever reach the prophesied $1 and $2 price of admission. As a rule they aren't worth it. Twenty-five cents will be all they can charge." Mr. Baggot left St. Louis on the 15th.

Francis Wilson Says Moving Pictures Will Endure.

Francis Wilson, the actor, was a guest of the Contemporary Club at dinner one day during a recent visit to St. Louis, while on an unprofessional tour of the country. Apropos of moving pictures, Mr. Wilson said: "I look forward to the time when theaters will be municipally owned and operated and when the legitimate drama at its best will be presented and encouraged. In this way the public taste might be educated up to the better things in dramatic art by the presentation of plays of Moliere, Pinero, Shaw and others."

Censorship Bill at Alton Delayed.

The moving picture ordinance asked by Alton, Ill., negroes, which would make possible a censorship of photoplays, was not brought up at the council meeting last week. The city officials decided more time was necessary to consider such an ordinance, and the Aldermen in general are not in favor of it.

The Leader Theater Opens.

The Leader theater, at 6201 Bartmer avenue, opened last week as a moving picture house under the management of H. L. and W. H. Billings, who are both former moving picture operators. The full capacity houses that they have had every night since the theater opened speaks well for the satisfaction of their patrons with the program.

Business Projects—Programs.

Barney Powhattan, of the Powhattan theater, on Manchester avenue, has purchased a site for an airdome next door to his theater, which will have a frontage of 225 feet, and a seating capacity of 2,500. The Powhattan theater, in the suburb of Maplewood, is a specially constructed fireproof building, and seats 1,500 persons, all on one floor, and enjoys the distinction of being one of the most modern theaters ever put up in a suburban town.

The Cinderella theater, Cherokee and Iowa avenues, besides showing a big feature and one or more reels every night, runs a continuous performance from 2 to 10:30 on Sunday, and on Wednesday, Saturday and Sunday, has dancing after the show from 10:30 to 11:30. The Cinderella was formerly the largest dancing palace in the Mississippi Valley, and has only recently been converted into a mammoth moving picture theater.

The Pageant theater, at Delmar and Laurel avenues, has inaugurated a daily matinee at 3:30 p. m. for the benefit of the school children in the neighborhood. A. E. Morelock, manager of the Pageant, put on this special matinee.

Must Fight Reformers

Washington, D. C., Picture Men Are Facing a Reform Spasm in Their City—Not Only Censorship, But Sunday Closing Laws Are Being Advocated—Manager Spurrier Calls Meeting of Exchange Men.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

EXHIBITORS and exchange men of the National Capital are considerably wrought up over the activities of a number of reformers who threaten to thrust censorship upon them as well as upon the people of Washington. The call has been sent out for a mass (indignation) meeting of the exchange managers by Frank Spurrier, local manager for the V-L-S-E following the announcement in the last issue of the MOVING PICTURE WORLD that a bill providing for the censoring of moving picture films in the District of Columbia was in the process of preparation.

Not Censorship Only, But Sunday Closing.

Not only are they facing censorship, but these same agitators are to seek the enactment of a law by Congress which will close all of the moving picture theaters on Sunday. It is planned to get lined up thousands of church people as represented in the young people's religious organizations, and a temporary oganization of a co-operative central body of such organizations was recently formed at a meeting in the club rooms of the Y. M. C. A. building. At this meeting Robert D. Burbank, president of the Epworth League, was elected temporary chairman, while Earl Taggart, president of the Christian Endeavor Union, was selected to act as the temporary secretary. A committee was also named to draft a constitution and by-laws. This committee will make a report at a meeting to be held in the Y. M. C. A. building on Nov. 27.

The Purpose of the Federation.

In outlining the purposes for which the proposed federation is to be formed, Mr. Burbank stated that it should look after civic questions as presented to the various church bodies for action. This would include the prohibition movement, an adequate Sunday rest law, and a Federal board of censorship for motion pictures.

The Rev. E. A. Saxsmith declared that moving picture shows were one of the most potent factors working against the church in this city, and he said he would welcome any movement against the present practices of moving picture shows.

William Knowles Cooper, general secretary of the Y. M. C. A., warned those directing the formation of the federation against building up a great piece of machinery which would require too many people to run. He suggested that the federation should take the form of a federated council, and said the proposed body should not attempt to force the constituent bodies into any movement, but should create sentiment for particular movements. He asserted that each of the religious bodies represented had a particular field and that the federation would find great opposition if it attempted to break down the denominational work. He also warned the representatives against having too many meetings.

A Glance at Recent Activities.

This latter is sound advice—the fewer meetings they hold the better it will be for other law-abiding citizens. The work of reformers is making Washington anything but a healthy place in which to do business. A glance at Congressional legislation enacted within the past few years will easily bear this out. They were not satisfied until they drove all of the pawnbrokers out of the District of Columbia with the result that the city fathers have had thrust upon them the need for providing releif for the poor but worthy people who find the accommodation offered by such establishments of much the same value as their more prosperous neighbors find the banks to which they are enabled to offer slightly different collateral.

They broke up certain segregated districts, leaving open the whole city to possibilities of disorderly places, forming a menace to the homes of themselves and others. Their activities have been most wonderful, but, strange, to the more broadminded, it would seem as though much of their zeal was misplaced.

A Case of Minority Rule.

It is decidedly a case of minority rule. They have constituted themselves the keepers of their brothers, whether it be desired or not. As pointed out by several of the motion picture exhibitors, there is no need for their patronizing the motion picture theaters, nor need they allow their children to do so. It is a proven fact that a large majority of these same reformers have no conception of what motion pictures represent; they are not of the theater-going type, many of them having yet to see their first motion picture exhibition. It would do them a vast amount of good if they could rub elbows with people other than their ilk and put the entire question to a popular vote without the use of influence on either side.

There are two things which are required in Washington if the city is to take its proper place among the other cities of the country—a complete divorce from the activities of all sorts of so-called federations, and a voice in the local government.

Exhibitors Will Also Get Busy.

Following the proposed meeting of the exchange managers it is expected that the exhibitors will also get busy to gather facts and figures so as to be able, if necessary, to appear before the committees of Congress to present their side of the issue. The moving picture interests will find the burden of proof has been placed on them for a majority if not all, of the members of the House of Representatives Committee on Education favor Federal control of motion picture films. It would seem as though censorship is inevitable if the exhibitors all over the country do not get busy at once. It is suggested that whereever possible they personally call upon their Congressional representatives and place the matter before them in a way which will make them more favorably inclined to the moving picture interests. Where it is impossible to make personal visits, a letter containing suitable information will go a long way toward bringing about the same result. Election time is rapidly approaching and the exhibitors should take advantage of the present time to secure co-operation of the members in Congress.

Remember, Congress convenes on the first Monday in December.

SLIDES IN THEATERS OF MUCH PRACTICAL USE.

A new use for motion picture theaters was discovered last week when the police found a small boy in a state of unconsciousness on the street and were unable to locate his parents. A description of the boy was given to Joseph P. Morgan, who operates the Princess theater, at 12th and H streets, Northeast, and a slide was quickly made for showing between the various photoplays making up his program. Almost immediately after the first showing of this slide it was found that it had accomplished its purpose and the boy was restored to a worried mother.

Slides are being used in the houses for all sorts of purposes of this kind, but jumping from a sad to a comedy occurrence, reference might be made to one of these which contains the slogan "Mother, Baby's Crying." It is the practice in favorable weather for parents to take their young hopefuls to the theaters, leaving them quietly ensconced in their carriages and go-carts in the lobby of the theaters. One house has a "Baby Carriage Garage" which is generally full to overflowing. The fun begins when the slide is shown for in many instances a score of mothers will make a rush for the door—the poor man manager is unable to guess whose kid it is that requires first aid, so he must make the call a general one.

New Projects in Virginia.

The Village Amusement Company, of Hopewell, Va., has been granted a charter to engage in the motion picture business. The maximum amount of capital involved is $5,000, while the minimum is $1,000. The par value of the stock is $10 per share. J. M. Luke, of City Point, is president, and Paul F. Barringer, of Pittsburgh, is the secretary of the new company.

Tom Moore Books Triangle Film for Garden Theater

Exclusive Washington Rights—Pictures Will Be Shown at the Popular Price—15 Cents at Night and a Dime for Matinees.

Tom Moore, who operates the Garden, Strand and Plaza theaters, on Ninth street, Northwest, has announced the closing of a contract with the Triangle Film company for the exclusive presentation of their picture at the Garden. In this announcement Mr. Moore is quoted as saying "The Triangle Company was anxious to book its production with me, as I have the theaters best adapted for their showing, but I am a great advocate of popular prices, and I was afraid the company would insist upon a decided raise in our scale of prices. The cost of the service is exceedingly high, and the pictures are worth every cent asked for them. I am going to show these pictures at the Garden theater for the same price as we charge now at the matinee (10 cents), and at night we will only increase the price 5 cents.

"At the Garden the program will consist of a strong five or six-reel dramatic subject and a two or three-reel Keystone comedy, each production featuring a well-known star. The pictures will be changed twice a week, opening on Sunday and Thursday."

Slight though it is, this advance in the price of admission is conceded to be a step in the right direction. It has long been said that as soon as the more important downtown theaters demand 15 cents or more, all of the houses, perhaps with some very few exceptions, will go to 10 cents. It has been predicted that Washington would before another year be getting the same scale of prices which prevail in the smaller towns of Virginia and North Carolina, where up to 50 cents is asked for the same type of photoplays as are shown here is secured. It is hoped that "popular prices" will be taken to mean a standard of 15, 25 and 50 cents in the very near future, instead of 5 and 10 cents, as now prevails.

PICTURES IN VIRGINIA MOUNTAIN TOWNS.

THE large industrial plants and the coal mines in this section are more and more coming to the use of motion pictures as a means of keeping their employees in a contented frame of mind," says Alan J. Bachrach, traveling representative of the World Film Corporation. "While in Big Stone Gap I had a pleasant visit with J. R. Taylor and his brother, I. C. Taylor, pioneer exhibitors of this part of the state, who are operating a number of special shows for the operators of the mines. This is done in addition to their own motion picture shows in Big Stone Gap.

"They are very enterprising men and are well liked by all of the exhibitors in the vicinity and come in close contact with them by reason of the fact that they carry a stock of theater supplies. Mr. J. B. Taylor states that he is at present making arrangements to have theaters in two other nearby towns so that they will soon have quite a string.

"It is seldom," continued Mr. Bachrach, "that one hears of the motion picture exhibitions in the smaller towns, yet there are places of less than one thousand inhabitants, many of these otherwise shut off from public amusements, that have their regular shows. In Gate City, although a county seat, there are but six hundred inhabitants. The town is situated in a beautiful cup-shaped valley surrounded on all sides by the tall peaks of the mountains. It is one of the most beautifully located places I have ever seen.

"C. W. Hoge, who operates the town's electric light plant, is quite a motion picture fan, and this led him to establish himself as an exhibitor. The authorities gladly gave him permission to use the court house when that building is not required for civic affairs and he is gradually bringing his exhibitions to a fine point of perfection. This is very much appreciated by his fellow citizens, who are giving him every possible support. Mr. Hoge is now using quite a number of the well known features."

PRICES AT RICHMOND BIJOU SHOWING TRIANGLE.

THE progressiveness of Virginian exhibitors is evidenced by the increasing prices of admission, or rather the fact that the prices asked are more nearly commensurate with the class of entertainment offered to the public. It remained, however, for Jake Wells to place in operation the highest regular scale that has ever been asked here for both at the Bijou theater, in Richmond, and the Wells, theater, in Norfolk. Ten, 15 and 25 cents is asked for afternoon exhibitions, while in the evenings some few choice seats are held out at 50 cents. The Bijou has been running stock, but at the conclusion of the company's season Triangle films were placed in operation. The general public seems very much pleased at the ability to see high class productions, and Mr. Wells was the subject of many nice press notices in the newspapers of both cities. Symphony concerts are to be a feature at the Bijou and Wells. At the former a fifteen-piece orchestra will be under the direction of Prof. Moses Stein. Harry McNiven is the manager of that house. Both he and Mr. Wells, who came on from New York for the purpose, attended the opening exhibition of the Triangle films at the Wells theater.

Kentucky Business Notes.

The moving picture theater of William G. Bryant, at Pleasureville, Ky., was damaged by fire, which broke out on the evening of November 9 in an adjoining building. The theater was badly damaged a few months ago by a fire which swept the business district of the Bluegrass city. Mr. Bryant was in Louisville buying supplies the day before the fire.

Gets Big Job With Fox

Harvey Day, Widely Known Pittsburgh Film Man, Appointed Manager of New Feature de Luxe Department with Headquarters in New York City—Remembered by His Friends as He Quits Smoky City.

Special to Moving Picture World from Pittsburgh News Service.

ALTHOUGH the entire Pittsburgh trade hates to see him leave, they join in one big round of congratulations which they extend to Harvey B. Day upon his good fortune of being appointed as manager of the new features de luxe department, which is to become an important branch of the great Fox Film corporation.

Mr. Day was apprised of his selection as manager of this department seven weeks ago, but was called to New York week before last and was apprised of the fact that the new department would be started at once, and that he should make arrangements to assume his new duties the latter part of last week. As a result the Day family immediately packed up and left for the metropolis.

Mr. Day is one of the most prominent film men in Pittsburgh and enjoys the acquaintance of the majority of the exhibitors in this territory. Before he left for New York the employees of the Fox office in this city tendered their retiring chief an agreeable surprise when they presented him with a beautiful Gladstone traveling bag and complete traveling set.

Mr. Day's successor as manager of the Pittsburgh office is Clyde W. Eckhardt, who has been acting as assistant manager for the past few months.

Playgrounds Picture Seen.

The members of the Pittsburgh City Council, representatives of the Board of Education and many prominent exhibitors, including James B. Clark, recently enjoyed a showing of the film made during the summer for the Bureau of Recreation in the council chambers. These pictures depict the activities of children in the public parks, in which 1,600,000 little children participated. It is already in evidence that there will be a wide call for these pictures. The Regent theater, East Liberty, will show them Nov. 24 and 25, and following that at the other Rowland & Clark theaters. These pictures were made by the Industrial & Domestic Film company, of Pittsburgh.

G. Becker, of New Kensington, Pa., has recently purchased the Family theater in that city from August Kuehnlein.

SCREEN CLUB GETS CHARTER.

The Allegheny County courts have finally granted a charter for the Pittsburgh Screen Club and the certificate is now in the hands of A. J. Hanna, treasurer of the club.

A meeting will be held in the Olympic theater, Fifth avenue, Pittsburgh, on Sunday, Nov. 28, at 3 p. m., for the purpose of discussing plans for the future of the Screen Club and for the election of officers. Members of the Screen Club are urged to keep Sunday afternoon, Nov. 28, in mind, and attend the meeting, as well as all others who are interested in the moving picture business in and about the Pittsburgh district.

MANAGER H. B. MILLER TO OPEN A NEW EXCHANGE.

H. B. Miller, formerly manager of the Pittsburgh Photoplay Company, recently announced that he will open a new feature film exchange in Pittsburgh within the next week or so. Negotiations have been completed for the purchase of many high-grade features, although the location and name of the new concern have not been determined as yet.

Mr. Miller is one of the best known film men in Pittsburgh, but has been out of the business, as far as managerial activities are concerned, since the Pittsburgh Photoplay Company was absorbed by the Mutual Film Corporation last April. The new exchange will handle features on a large scale and single reels will also be provided.

GREENSBURG TO HAVE BIG NEW MOVING PICTURE HOUSE.

M. Manos, of Greensburg, Pa., has had the work started on his new moving picture theater in that city on Adams street and the work is reported as now progressing rapidly.

The building will have a stage 33x56 feet in case the house should be used for other than picture purposes in the future. It will cost between $40,000 and $50,000 and will seat 1,325 persons, 875 on the first floor. A ground lease has been secured for a period of 21 years.

Report No More Bio-Carbons.

A large number of the Pittsburgh supply men inform us that Bio carbons have taken another jump in price and that there are positively no more to be had.

Butler Exhibitor Runs Contest.

Carle E. Carleton, owner of the Lyric, in Butler, near Pittsburgh, Pa., recently ran a moving picture contest similar to that conducted by the Rowland & Clark theaters in Pittsburgh. The winners of the contest appeared in a one-reel comedy written and directed by C. B. Nelson, of the United Film Company, of Pittsburgh, the title being "The Husbands of Pauline." The picture was shown last week at a tremendous business.

Silverman House at Altoona May Open New Year's.

The new theater being built by the Silverman Brothers in Altoona, Pa., is now under roof and all that remains to be done is the interior furnishings and equipment. The name has not been decided upon as yet, but will likely be called the Strand or the Silver. This house will seat 1,600 persons and the building, with the equipment, will represent an investment of $100,000. The ground on which the theater stands is owned by Silverman Brothers and is worth $60,000. This house is up-to-date in every respect and is expected to be one of the finest in the city when completed. It is expected to have the house open Jan. 1.

Pittsburgh Business Notes—Personals.

David Chaitkin, Aaron Chaitkin and George Logue have applied for a Pennsylvania charter for an intended corporation to be called The Jarvella Theater Company of Pittsburgh. The object is establishing, maintaining and operating a theater or theaters, moving picture house or houses and like places of amusement.

The Wright Amusement company, which operates the Bison, in Brownsville, Pa., recently placed an order with Klein Brothers, of Pittsburgh, for an extra large Smith orchestral organ and work has already been started on the instrument in the factory at North Tonawanda, N. Y. This organ will be larger than the average moving picture instrument.

Manager McAleer, of the Picture Playhouse, Pittsburgh, recently made a visit to New York on business. A number of the exhibitors are expecting some surprises from McAleer.

Censors Awake

Censor Board's Secretary Spreads Censorship Gospel—Women's Clubs Invite Censors to Speak—Film Men Disgruntled at Delay of Portland Chamber of Commerce in Giving Them a Hearing.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

FTER several months of inactivity on the censorship issue, the women's clubs of Portland indicate that they have taken renewed interest in this civic question and Mrs. E. B. Colwell, secretary of the local censor board, has been invited to speak before several of the women's organizations. On November 14 Mrs. Colwell will address the man's current events class of one of Portland's churches on the subject, "Some Inside Facts Regarding Motion Picture Censorship in Portland."

Mrs. Colwell did not reply to the criticism of the board published in the daily papers about two months ago but now, she says, "It is time for us to get out and defend ourselves," and her addresses before the women's clubs will, of course, be of a defensive nature.

The Portland Chamber of Commerce, before which the issue was to have been debated, has postponed the date of the hearing from time to time and the Portland film men and the censor board have been resting on their arms awaiting the decision of the Chamber of Commerce. The continued delay has disgruntled the film men somewhat and there is talk of resignations from the commercial body unless it gives the film men at least a hearing.

There is an unconfirmed rumor that censorship in Portland has become important enough to be used as a political issue. Until the municipal office of censor board secretary was created, Portland's censorship was practically in the hands of her civic organizations but now that a city salary has become attached to the office of secretary, it can become a small factor, at least, in Portland's politics.

CENTRAL EXCHANGE BUILDING.

Following attempts of the Municipal Fire Protection Bureau to have the City Council pass a stringent ordinance regulating the handling and storage of films, exchange men have been approached by owners of property in the vicinity of the present building housing a number of the exchanges with offers to erect a building for them conforming with all the requirements of the new ordinance.

Three different propositions have been put to the exchange men, one by Jennings & Co., who own the Sunset theater, to build within a stone's throw of the present building, another by Fred Langerman, owner of the New Grand theater, to build on a 100 by 100 near Park and Davis streets, and Root & Kerr, architects, for an undisclosed principal, are showing plans for a building near Fifth and Davis. The propositions call for a central viewing place.

At present Pathe, General, Mutual, Northwest and Apex are all housed in the same building erected for them by A. King Wilson. The Film Supply Company of Oregon requires larger quarters to take care of its increasing business as do several of the exchanges. Mutual's lease expires January 31, necessitating new arrangements and a majority of the city's exchanges favor a central building erected to comply with the terms of the proposed ordinance.

BERGNER GOES TO ASHLAND.

O. F. Bergner, manager of the Columbia theater, Portland, from the time of its opening until it was leased to Jensen and Von Herberg in July, and the man who successfully combined music and pictures in Portland and made his theater the home of the city's music lovers, has left the Rose City to conduct the Vining theater, Ashland, Ore., which he has leased. This house was built by I. E. Vining, an eastern capitalist and mining man, who, during the past few months, has conducted the house himself. The Vining is considered one of the most up-to-date houses in southern Oregon. Mr. Bergner will use Pathe for his opening program.

Films in Rural Schools.

The school districts in the vicinity of Keasey, Ore., have joined together in the purchase of an Edison projecting machine from the Service Film Company of Portland, which they will use to exhibit motion pictures in the schools in those districts. A Ford auto is used to convey the apparatus from one school to the other and to generate electricity for the projection machine.

From Pathe's Portland Office.

The Portland Pathe exchange has completed an up-to-date list of motion picture theaters in active operation in Oregon and the number is 200. Of these 45 are located in Portland.

J. D. Sperry, road man for Pathe is absent from the city having gone to North Dakota to attend the funeral of his father.

Pathe has leased the most prominent sign board in Portland on which to advertise their films. It is an illuminated board located at Sixth and Washington streets and Foster & Kleiser, the owners, estimate that from 5 to 7 million people pass there per week.

Vancouver, Wash., Theater Opens.

Kiggins & McGill, who operate the U. S. A. theater at Vancouver, Wash., have opened the Rex theater, which has been idle for several months. The auditorium has been renovated, a new screen and projecting machine installed and an orchestra engaged for the house. Vancouver now has three moving picture theaters. The U. S. A. theater recently installed a $5,000 Fotoplayer.

Fire in Seattle.

On November 9 a fire of unknown origin broke out in the Melbourne theater, on Second avenue and Seneca street, resulting in heavy damage to the house. A mirror screen valued at $1,500 was a total loss and the $5,000 organ was ruined. The damage to the walls and stage fixtures will necessitate extensive repairs requiring the house to be closed for some time.

Portland Briefs.

The Evening Telegram, a Portland paper, arranged with the Pickford theater to show a program of educational films to the pupils of the grammar grades in Portland's public schools Saturday, November 13 and the house was crowded to the doors with children. The subjects shown were "Spirit of Audubon," "Human Movements Analyzed," "Children of the Netherlands," "A Boy Scouts' Farm" and "Picturesque San Diego."

The Columbia, heretofore running one change a week, has arranged to run two changes a week on the Triangle program. Frank Monroe, organist in Jensen & Von Herberg's Seattle houses, has taken the position at the Columbia theater made vacant by the resignation of Fred School.

W. W. Works has sold the Richmond theater to C. W. Batcheller who formerly conducted the Sunnyside theater.

Seattle Proposes Tax on Exchanges by $1,000 Fees

Big Licensing Fee May Be Asked for Exchange Privileges—To Offset Losses Due to Prohibition and Ending of Saloon Fees.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

TO offset the loss to the city's treasury which will result when Seattle goes dry the first of the year and the usual saloon license money fails to come in, one of the councilmen of the Sound City has proposed a license fee on film exchanges of $1,000 a year. Just why exchanges should pay the license fee now collected from saloons is not clear. The film men are up in arms over the proposed measure and a meeting of them was scheduled for Nov. 11.

Recently when the Seattle city fathers threatened the exchanges with a fire ordinance which would in effect put them out of business, the film men threatened to move to Tacoma and a like threat has been made this time which will be carried out if the Seattle administration is in earnest.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Triangle Program Delayed.

THE opening of the Triangle pictures at the Liberty theater was postponed one week, and the first Griffith-Ince-Sennett production was shown Sunday, November 21. According to Manager Ralph Ruffner, the initial program was to be the Sennett comedy, "A Game Old Knight," featuring Charles Murray of the old vaudeville team of Murray and Mack, and the Ince feature, "The Iron Strain," featuring Dustin Farnum.

The program for the second half of the first week includes the Griffith film, "The Lamb," featuring Douglas Fairbanks and Seena Owen, and the Sennett comedy, "My Valet," featuring Raymond Hitchcock, Sennett himself and the Keystone comedians. By the new arrangement each program will have eight reels instead of one seven and one nine as first announced.

The 1915 Round-Up Pictures.

Round-ups, formerly the pastimes of the plains, which are now seldom heard of in the West, except at fall fairs of the annual Pendleton, Ore., Round-up, were shown in moving pictures at the Rex theater, Spokane, Wash., November 7 and 8. They depicted the activties of the 1915 Round-Up held this fall. The pictures were excellent and the theater was largely patronized.

Previous to this, round-up pictures have been disappointing affairs, because of the clouds of dust that fogged the action. This has been practically overcome in the 1915 pictures through the use of oil on the track and in the field.

What is heralded as the biggest assemblage of cowboys, cowgirls and full-blooded Indians ever gathered together before the camera is shown in the scenes of the opening day parade. Then there is the Indian village and the celebration dance of the redskins and the grandstand and bleachers packed with spectators.

Comedy numbers are introduced frequently. "Sharkey," the bucking Belgrade bull, throws every rider, and not one was able to collect the bonus for staying ten seconds on his broad back. The bucking mule not only hurtled the riders over his head, but showed fondness for pounding on their prostrate forms. Relay races, stage coach races, pony express races and the entire program of the big round-up are shown in completeness.

On motion of Trustee Davidson, the Calgary School Board last week appropriated $75 for the educational moving pictures which are to be shown in this city in connection with the public school work. It is announced that forty-five reels are now available for this purpose.

Alderman Mahon gave notice at the last meeting of the Vancouver City Council that he would introduce a motion to amend the license by-law to enable the city to license the moving picture school now being conducted here. If the city had not the power to license the place, said Mr. Mahon, he proposed to seek power from the provincial government to place the school under the control of the license inspector.

J. Thibault of Ottawa, representing the I. A. T. S. E., addressed the Winnipeg Trades and Labor Council at a meeting held last week. He announced that he was in Winnipeg in connection with some trouble which had developed in one of the local theaters, but was hopeful of a settlement. The I. A. T. S. E. were said to have offered to compromise, but the theater management has refused to deal with them, and Mr. Thibault stated that unless there was a change of attitude it would probably be necessary to call a strike in all Winnipeg houses. The Council went on record in favor of giving full moral support in case of a strike.

The Kleine-Edison features, which were being imported from Seattle by a local exchange for showing at the Orpheum in Vancouver and the Royal Victoria theater in Victoria, have been discontinued. The V-L-S-E pictures, which are being brought in from Seattle by W. P. Dewees of the Rex theater, Vancouver, have been contracted for by several more houses in western Canada.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Saner Censorship

British Columbia Hopes for More Broad-Minded Censoring—Attorney General Intimates That It Will Come—Appeal Board Needed—"Spoilers," Banned by Censors, Takes Vancouver by Storm—Columbia Does Good Business.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

DURING a talk this week with Sam W. Whitehead, who with George L. Broy controls the Canadian rights for "The Spoilers," it developed that from present indications, British Columbia is at last to have definite relief from the brand of censorship which has heretofore been in force in this province. Mr. Whitehead had an extended interview with Attorney General Bowser in Vancouver a few days ago, and was asked by Mr. Bowser for his opinion as to the advisability of establishing an appeal board, to review productions rejected by the censor. The case of "The Spoilers," passed by the attorney general after its rejection by the local censor, served to demonstrate to Mr. Bowser that all those pictures which have been condemned have not necessarily been pictures which should not be shown, and he had already intimated that present standards would be broadened.

Mr. Whitehead expressed himself as strongly in favor of an appeal board, and was invited by the attorney general to call upon him next week in Victoria, and discuss the matter. The result of this conference will be awaited with intense interest by the few who are aware of this latest development, but it is confidently expected that some plan will be formulated which will furnish direct and immediate relief to those in the industry.

To Messrs. Broy and Whitehead and to Hector Quagliotti, manager of the Colonial theater in Vancouver, must be given credit for accomplishing what has long been considered an impossibility. These gentlemen stated to the writer that they had found Mr. Bowser very fair in his dealings with them regarding "The Spoilers," and quick to acknowledge that an injustice had been done through its rejection.

Business at the Colonial this week has broken all Canadian records. On Friday evening the World man was informed by the management that with the biggest day (Saturday) to come, the business for the week at the present rate would amount to a sum considerably in excess of $6,000, with a total attendance of something like 23,000. The picture took the city by storm, and profited greatly through the publicity received in connection with its rejection and the subsequent campaign taken up by the local newspapers. The drawing power of the production itself, however, was shown in the continued capacity attendance throughout the week.

The picture will be shown next week at the Variety theater in Victoria, and will then return to Vancouver to be shown at the Rex theater, at the same advanced scale of prices. W. P. Dewees of the Rex is using the feature on a straight rental basis, at the highest rental ever paid for a feature in Canada.

WHAT CENSORS REJECT.

The Vancouver representative of the Moving Picture World received a letter last week from Attorney General W. J. Bowser, enclosing extracts from the provincial censor's report for 1914, which will furnish an index of the standards in vogue up to the present time. The 1915 report will be available at the end of the year.

The synopsis of the report at hand is as follows:

"The number of reels of film which passed through the office and secured inspection was approximately 7,500, each reel averaging about 1,000 feet in length. The total number of reels rejected in their entirety as being unsuitable for public exhibition was 631½. The percentage of rejections to the total number of reels of film inspected was 8.42 per cent. Total rejections of film and reasons therefor as follows: Infidelity, 173 reels; seduction, 65; unnecessary display of U. S. flags, 50.5; depiction of harlots, 42; generally immoral, 27; unwholesome and evil suggestions, 26; offensive to religious orders, 21.5; white slavery, 21; excessive crime and gun play, 19.5; gruesome and nauseous, 19.5; anti-British, 18; illegitimacy, 14.5; excessive drunkenness, 12; indecent vulgarity, 12.5; excessive gambling, 11; cohabitation and concubinage, 11; burlesqueing of clergy, 9.5; depicting insanity for comedy purposes, 7.5; glorifying criminals, 7; against public policy, 7; featuring adultery, 7; disgusting portrayals of insanity in dramatic productions, 6; bestiality, 5; lewdness of characters, 5; comedies insulting to British race, 5; films slandering Allies in war, 5.5; nauseous snake films, 5; bad example to children, 4; gruesome suicide work, 4; ridicule of temperance movement, 4; dive scenes, 4; general depravity and viciousness, 2.

"In addition to rejecting 631.5 reels of film for the foregoing reasons, the censoring staff of the office made several thousands of excisions of objectionable matter from reels which were approved for use following the removal of the offensive material." The attorney general informs the writer that his office has no record of the number of reels in which cuts were made, or the number of pieces cut out.

Propose Taxing Theaters by Seating Capacity

Vancouver Civic Finance Committee Considers More Equitable Plan for Taxing Theaters—Take Seating into Account—Present Tax Not High by Comparison.

THE question of taxing moving picture theaters according to their seating capacity, rather than continuing under a flat rate for all houses, was brought up before the Vancouver civic finance committee one day last week. W. W. Armstrong of the Fairview theater had addressed the committee the week before on behalf of himself and Managers G. Corriveau, Jr., of the Grandview, and H. A. Keswick of the Fairmont, respectively, and pointed out that with each theater paying the present tax of $150 per year, the cost to some of the large downtown houses is only 16 or 18 cents per seat, while the suburban houses, such as those conducted by the petitioners, pay at the rate of 40 to 60 cents per seat. It was suggested that the present tax be reduced to $100 per year for all houses wih less than 375 seating capacity, with an additional 20 censt per seat for all seats over that number.

Alderman Gale, who brought the matter up, was in favor of a graded scale, and was supported by Alderman Enright. "Some licenses have been made so large as to be prohibitive," said the latter. Trades License Inspector Jones demonstrated, however, that the Vancouver license is lower than in any other Canadian city except Toronto, and advised the retention of the present system. He called attention to the fact that downtown theaters pay more for their film service, more taxes, and more for help. It was finally voted to refer the entire question to Mr. Jones, and have him report further to the finance committee this week.

RAISE OF PRICE IN WINNIPEG.

Through the efforts of W. F. Barrett, manager of the Winnipeg Universal office, all downtown theaters in this city will in the very near future raise their admission price to 15 cents. Winnipeg is the only city in western Canada which has adhered to the old 10-cent price, and Mr. Barrett is confident that the coming raise will be a complete success. He is now carrying his campaign into the suburbs, and hopes that before long the entire city will be getting 15 cents. Mr. Barrett is also forming a social organization among the exhibitors and exchangemen of Winnipeg, with the object of creating a better feeling and a closer relationship between the exchange and the exhibitor. Mr. Barret plans to have each member contribute 50 cents per week, and from time to time to use this money for a lunch or dinner together at a good hotel, where ideas can be exchanged, and questions pertaining to the business discussed.

Alhambra Theater and Hotel Building Splendid Theater.

The Alhambra Theater and Hotel company has been incorporated with a capital of $300,000. Plans are being prepared for a magnificent brick and terra cotta building, to be erected at a cost of approximately $150,000.

The building is to contain a first class hotel, ballroom, picture play house designed on the most up-to-date plans, and conveniences, seating 1,000, five stores and seven suites of offices.

New Company at Norfolk, Va.

The Granby Pictures company has been granted a charter to engage in the motion picture business in Norfolk, Va. The amount of its capital is to range from $5,000 to $15,000. The president of the concern is C. C. Jones, while L. I. Priest is the secretary and treasurer. Both of these officials are located in Norfolk.

Between Ourselves

The MOVING PICTURE WORLD embodies an abiding faith in the future of this great industry, but realizes that the permanent welfare of the art must ever be maintained on clean pictures and honest and upright business methods.

It has seen those in the industry gradually disappear who have tried to secure a few paltry dollars with debasing and questionable film productions.

Likewise those who have attempted to secure these same few dollars by juggling with the usual business standards of honesty and fair dealing and who have far too long made the whole industry and those connected with it shining marks for ridicule in most business circles.

Surely but steadily, however, the industry is coming into its rightful place among the great and stable businesses of the country.

Our advertising columns represent, as they always have, the best, the most reliable and dependable firms in the trade. These firms are placing higher standards of excellence behind their product and are giving greater value for value received than was considered possible a few years ago.

Ever since its beginning this paper has carried more advertising than any other publication in this field.

It is now carrying considerably more advertising each week than any other trade paper devoted to the amusement field.

Even then it could carry several more pages every week if it were willing to extend unlimited credit or take down its "NO TRUST" sign.

It also could carry more advertising most every week if it were willing to sacrifice its ideals in regard to clean pictures. It has refused hundreds of dollars worth of such copy within the past two years alone.

It expects to maintain its standard at a still higher level BECAUSE the standard of the whole industry is being raised to higher levels.

Success Through Merit

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918-922 STATE STREET
ERIE, PENN'A

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More later

Erie, Pa.
November Seventeenth
1 9 1 5

Triangle Film Corporation,
71 West 23" Street,
New York City, New York.

Gentlemen:

We wonder how the other fellow found time to telegraph on the opening night assuring you of their success. This is our first breathing spell.

"The Strand" opened to the public Friday evening at 6:30, the performance beginning promptly at 7:00 P. M. opening overture by the Strand Symphony Orchestra--11 pieces, leader, Prof. Franz Koehler who, incidentally, has a Symphony Orchestra in the city, of 57 pieces.

We opened with "The Lamb" and "My Valet." The house was crowded both performances and it is estimated that we turned away over 2,000 people (seating capacity of the house 1500). The Triangle Photoplays, the Orchestra, and the Theatre itself was a revelation to the people of Erie.

We are proud of the Triangle service we are giving which is so far ahead of anything here-to-fore shown that it is a revelation to the people, and we believe if we are given an opportunity to entertain any of the representatives of the Triangle people, even of the good city of New York, they will be equally proud of the Theatre in which their Photoplays are being presented.

Yours very truly,

STRAND AMUSEMENT COMPANY.

W J Strand
MANAGER.

WJH/ANB

TRIANGLE FILM CORPORATION
71-WEST 23rd ST-NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending December 4 and December 11

(For Extended Table of Current Release Dates See Pages 1738, 1740, 1742.)

General Film Company.

Current Releases

MONDAY NOVEMBER 29, 1915. (Serial No.)

ESSANAY—The Night of Souls (Special—Three parts—Drama) 19577-8-9
KALEM—The Luring Lights (Special—Four parts—Drama) 19569-70-1-2
LUBIN—The Legend of the Poisoned Pool (Drama). 19580
SELIG—Just As I Am (Special—Two parts—Drama) 19573-4
SELIG—Hearst-Selig News Pictorial No. 95, 1915 (Topical) 19576
VITAGRAPH—One Plus One Equals One (Comedy). 19575

TUESDAY, NOVEMBER 30, 1915.

BIOGRAPH—Count Twenty (Special—Two parts—Drama) 19589-90
ESSANAY—The Losing Game (Special—Three parts—Drama) 19581-2-3
KALEM—Only A Country Girl (Comedy)..... 19588
LUBIN—Which Is Which? (Comedy)..... 19587
SELIG—Bad Man Bobbs (Western—Drama)..... 19584
VITAGRAPH—The Mystery of the Empty Room (Special—Two parts—Drama) 19585-6

WEDNESDAY, DECEMBER 1, 1915.

BIOGRAPH—The Hungarian Nabob (Special—Four parts—Drama) 19599-60-1-2
EDISON—The Magistrate's Story (Drama)..... 19591
ESSANAY—The Fable of "The Low Down Expert on the Subject of Babies" (Comedy)..... 19594
KALEM—A Voice in the Wilderness (No. 2 of the "Stingaree" Series) (Special—Two parts—Dr.). 19592-3
LUBIN—The Taint (Special—Three parts—Drama). 19596-7-8
VITAGRAPH—A Scandal in Hickville (Comedy)... 19595

THURSDAY, DECEMBER 2, 1915.

BIOGRAPH—His Emergency Wife (Comedy—Dr.).. 19603
ESSANAY—Jack Spratt and the Scales of Love (Comedy) 10604
LUBIN—The Silent Man (Special—Two parts—Dr.). 19605-6
MINA—The $50,000.00 Policy (Comedy)..... 19609
SELIG—The Love of Loti San (Special—Three parts—Drama) 19610-1-2
SELIG—Hearst-Selig News Pictorial No. 96, 1915 (Topical) 19608
VITAGRAPH—The Conquest of Constantia (Comedy—Drama) 19607

FRIDAY, DECEMBER 3, 1915.

BIOGRAPH—My Hero (Drama) (Biograph Reissue No. 26) 19620
EDISON—Life's Pitfalls (Special—Three parts—Drama) 19613-4-5
ESSANAY—The Burglar's Godfather (Comedy—Drama) 19616
KALEM—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series) (Drama)..... 19617
LUBIN—With Stolen Money (Drama)..... 19619
VIM—Love, Pepper and Sweets (Comedy)..... 19621
VITAGRAPH—The Home Cure (Comedy)..... 19618

SATURDAY, DECEMBER 4, 1915.

EDISON—Microscopic Pond Life (Educational)..... 19622
—The Sufferin' Baby (Comedy) ....
ESSANAY—The Private Wire (Special—Two parts—Drama) 19623-4
KALEM—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Dr.) 19629
LUBIN—And the Parrot Said ——? (Comedy)..... 19625
SELIG—A Jungle Revenge (Jungle-Zoo Animal—Drama) 19630
VITAGRAPH—Cal Marvin's Wife (Broadway Star Feature Special—Three parts—Drama) 19626-7-8

General Film Company.

Advance Releases

MONDAY, DECEMBER 6, 1915.

ESSANAY—Title not reported.
KALEM—The Money Gulf (Special—Three parts—Modern—Drama).
LUBIN—The Other Sister (Drama).
SELIG—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 87, 1915 (Topical).
VITAGRAPH—Her Last Flirtation (Comedy).

TUESDAY, DECEMBER 7, 1915.

BIOGRAPH—A Woman Without Soul (Special—Two parts—Drama).
ESSANAY—Title not reported.
KALEM—Minnie the Tiger (Burlesque—Comedy).
LUBIN—Playing the Same Game (Comedy).
SELIG—Order (Drama).
VITAGRAPH—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, DECEMBER 8, 1915.

BIOGRAPH—A Poor Relation (Special—Three parts—Drama).
EDISON—Mary (Drama).
ESSANAY—Title not reported.
KALEM—The Black Hole of Glenranald (No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
LUBIN—The Web of Hate (Special—Two parts—Drama).
VITAGRAPH—Sonny Jim's First Love Affair (Comedy—Drama).

THURSDAY, DECEMBER 9, 1915.

BIOGRAPH—The Masterful Hireling (Drama).
ESSANAY—Title not reported.
LUBIN—The Ogre and the Girl (Special—Three parts—Drama).
MINA—Forty-Five Minutes From Nowhere (Comedy).
SELIG—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
VITAGRAPH—Sam's Sweetheart (Drama).

FRIDAY, DECEMBER 10, 1915.

BIOGRAPH—The Painted Lady (Drama—Biograph—Reissue No. 27).
EDISON—Her Inspiration (Special—Three parts—Drama).
ESSANAY—Title not reported.
KALEM—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series (Drama).
LUBIN—The Stool Pigeon (Drama).
VIM—Strangled Harmony (Comedy).
VITAGRAPH—Rooney's Pipe Dream (Comedy).

SATURDAY, DECEMBER 11, 1915.

EDISON—The Lone Game (Drama).
ESSANAY—Title not reported.
KALEM—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Bashful Billie (Comedy).
SELIG—The Baby and the Leopard (Jungle—Zoo Animal—Drama).
VITAGRAPH—Hughey of the Circus (Special—Two parts—Comedy).

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means the best, complete, well-balanced program and greater returns for you.

You can secure GREATER VARIETY by booking the one, two, three and four reel releases of the **Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Pathe** and **Kleine** studios, under the only system which permits you to adapt your program to the needs of your theatre.

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The Three Reel Biograph

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In the Regular Service

Thomas Jefferson as the aged inventor, and three motherless kiddies, make of this story of poverty and riches a production that is notable for its human appeal.

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THE BIOGRAPH
mailed free each week

BIOGRAPH COMPANY
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Calendar of Daily Program Releases

Releases for Weeks Ending December 4 and December 11

(For Extended Table of Current Releases See Pages 1738, 1740, 1742.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, NOVEMBER 28, 1915.	
LAEMMLE—Inside Facts (Drama)	01002
L-KO—No release this day.	
REX—The Kingdom of Nosey Land (Three parts—Fairy Tale)	01001
MONDAY, NOVEMBER 29, 1915.	
BROADWAY UNIVERSAL FEATURE—The Supreme Test (Five parts—Modern Drama)	01004
NESTOR—Operating on Cupid (Comedy)	01005
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 2 "When A Queen Loved O'Rourke" (Two parts—Drama)	01020
TUESDAY, NOVEMBER 30, 1915.	
GOLD SEAL—The Phantom Fortune (Three parts—Drama)	01006
IMP—Safety First and Last (Comedy)	01007
REX—No release this day.	
WEDNESDAY, DECEMBER 1, 1915.	
ANIMATED WEEKLY—Number 195 (Topical)	01010
L-KO—Lizzie's Watery Grave (Juvenile-Comedy)	01009
VICTOR—He Was Only a Bathing Suit Salesman (Three parts—Comedy)	01008
THURSDAY, DECEMBER 2, 1915.	
BIG U—No release this day.	
LAEMMLE—Gilded Youth (Three parts—Drama)	01011
POWERS—The Three Jeanettes (Vaudeville Act). —The Life of the Salamander (Ditmar's Educational)	01012
FRIDAY, DECEMBER 3, 1915.	
LAEMMLE—The Devil and Idle Hands (Drama)	01014
NESTOR—No release this day.	
POWERS—His Good Name (Two parts—Heart Interest Drama)	01013
SATURDAY, DECEMBER 4, 1915.	
BISON—The Connecting Link (Two parts—Western Drama	01015
JOKER—Mrs. Prune's Boarding House (Comedy)	01016
POWERS—No release this day.	
SUNDAY, DECEMBER 5, 1915.	
LAEMMLE—Does It End Right? (Drama)	01018
L-KO—A Saphead's Revenge (Comedy)	01019
REX—Under a Shadow (Two parts—Mystery—Dr.).	01017
MONDAY, DECEMBER 6, 1915.	
BROADWAY UNIVERSAL FEATURE—The White Scar (Five parts—Drama)	01021
NESTOR—Their Quiet Honeymoon (Comedy)	01022
UNIVERSAL SPECIAL FEATURE—The New Adventure of Terence O'Rourke No. 3 "The Road to Paradise," (Two parts—Drama)	01037
TUESDAY, DECEMBER 7, 1915.	
GOLD SEAL—Idols of Clay (Three parts—Heart Interest—Drama)	01023
IMP—Slim, Fat or Medium (Comedy)	01024
REX—No release this day.	
WEDNESDAY, DECEMBER 8, 1915.	
ANIMATED WEEKLY—Number 196 (Topical)	01027
L-KO—Sin on the Sabbath (Two parts—Comedy)	01026
VICTOR—The Awakening of Patsey (Drama)	01025
THURSDAY, DECEMBER 9, 1915.	
BIG U—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama)	01028
LAEMMLE—No release this day.	
POWERS—The Frolic of the Marionettes (Vaudeville Act)	01029
—Nature's Monstrosities (Ditmar's Educational)	.....
FRIDAY, DECEMBER 10, 1915.	
IMP—The Little Lady Across the Way (Two parts—Comedy-Drama)	01030
NESTOR—Keeping It Dark (Comedy)	01032
REX—The Power of Fascination (Mexican—Drama)	01031
SATURDAY, DECEMBER 11, 1915.	
BISON—The Lion's Ward (Three parts—Animal—Drama)	01033
JOKER—Title Not Decided	01034
POWERS—No release this day.	

Mutual Film Corporation.

	Serial No.
SUNDAY, NOVEMBER 28, 1915.	
CASINO—Widow Wins (Comedy)	04206
RELIANCE—The Friends of the Sea (Two parts—Drama)	04204-5
THANHOUSER—All Aboard (Comedy)	04207
MONDAY, NOVEMBER 29, 1915.	
AMERICAN—The Silver Lining (Two parts—Drama)	04208-9
FALSTAFF—Foiling Father's Foes (Comedy)	04210
NOVELTY— Charlie's Twin Sister (Comedy)	04211
TUESDAY, NOVEMBER 30, 1915.	
BEAUTY—Billy Van Deusen and the Merry Widow (Comedy)	04215
GAUMONT—See America First, No. 12, Mohonk, N. Y. (Scenic). —Keeping Up With the Joneses (Cartoon)	04214
THANHOUSER—The Crimson Sabre (Two parts—Drama	04212-3
WEDNESDAY, DECEMBER 1, 1915.	
NOVELTY—Betty Burton M. D. (Comedy)	04219
RIALTO—Lessons in Love (Three parts—Com.-Dr.)	04216-7-8
THURSDAY, DECEMBER 2, 1915.	
CENTAUR—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama)	04220-1
FALSTAFF—Checking Charlie's Child (Comedy)	04222
MUTUAL MASTERPICTURE—The Forbidden Adventure (Five parts—Drama) (No. 49)	.....
MUTUAL WEEKLY—Number 48, 1915 (News)	04223
FRIDAY, DECEMBER 3, 1915.	
AMERICAN—Spider Barlow Cuts In (Comedy-Dr.)	04226
CUB—A Shot Gun Romance (Comedy)	04227
MUSTANG—Broadcloth and Buckskin (Two parts—Comedy-Drama)	04224-5
SATURDAY, DECEMBER 4, 1915.	
BEAUTY—Making Over Father (Comedy)	04231
MUSTANG—Film Tempo (Three parts—Com.-Dr.)	04228-9-30
SUNDAY, DECEMBER 5, 1915.	
CASINO—A Tangle In Hearts (Comedy)	04234
RELIANCE—The Stab Mystery (Two parts—Drama)	04232-3
THANHOUSER—The House Party At Carson Manor (Drama)	04235
MONDAY, DECEMBER 6, 1915.	
AMERICAN—The Water Carrier of San Juan (Two parts—Mexican—Drama)	04236-7
FALSTAFF—Minnie, the Mean Manicurist (Comedy)	04238
NOVELTY—A Janitor's Joyful Job (Comedy)	04239
TUESDAY, DECEMBER 7, 1915.	
BEAUTY—Pretenses (Comedy—Drama)	04243
GAUMONT—See America First, No. 13, Providence and Newport, R. I. (Scenic). —Keeping Up With the Joneses (Cartoon)	04242
THANHOUSER—His Vocation (Two parts—Circus—Drama)	04240-1
WEDNESDAY, DECEMBER 8, 1915.	
NOVELTY—A Musical Mix-Up (Comedy)	04247
RELIANCE—Her Mother's Daughter (Three parts—(Drama)	04244-5-6
THURSDAY, DECEMBER 9, 1915.	
CENTAUR—Stanley In Darkest Africa (Two parts—Animal—Drama)	04248-9
FALSTAFF—Clarence Cheats At Croquet (Comedy).	04250
MUTUAL MASTERPICTURE—The Buzzard's Shadow, (American—Five parts—Military—Dr.) (No 50).	.....
MUTUAL WEEKLY—Number 49, 1915 (Topical)	04251
FRIDAY, DECEMBER 10, 1915.	
AMERICAN—A Broken Cloud (Society—Drama)	04254
CUB—Doctor Jerry (Comedy)	04255
MUSTANG—There's Good In The Worst of Us (Two parts—Western—Drama)	04252-3
SATURDAY, DECEMBER 11, 1915.	
BEAUTY—Nobody's Home (Comedy)	04259
CLIPPER—Curly (Three parts—Sociological—Dr.)	04256-7-8

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 89 (Nov. 8).—

White Plains, N. Y.—Monument built around a gun of the battleship Maine is unveiled by Daughters of the American Revolution.

Chicago.—Newsboys are guests of Cy de Vry, keeper of Lincoln Park Zoo, and leave in autos.

Artvin, Trans-Caucasia.—Russian troops enter the quaint old town of Artvin after its evacuation by the Turks. Cossack officers gather on the mountainside.

Russian destroyer sights a Turkish sailing ship in the Black Sea and fires shells to bring her to stop. Turkish crew is brought aboard the Russian destroyer.

Kragouvatz, Serbia.—Serbians at work in the Kragouvatz Arsenal shortly before the Austro-Germans captured that principal source of Serbian munitions.

Troy, N. Y.—Sophs of Rensselaer Polytechnic Institute capture flag from Freshmen after overcoming land guards and making them prisoners on a float.

Latest styles in fashions for outdoor sports and evening dress are posed exclusively for the Hearst-Selig News Pictorial.

Rockland, Me.—U. S. S. Nevada, largest dreadnaught type battleship in the world, is tested and proves her speed efficiency.

New York.—Naval Militia flying boat is launched and christened by Miss Olive Whitman, daughter of Gov. Charles S. Whitman.

Berkeley, Cal.—Police officers drill and instruct Junior Police in drill formations and marches. The Junior Police is an official branch of the regular police organization.

HEARST-SELIG NEWS PICTORIAL NO. 90 (Nov. 11).—

Chicago.—The United Societies' demonstration against Chicago Mayor's Sunday closing order is largest and in many respects the most spectacular street parade held in Chicago in recent years.

El Centro, Cal.—Cotton industry of southern California finds an increase in volume since the war.

Rockland, Me.—Naval officers put U. S. S. Nevada through first official tests. The Nevada proves herself swiftest of U. S. Navy.

Deer Island, Mass.—Guards of the House of Correction organize an efficient fire department to protect 1,500 prisoners.

San Francisco.—The steamer China leaves for the Orient. Being controlled by a Chinese corporation, it gives many Chinese who boycotted other lines. opportunity to go home.

Palo Alto, Cal.—Prominent society women take part in bazaar in open air to raise money for sufferers from the European war. Little Belgian children assist.

The famous German submarine U-29, commanded by Lieut. Otto Weddingen, leaves on fatal trip. A short time after departure wreckage of the U-29 was washed ashore near Christiana, Norway. Only motion pictures of a German submarine or commander ever shown in America. Also pictures of the bombardment and destruction of a Turkish fort.

In the Caucasus Mountains.—Long camel trains transport the Russians over the mountains. The soldiers toil through the narrow passes and over the steep roadways.

With the Russian Fleet in Black Sea.—Turkish man-of-war is set on fire by a shell from a Russian destroyer. Russian Black Sea Fleet bombards Turkish fortress and batteries. Pictures made from the deck of one of the attacking destroyer flotilla.

JUST AS I AM (Special—Two Parts—Nov. 29).—The cast: Wheeler Oakman, Harry Lonsdale, Will Machin, Eugenie Besserer, Edith Johnson and Frank Clark.

"Just as I am without one plea—"

A child is seated on his mother's knee while she sings the old hymn, "Just As I Am." From the boy there develops a man, who has forgotten his childhood days, and becomes a desperate criminal. Known as Wilson, he affiliates with two other crooks, Hungerford and Randall. In the holdup, Hungerford shoots his victim, and makes it appear that Wilson had performed the crime, and sends Wilson to prison for the rest of his life.

As the mill of the law keeps on grinding, Randall, another of the gang, becomes a convict. He meets Wilson in prison and tells him that Hungerford has reformed, and has settled down on a small farm in Wilson's home town. Wilson escaping from prison, comes to his mother's home, but is ashamed to enter. He goes down the main street. It is a Sabbath morning, and all the people are going to church. Wilson follows them and through the church windows hears them singing the hymn, "Just As I Am."

It recalls the days of his childhood, and takes the vengeance out of his heart. But thinking of the injustice done him by Hungerford, Wilson again resolves to kill the man. As he goes to Hungerford's home, and as he is about to kill him from a hiding place, Hungerford's little girl runs directly in front of a runaway team. Wilson snatches the child from beneath the horses' feet, and in doing so he is fatally injured. Broken and bleeding, he is rescued by his own mother and again by her knee he breathes his last. Hungerford recognizes the man he had wronged, and is left with a guilty conscience as punishment.

BAD MAN BOBBS (Nov. 30).—The cast: Pat Chrisman, Ethylyn Chrisman and Sid Jordan.

Bobbs, a meek citizen, spends a miserable life with his militant wife, Henrietta, and so he disappears. Arriving in a small western town, he sees Bloody Bill, a "bad" man, shoot up a saloon and gather up the gold and silver. He believes that Bloody Bill's game is easy, and resolves to do likewise.

Henrietta receives a telegram stating that her uncle in the west, had bequeathed her his ranch, and she sets forth to take possession. When she arrives at the ranch, she puts the cowboys to work, and they appeal to Bobbs, now known as a "bad man, who tells the boys that he can lick any woman. At the ranch Bobbs is confronted by no less a person than his Henrietta, who, after taking his artillery from him, makes him foreman of the ranch.

THE LOVE OF LOTI SAN (Special—Three Parts—Dec. 2).—The cast: Bessie Eyton, Edward J. Piel, Al. W. Filson, Virginia Kirtley, Richard Morris and Cecil Holland.

Harry Graham, a civil engineer, and Walter Arnold, a wealthy idler, are rivals for the love of Norine Marsden. Graham receives an offer from John Smedley, a business man, to represent the Smedley interests in Japan, but refuses the offer. Arnold proposes to Graham that they both learn their fate at a forthcoming social function to be given by Norine Marsden. Graham agrees. On the day of the party Graham and Arnold send flowers to Norine, each enclosing a note, asking the girl to carry the floral tributes to signify that she loves him. The notes become mixed by Norine's maid. Norine loves Harry Graham, and she selects what she believes to be Graham's flowers, but instead they belong to Arnold. When Graham sees the girl he loves wearing the flowers sent by another, he is downcast and when Arnold, later rejected by the girl, craftily informs Graham that he has been accepted, Graham resolves to go to Japan.

As the years pass, Arnold continues to be refused by Norine, while Harry Graham abjures all social pleasures in the Flowery Kingdom, thinking constantly of the girl he believes he has lost. One day a jinrikisha carrying Loti San, a young Japanese girl, collides with the jinrikisha occupied by Graham. Loti San is injured, and Graham carries her into the home of her father Okito. The little Japanese maiden falls in love with the American. One day when Graham calls at the home of Okito to see Loti San, he discovers the Japanese girl kissing a glove he has left there previously, and he comes to a realization of her love. He believes it is his duty to marry her, and he does so.

James Marsden, Norine's father, breathes his last, and Norine is advised by her physician to take a tour of the world. Eventually she arrives in Japan. Even the advent of a baby at the home of Harry Graham and Loti San fails to dispel thoughts of Norine from the mind of Graham. One day Graham and Norine meet. The flame of love brightens again. But Norine repulses the advances of Graham when he tells her that he is married. Graham continues to make desperate love to Norine, who again repulses him. But Graham's love for the American girl is discovered by little Loti San. who, with her baby, goes to the home of her father.

Norine urges Graham to return to his wife and baby, and tells him that she shall immediately leave the country. Graham, in desperation, wanders into a hut occupied by a victim of the Oriental plague. He gives the sufferer aid and contracts the disease from which there is no recovery. Word is brought to both Norine Marsden and Loti San that Graham is desperately ill at his home. Norine and Loti San and her baby reach Graham's home together. Despite the fact that Graham is calling her name in his delirium, Norine falters in the doorway and turns away. Loti San gives her baby to Norine to take away with her, and enters the sick room, there to sacrifice her own life in caring for her husband.

A JUNGLE REVENGE (Jungle Zoo Subject—Dec. 4).—The cast: Leo Pierson, Marion Warner, Lafayette McKee and Olga Celeste.

Elbert Carey, a trapper of wild animals, seeing the admiration of Dais, a native servant, for a jaguar, indicates that she may have it. The native woman secretly loves Elbert, but he is ignorant of this fact. Elbert has an admiration for Mabel Thorpe, daughter of James Thorpe, a coffee planter, and Mabel says that she wishes she knew more about wild animals and how they are trapped. Thorpe and his daughter accept an invitation extended by Elbert to spend the week's end with him in his jungle home.

When Mahel appears at Elbert's home, Dais is consumed with jealousy and when she sees Mahel in Elbert's arms, her hatred of the girl is increased. She vows to get rid of the girl. She asks Mabel to accompany her on a visit to a sick native. Then she releases the jaguar which follows Mabel to an isolated shack where Mahel closes the door just in time. As Mabel fires through the window on the animal, the bullet strikes Dais, who is hiding in the bushes, and she is killed. Elbert hears the shot and arrives just in time to save Mabel.

BIOGRAPH.

COUNT TWENTY (Special—Two Parts—Nov. 30).—The cast: Mary Malatesta, Jack Drumeir, Joseph McDermott, Ivan Christy, Gus Pixley, W. C. Robinson and Sidney D'Albrook.

The daughter of the old laborer has an ungovernable temper. When he dies suddenly, she is adopted by the contractor for whom her father has worked, and is given a place in the office. In her new home she is not permitted to indulge in tantrums. "Whenever you feel angry, county twenty before speaking," is the good advice of her foster mother, and by constant application of it she begins to get the better of her temper. The contractor's foreman tries to make love to her and is rebuffed. He becomes angry, and she gives him a slip of paper on which she has swiftly typed a message. It is: "When angry, county twenty before you speak." The contractor's son interferes as the foreman again approaches the girl, and had blood is engendered.

The bank messenger brings the payroll, and the young man places the money in the safe, to which only he and his father hold the combination. His love for the girl leads him to tell her the combination, and the foreman, listening behind a door, copies the figures on the first piece of paper he can fish out of his pocket. It is the girl's typewritten message. To cast suspicion on his rival, the foreman engages two rockmen to burglarize the safe. They leave the paper on the floor, where it is found by the girl after the contractor has suspected his son of theft. She goes to the foreman and recovers the money, which she places where it will seem to have been overlooked. The foreman sends his hirelings to kidnap his rival, and the rockmen place their prisoner in an empty house. The girl, heartbroken by her

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lover's accusation that she took the money, leaves her foster parents and returns to her father's home—the empty house. She discovers her lover bound, and sets him free. Together they go for the sheriff, and the conspirators are rounded up.

THE HUNGARIAN NABOB (Special—Four Parts—Dec. 1).—The cast: Charles H. Mailes, Franklin Hatchie, Louise Vale, Madge Kirby, Irma Dawkins, Hector V. Sarno, Laura LaVarnie, Herbert Barrington and Gus Pixley.

Count John Karpathy, of Hungary, known as the Nabob by reason of his lavish entertainments, is stricken while entertaining the peasantry on his estate. Word is sent to his nephew and sole heir, Count Bela Karpathy, who is living riotously in Paris. As Bela is at the end of his resources, the news of his uncle's expected demise is more than welcome He starts for home. In a few days the Nabob recovers his health, to the great joy of all, and gives another feast in celebration. When the evening is on the wane, the whim seizes him to complete the feast at the inn. The innkeeper has long since retired, but is routed out, and the festivities begin. Bela's carriage breaks down near at hand, and he enters the inn. Meeting with the Nabob, whom he does not know, Bela explains his presence by showing the letter he received in Paris, and auds: "Thank Heaven the old fool is dead—I'll show them how to spend money." Thus insulted, the Nabob reveals his identity, and declares: "While the law won't let me disinherit you, you shall not get a penny while I live!"

Characteristically the Nabob commands that the inn, which is his property, be burned down, as it is contaminated by Bela's presence. In a neighboring town Bela is rejoined by his boon companions, who have struck up a flirtation with the notorious Meyer girls. The girls take him home and introduce him to their virtuous sister, Fanny. He seizes Fanny and kisses her against her will. The girls' father and their aunt Teresa intervene, and the old man asks Teresa to take his innocent child away from her sisters' influence. Then, in an apoplectic fit induced by excitement, he dies.

The Nabob's birthday approaches, and, in his loneliness, he extends to Bela forgiveness and an invitation. Bela replies that he cannot come, but adds: "May you soon find use for the gift I send you." In the presence of the guests the box is opened, and found to contain a coffin. Bela persecutes Fanny with his attentions, sending her a pearl necklace which she throws through the window. He follows her to church and hears her sing in the choir. Approaching Dame Kramm, the housekeeper, Bela remarks that Fanny's beautiful voice must be cultivated, and insists on paying for the lessons. When he refuses to take the money back, Aunt Teresa sends it to a newspaper, with the request that it be given to charity. The newspaper publishes the facts. The Nabob reads the story and, visiting Fanny, requests her to marry him, so that Bela's persecution may end. With her sisters' aid Bela entices Fanny to rooms where Matilda has pretended that she and Magda are living in poverty. As Bela is about to take her in his arms, Fanny calls, and the Nabob enters. "Let me introduce my husband," she says. For nonpayment of debts Bela is ostracized by his fellows. And he loses all hope of becoming the Nabob's heir, for Fanny presents her husband with a son, to the joy of Bela's enemies.

HIS EMERGENCY WIFE (Dec. 2).—The cast: Alan Hale, Jose Ruben, W. J. Butler, Vola Smith, Charles Bennett, Laura LaVarnie.

Because his rich uncle urges him to get married, George Haynes pretends to take a wife, and is flabbergasted when the old man writes that he is coming on a visit. After trying in vain to get some girl to accept him, he persuades a clubmate to play the part, and they move into the home of a friend whose parents are away. Uncle John arrives, accompanied by a ward, who becomes very intimate with "Mrs." George and thereby occasions much anxiety.

The climax is reached when George sees the girl, in deshabille, coming out of his disguised friend's room. The owners of the house return unexpectedly and discover "Mrs." George smoking a cigar while the others are out. In the midst of the excitement George confesses and tries to square things with Uncle John by offering to wed the girl, but she says she prefers "friend wife."

MY HERO (Dec. 3—Biograph—Reissue No. 26).—The cast: Henry Walthall, Charles H. Mailes, Harry Carey, Dorothy Gish, Kate Bruce, Robert Harron and Lionel Barrymore.

An Indian brave submits to the torture as the final test of his fitness, but loses his nerve and is driven out. In the white men's settlement, he is befriended by a frontiersman's son, who gives him food and a blanket. The boy is in love with a settler's daughter, but is not in favor with her father, who gives him a black eye and bids him begone. Indian Charlie snickers when he sees the black eye, and the boy grows angry.

To rehabilitate himself in the eyes of the tribe, Indian Charlie leads a war party in an attack on a camp. The attack is witnessed by the boy and his little sweetheart, whom he has persuaded to run away with him. They are captured by the Indians and about to be killed when Indian Charlie recognizes his benefactor. A searching party finds the runaways asleep in the woods, and the elopement is overlooked when the girl tells what a brave hero her lover has proved himself to be, in rescuing her from the Indians.

LUBIN.

THE LEGEND OF THE POISONED POOL (Nov. 29).—The cast: William J. Spencer, Adelaide Bronti, Jay Morley, George Routh, Vivian Caples.

To a pool on an Indian reservation come a number of travelers. As one of the girls is about to take a drink Lo, an Indian, stops her, declaring that the water is poisoned. Plied with questions, Lo relates the legend of the pool.

In the early days, there lived in the tribe Tiwaka, a Christian convert, and her paleface son, Paul. Paul wins the favor of the girl, Winitan, to the great displeasure of Undi, the Chief's son. Soon Winitan is converted, and the little trio of Christians often meet in prayer before the clay cross Winitan has modeled for Paul. Then comes the famine, and the people pray at the Kiva to the Great Spirit. Undi, nursing his vengeance against Paul, sees the latter praying to his Christian God, and reports the proceeding to the Medicine Man. After a struggle, during which the cross is broken, Paul is made prisoner for having incited the anger of the Great Spirit, and is condemned to death. Tiwaka, who has witnessed his capture, plans to save him.

Accordingly she has Winitan pour water on the sacred fire that constantly burns beneath the Kiva, and while the attention of the Indians is diverted to the dread sight, quickly releases Paul, who escapes with Winitan. Seeing how disconsolate Paul is at the loss of his cross, Winitan promises to have another for him in the ovens that night. Undi overhears and places a huge rattlesnake over the cross. When Paul reaches for the precious gift, he receives the fatal venom and staggers home to Tiwaka. In a frenzy, Tiwaka bathes his wound at the pool, but to no avail, for Paul dies in her arms.

The next morning, ridiculed by the Indians, among them Undi, Tiwaka tragically prays for a miracle to convince the unbelievers. Undi, laughing, drinks from the pool, and the next minute clutches his throat and dies in agony. Tiwaka, triumphant, causes the Indians to fall back in awe.

"And the pool has remained poisoned ever since," concludes Lo. The visitors, glad to have escaped an untimely end, liberally tip him. After they have gone, he laughs heartily, and pocketing the money, quaffs liberally of the water. The legend is his own invention!

WHICH IS WHICH? (Nov. 30).—The cast: D. L. Don, Florence Williams, Carrie Reynolds, William H. Turner and James Cassady.

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and fairs. Mr. Schmaltz is a wealthy business man, the czar of the delicatessen business. Schmaltz and Klotz look alike. A big picnic is given in honor of Schmaltz, and Klotz sets up his tent for business right at the edge of festivities. Schmaltz imbibes a bit too freely and strolls away from his hosts long enough to get mixed up in Klotz's picture place.

He butts into a picture while Klotz is getting a focus, and with its development Klotz deceived by the likeness to himself is driven nearly frantic trying to explain to himself how he got in a picture taken by himself. Missing the wayward beer drinker, Schmaltz, Lady Schmaltz sets out in search of him, and even she, in error, has her butler "capture" Klotz by mistake. Klotz receives all the upbraiding and incidentally a rattling good time at Schmaltz's expense. Even the wives of both men lead off the wrong husbands into many laughable situations before the error is discovered.

THE TAINT (Special—Three parts—Dec. 1).—The cast: James Vincent, Roy Sheldon, Valentine Grant, P. H. O'Malley.

Frank Boward, a profligate, forces his attentions on Mabel Stuart, who detests him. Bert, Mabel's brother, returns home after a visit to his college chums and brings with him Arthur Easton. Mabel and Arthur are attracted to each other. Mystery envelopes Mabel's mother and the daughter pleads with her father to tell her who her mother was but he refuses. Frank becomes jealous of Arthur. The Stuarts give a house party, at which Frank and Arthur are guests. Frank, having knowledge of Mr. Stuart's secret, plots to secure Mabel for his wife. When every one has retired, Frank tells her to step to his room and he will tell her who her mother was. She does and Frank discloses the fact that her mother was a negress.

Arthur, passing Frank's door, hears him moving about and stops. When the occupants of the room hear the knock Mabel rushes into the next room, but her shawl is caught in the door. Arthur enters, and is just about to go when he recognizes Mabel's shawl. She is brought out but refuses to explain. In the morning Arthur leaves the house heartbroken. Frank again forces his attentions on Mabel and tells her if she doesn't marry him he will tell the whole world her secret. Mabel is overcome, but agrees to marry Frank. Bert tries to persuade Mabel to give Frank up, but she refuses, so Bert refuses to attend the wedding.

On the night of the wedding the Stuart mill catches fire. Bert telephones to his father. The marriage is interrupted. The father tells Bert to secure the package with the photo in his desk at all costs. Bert risks his life and secures the package. The package contains Mabel's birth certificate and she learns that her mother was a white woman. They learn of Frank's perudy and he is driven out of the house. Frank tries to drown his troubles in drink and is shanghaied on board an ocean steamer. Out at sea they run short of water, Frank is sent ashore in a boat to get the fresh water and is attacked and killed by cannibals.

A mysterious lady calls at the Stuart home and Mabel recognizes her as her mother. The family are reunited and Arthur comes back to claim Mabel.

THE SILENT MAN (Special—Two parts—Dec. 2).—The cast: L. C. Shumway, George Routh, George Berrell, Melvin Mayo, Velma Whitman, Eleanor Blevins, Louis Fitz Roy.

Olga Kosloff, celebrated Russian actress playing in England, visits an insane asylum on the coast to study types. The warden suggests that perhaps Olga would he interested in "The Silent Man," a Russian who was picked up in a small boat on the open sea five years ago. When the warden takes her to see the man, Olga utters a cry of horror. She was leading woman in a Russian play. One night she received a note from her sister, Anna, who had become mixed up with Nihilists, and was under arrest. Anna in her note hegged Olga to save her, and Olga visited the office of Volinine, Minister of Police. Volinine had just received a visit from Prince Sergius of the Russian court, who bribed him to discredit his brother, Prince Mikail, in the eyes of the Grand Duke Alexis, their uncle. The Grand Duke appointed Mikail to a position in the Czar's service and Sergius was jealous. So Volinine saw a chance to use Olga in his scheme to discredit Mikail. He told her if she would follow his instructions, he would allow her sister to go free, and Olga became his tool.

At a reception given by the Grand Duke, Olga was hired to entertain the guests. Mikail falls in love with her and, much to her surprise, Olga found that she returned his affection. One night Prince Sergius stole some government plans from the Grand Duke's desk. Then he and Volinine summoned Olga and told her to secret the papers on Mikail when he visited her that night, and when they left the theater to drop her cloak as a signal to several secret service men. Olga was forced to consent to save her sister. She induced Mikail to take the plans by telling him they were the manuscript of her new play which she wanted him to read. The Grand Duke discovered his loss, and when the plans were found on Mikail the Duke was wrought up at the knowledge that there was a traitor in his family. The Grand Duke ordered Mikail led to the torture cell to he branded before he was cast adrift.

The next day Olga visited Volinine and begged for the release of her sister. For answer he told her to look out of the window. She did so and saw Anna in chains on the way to Siberia. In a rage, Olga turned to kill Volinine, but his guards led her away. And now she has again met Mikail, a pitiful wreck of a man. That night she secures the warden's keys and goes to Mikail. In the moonlight from the barred window, the crazed man recognizes her. Olga tells him she has come to save him and he goes off with her. On a desolate stretch of beach, Mikail turns to Olga furiously and she knows that he is going to kill her. But she does not try to escape. They get into a small boat, and after they are well out Mikail casts away the oars. The last scene shows the two wrecked souls drifting onward with hundreds of sea gulls hovering over them.

WITH STOLEN MONEY (Dec. 3).—The cast: Lucille Younge, J. A. Morley, Benjamin Horning, Melvin Mayo, Mary Creighton.

Tom Turner, teller in the village bank, is engaged to Ruth Dale, the doctor's daughter. A widow, Mrs. Will O'Wisp, seeks seclusion in the village. Tom meets the widow and is fascinated. Tom forsakes Ruth. The widow announces to Tom that she intends to return to the city. Tom breaks into a wild outhurst and frightens her into a promise to remain. The widow immediately makes preparation for a quick departure. Tom rushes to the bungalow where the widow has been living only to find her gone.

The widow back amid the bright lights takes up her old round of merriment with Phil Dorne, an admirer. She meets Ruth, who is visiting relatives. Tom steals from his bank and follows the widow to the city. Tom's head is turned and he spends his stolen money in high life. Ruth has attracted the attention of Phil, the widow's admirer. The widow, jealous of Phil, lures Tom on in order to hurt Ruth.

Detectives are on Tom's trail, and on the

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night he is giving a farewell dinner they locate him. Ruth learns of Tom's theft and tries to find him in order that she may warn him. At Tom's dinner the detectives arrest him, but he breaks away and flees. Ruth has found Tom's dinner party and, seeing the situation, turns away broken-hearted. She throws herself from a pier just as Tom, fleeing the officers, dashes toward her and dives after her. They are both drowned and washed up on the beach, where they are found by the widow walking along with her gallant Phil.

AND THE PARROT SAID——? (Dec. 4).—The cast: Billie Reeves, Arthur Matthews, Richard Wangemann, Patsy De Forest, Clara Lambert, Charles Griffiths.

Lawyer Thompkins requests Wilkens to come to his office. Wilkens does so and learns that his wealthy uncle is dead. Thompkins tells him the will will be read the next day, but that in the meantime Wilkens must take care of Polly. Wilkens asks how old Polly is and is told eighteen. He is disappointed, however, when he finds Polly is not a girl but a parrot. The parrot is brought in and when it nips Wilkens' finger Wilkens conceives a strong dislike for it.

Wilkens takes the parrot home and then learns that parrots live a hundred years. His sweetheart and her Puritan mother call and are so horrified by the conversation of the parrot which they think it has learned from Wilkens that the engagement is broken. Wilkens can't find it in his heart to kill the parrot, so he gives it to the janitor. The janitor sells it to the owner of a bird store, who later sells it to Angelian Mortimer, a lady upstairs over Wilkens.

Wilkens goes to Thompkins, who informs him that by the terms of the will he gets $5,000 a year as long as he keeps the parrot, and he remembers he has lost the parrot. He learns that the owner of the bird store who bought it from the janitor has sold it to an unknown man, and he gives up his $5,000 a year for lost. He presently receives a note from the lawyer, who is going to call to give a check and see the parrot. He decides to get a substitute—another parrot, and rushes out to get one. Unknown to him, the same idea occurs to his valet and the janitor. When the lawyer arrives he finds Wilkens with a parrot. Immediately the janitor brings another and the valet a third. Thompkins realizes he is being tricked and refuses to give up the check.

Meanwhile Angelian, above, has been horrified by the conversation of the parrot and has put it on the fire escape, where all the neighbors throw things at it. The parrot yells police. Wilkens hears this, looks up, recognizes his bird and steals it. Thompkins is satisfied and gives Wilkens his check, and eventually he gets his girl back.

THE OTHER SISTER (Dec. 6).—The cast: Joseph W. Smiley, Lilie Leslie, Sybil Forrest, Donald Paulding, Flora Lea, Wm. Cohill.

Jane Forrest is the assistant editor of "The Evening Blade," owned and managed by Henry Arnold, who has come to depend upon Jane as his "right-hand man." Though Arnold likes Jane well enough, and finds her companionable as well as efficient, he never guesses that she is hiding a love for him. Jane's sister, Sybil, has caused her many hours of worry through thoughtless affairs with men, and though Sybil has done nothing wrong, Jane would welcome her marriage to some man who would protect her from danger. Jane especially fears Donald Paulding. Sybil breaks her promise not to see Paulding, and goes with him to a cafe.

The same evening Arnold invites Jane to go to supper with him. Jane pleads that she is not dressed for supper, but Arnold tells her that she does not have to "doll up" for him. They are just pals. Jane then knows that her love for Arnold is hopeless. They go to the same cafe, and meet Sybil and Paulding. Arnold becomes interested in the younger girl and Sybil at length marries Arnold.

But the younger girl has long been used to pleasure and finds life with Arnold more than dull. To her the climax is reached when Arnold finds it necessary to break a theater engagement and return to the office. Arnold thinks of Sybil's loneliness and 'phones Jane to go and spend the evening with her. When Jane reaches the house she finds that Sybil has gone out with Paulding. She remains, however, and when Sybil and Paulding return, she surprises them in embrace in the hallway. At this point, Arnold reaches the house, and finds the three in a tense situation.

Jane saves Sybil by declaring that Paulding had come with her. While Arnold is away on business Sybil plans with Paulding to elope. Jane learns of their plan and determines to thwart it. At a dance given by Sybil, Jane appears stylishly gowned and carries all the men before her. She ensnares Paulding, in accordance with her plan, and Sybil discovers her admirer proposing to her sister, under the influence of Jane's intimation that she has saved a great deal of money. Sybil bursts into a rage, but is met with a cool rejoinder from Jane. Sybil sees her mistake and rushes to her room. Jane's purpose accomplished, she immediately 'phones Sybil, but is met with a sniff of disdain, and Sybil turns from the 'phone to rush into the arms of her returning husband. Arnold tells her that he is going to retire from the paper and turn it over Jane, as that is all she thinks about.

PLAYING THE SAME GAME (Dec. 7).—The cast: D. L. Don, Florence Williams, Carrie Reynolds, Bartley McCullun, Mary Rowland.

A misleading note which Mrs. Recentwed received and which Mr. Recentwed unfortunately found one morning aroused the poor husband's jealousy. Mr. Recentwed's business partner ridiculed him for his primitive methods and advised that the sure way to punish an erring wife was to play her same game. Mr. Recentwed was at last persuaded to try the plan. Her actions had made it obvious that Mrs. Recentwed intended to entertain a certain "Harry Leiber" at her home at four o'clock on the afternoon of the day that the note was found, so Mr. Recentwed was obliged to hurry some to find "the other woman."

He tried his maid at first but with dire results. Then his stenographer, but vowing vengeance, she left his employ. Next he went to an employment agency. But when he tried to explain his mission to two fair maids direct from Erin's Isle, he met with sad disaster. Quite desperate he wound his way to the Marriage Bureau and told the broker that he, a widower, wanted a prospective bridge quickly.

Becky, long on the waiting list, quickly responded. Mr. Recentwed winced when the lady, an Amazon, greatly lacking in beauty, appeared, but as there was not time to be discriminating, he closed his eyes, braced himself and led the lady forth. A few moments before four o'clock, the time set for the arrival of the wife and her "lover," Mr. Recentwed led Becky to a settee within sight of the front door, and gingerly began making love. A most loving attitude was discovered by wifey as she appeared in the doorway, followed by the lover, her college chum, "Harry" Leiber, otherwise known as Miss Harriet Leiber. Weeping, shrieking and demanding explanations began and when Becky realized that she had been fooled, her Amazonian strength became evident. A bruised, tattered Mr. Recentwed and a wrecked house was the consequence. Not until complete demolishment did Becky depart. With difficulty then did the innocent mischief maker bring order out of chaos. But it was a tattered chastened spouse that was at last forgiven by a justly indignant Mrs. Recentwed.

THE WEB OF HATE (Special—Two parts—Dec. 8.).—The cast: Helen Eddy, Melvin Mayo, L. C. Shumway, Robert Gray, George Routh.

Louisa, a street singer, is the daughter of Sylvester Pordoni, an Italian shoemaker. Pordoni is a member of a secret organization, at the head of which is Otho Benfilo. His son, Antonio, is in college and is ignorant of his father's connections. Pordoni breaks with the Council and they try to get him back. He refuses and the death penalty is imposed upon him. Louisa pleads with Bonfilo to intervene, but Bonfilo is helpless, as the word of the council is law. Louisa finds her father dead. Feeling that Bonfilo is responsible, she goes to his home to avenge her father. She is cheated in this by the natural death of Bonfilo and she turns her hate upon Antonio. Antonio is recalled from college by the death of his father and takes up his life at home.

Louisa, thrown upon her own resources, takes an engagement in a cafe as entertainer. Antonio visits the cafe one night and is recognized by Louisa. Under the guise of being friendly, she secretes in Antonio's pocket a bracelet belonging to her. Then she sets up

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a cry of thief. The bracelet is found in Antonio's pocket and he tries to fight his way out. The gangsters in the cafe are rough fellows and when the police come there is a free-for-all fight. A policeman is killed and a rush follows that clears the place, leaving Antonio, a senseless, beaten pulp.

Louisa's hate, satisfied, turns to pity for the wreck she has caused, and to make amends in a way she hides him in her home and begins to nurse him back to health. His appearance is marred forever, however, by a broken nose and many scars. The blows on his head have induced brain fever and it is many weeks before he regains consciousness. During this time Louisa has been nursing him and has grown to love him. The police search for him as the murderer of the policeman and she knows he will be convicted if he is taken. At last he is able to get out. When he sees the havoc Louisa's hatred has wrought in his appearance, his hate for her becomes intensified and it is with difficulty that he restrains himself from killing her. Hounded by the police, Antonio is hidden by members of the Council. The police learn of his hiding place. Antonio is caught in a trap and is in a fair way of being killed when Louisa imposes her body between and takes the hall that was meant for him. Antonio makes his escape, but remembering that Louisa cared for him when he was unable to care for himself, returns to take her to a place of safety. He finds her and his anxiety awakens the spark of love that has been smouldering and they travel through life together.

THE OGRE AND THE GIRL (Special—Three parts—Dec. 9).—The cast: Bernard Siegel, Kempton Greene, James J. Daly, Marie Sterling, Geraldine O'Brien, Clarence J. Elmer, James Cassady.

This Ogre was not he of the fairy tales, but a kindly wealthy man of forbidding face to whom those who did not know him gave the name. Tiring of loneliness he decided to marry, and wooed the Girl who lived at the foot of the hill. On account of his great wealth the Girl's parents encouraged his suit, but she shrank from him and sought the solitude of her beloved glens and brooksides.

Here she encountered her ideal lover in the person of a young surveyor and to these two came love at first sight. Their wooing, however, was soon interrupted by one long discarded, who had come back from afar again to press his suit. A fight ensued between the two young men, in which the surveyor was seriously injured and the Girl had him taken to her home. A forest fire is started by the carelessly thrown matches of the Discarded One and the flames soon spread to the Girl's home. The Girl attempts to carry her lover to safety but fails. The Discarded One saves the Girl, but leaves his helpless rival to die, apparently.

The lover is saved, but the Ogre discovers that it is his rival. He decides to destroy that life, and mixes in a glass all of the powders of a dangerous sleeping draught instead of one. The Girl, entering the room to resume her vigil at the bedside, the Ogre instructs her how to administer the draught. Just as she lifted the glass the Ogre repented and brushed the glass aside. When the lover recovered, he learned that the Girl was already preparing to fulfill her promise to wed the Ogre. The wedding day came and the guests were assembled in the great drawing room to witness the ceremony, when from the garden outside there came the discordant pandemonium of a mob, led by the Discarded One, who had organized a "shivaree."

Stung to the soul by this untimely insult, the Ogre delayed the ceremony, rushed out into the garden, fired into the crowd and wounded the Discarded One. Then, when he submitted to arrest, returning to the drawing room, he placed the hand of the Girl in that of her lover and passed out into the night a prisoner. There was no ceremony that night, but two days later the Lover and the Girl were man and wife and the Ogre deeded to them his beautiful Castle as a wedding gift.

THE STOOL PIGEON (Dec. 10).—The cast: L. C. Shumway, George Routh, Velma Whitman, Rohert Gray.

Hickey, a contemptible character, acts as a spy for the police, keeping them posted concerning the doings of the crooks with whom he consorts. In return, the police, although they despise him, pay him small sums of money for expenses. Threatened with the loss of this source of income because he is growing less useful to the police. Hickey is at his wit's end. He discovers an apartment house where a burglary might easily be committed and decides to frame up a robbery to make himself solid with the police.

Joe King, a lahorer out of employment, is the unfortunate whom he picks for the scapegoat. King is persuaded to join Hickey in the robbery, hut Hickey first notifies the police. When the two attempt to rob the house, a police trap is sprung and hoth are arrested.

Subsequently at the police station King is locked up and Hickey is released. Benny, the pickpocket, has seen King with Hickey. He knows that Hickey is a police spy. The day following King's arrest, Benny is caught in the act of robhing a woman's purse and thrown in jail. Both Benny and King are convicted on the same day, and a detective starts to the penitentiary with them handcuffed together.

Meanwhile, Hickey has learned that King has a pretty wife who cannot understand what bas become of her hushand. On the way to the penitentiary the detective is obliged to wait with his prisoners at a railroad junction. He handcuffs them to a haggage truck while he stretches his legs on the platform. Meanwhile King has learned from Benny how he was tricked hy Hickey. Seizing a moment when the detectlve is at the far end of the platform Benny slips his small hand out of the cuff, releasing both him and his companion. The prisoners flee in opposite directions. The detective pursues Benny and ultimately captures him, but King makes good his escape. He returns on foot to the city and visits his home, arriving just a few moments after Hickey. Hickey is forcing his obnoxious attentions on Mrs. King when King enters the room. A fight hetween the two men takes place in the room, during which Hickey receives a smashing blow in the face which staggers him backward through the window. He falls three stories to the sidewalk. He is taken to the police hospital and King is rearrested, hut in the hospital Hickey, being told that he is dying, makes a full confession.

BASHFUL BILLIE (Dec. 11).—The cast: Billie Reeves, Carrie Reynolds.

Bashful Billie, a bashful hachelor, lives alone and spurns the company of woman. One night his friends persuade him to attend a reception. There he meets Frances Walton, but being unaccustomed to "hall room chatter" he makes many slips and then a getaway in terror. Restaurant food brings on indigestion, and Billie consults his physician. Exercise is recommended and the name of Dr. Walton, a physical culture expert, is suggested. Billie transforms his home into a gym. and sends his butler for Dr. Walton. When the doctor arrives Billie discovers in the physical culture instructor Frances Walton of the reception. Cornered, he accepts and hegins the vigorous exercise prescribed. The hardening of muscles brings softening of the heart, and Billie gradually realizes that the love bug has hitten him.

With a tremendous effort he hikes himself to the marriage license bureau and returns determined to win her on the next visit. He rehearses the proposal with a mirror and keen for the effort comes down to meet the doctor. Bing! goes the courage and he makes another flight in embarrassment. Frances, however, finds the license dropped in his excitement and, herself in love with Billie, she summons a long bearded dominee, who arrives, and together they corner Billie in his gym. With the butler as a witness they recite "Love, Honor and Obey."

MINA.

"FORTY-FIVE MINUTES FROM NOWHERE" (Dec. 9).—Weary Willie is a happy tramp but is a trifle sleepy. He seeks a park bench for a slumber and falls asleep next to a colored man.

If we could all have the dreams of Weary Willie, we'd he willing to sleep on park henches, too! He is transplanted to Nowhere where he is presented with a heautiful harem. He sees an oriental maiden he wants to marry—and, thinking her to be the Rajah's wife, he confesses his love for her to the Rajah. The Rajah promises to give Willie his wife if he can shoot the apple from one of the colored servant's heads. William Tell has nothing on Willie and Willie wins the Rajah's wife. But the wife isn't this heautiful young girl but an old indescribable mass of ugliness. Willie has had enough and is escaping pursued hy the colored servant when—

He wakes up.

VIM.

"STRANGLED HARMONY" (Dec. 10).—Ethel a penniless orphan upon the death of her father, goes to her Uncle Greedy Grab's home to live. With her is a note from the attorneys telling the Uncle "she has music born in her," but the only music to Grah's ear is the jingle of coin in his pocket. So Ethel hecomes the household drudge.

Jahbs, the handsome stranger, happens to pass that way, and, seeing Ethel, falls in love with her. Having plenty of money he is acceptahle to Uncle Grah, but not to Ethel, whose soul is full of music. Pokes, the fiddler, is the apple of her eye. Pokes sees that he can never hope to win out without coin, so when Mr. Rich offers to huy his fiddle for $1,000 Pokes

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doesn't let the grass grow under his feet but consummates the bargain then and there.

Returning to Ethel with a bunch of greenbacks, she tells him she ceases to love him without his fiddle. Pokes starts out to recover it. Meanwhile Jabbs wins Ethel's hand and Pokes returns with the fiddle only to find Ethel married to Jabbs.

Pokes dreams of the happiness he has missed; but he doesn't know that Jabbs is Ethel's nenpecked husband, the father of ten children, all with music born in them and their mother trying to bring it out—while Jabbs labors over the wash tub. Pokes doesn't realize that it is sometimes better we do not get what we strive for the most, for Ethel improves her mind by reading novels and the children make father's life miserable improving their musical education.

KALEM.

A VOICE IN THE WILDERNESS (No. 2 of "Stingaree" Series—Special—Two Parts—Dec. 1).—The cast: True Boardman, Paul C. Hurst, Marin Sais, Ollie Kirkby, Thomas Lingham and Frank Jonasson.

Like a flash out of his old life in England, Stingaree, riding close to the settlement, hears the voice of Ethel, his former sweetheart. The two meet face to face, and the bushranger learns that Ethel, forced by family misfortune to earn her own livelihood, has come to Australia to become a companion to Mrs. Clarkson. Stingaree is informed that there is to be a concert at which Mrs. Clarkson will sing.

That night, Stingaree and his partner, Howie, burst in upon the audience while Mrs. Clarkson is singing. Holding the people at pistol's point, Stingaree compels Ethel, seated next to Mrs. Clarkson, to mount the platform and sing. Sir Julian Crum, a famous musician touring Australia, accompanies the girl on the piano.

The song ended, Stingaree and Howie flee. Clarkson follows Stingaree and attempts to shoot the bushranger, only to find his weapon unloaded. Later, Ethel, whose voice has made a tremendous impression, confesses to having extracted the cartridge from the weapon. The ovation which followed Ethel's singing, together with the fact that Stingaree had eluded her husband, arouses Mrs. Clarkson's ire and she discharges Ethel. Sir Julian promptly engages the girl to accompany him on his tour. Back in his hidden retreat, Stingaree's thoughts go back to England, Ethel and to the happiness he had once known.

THE KEY TO A FORTUNE (Episode 6 of the "Ventures of Marguerite"—Dec. 3.)—The cast: Marguerite Courtot, Bradley Barker, Richard Purdon, William Sherwood, Julia Hurley.

Failing in his attempt to obtain possession of the document which establishes Marguerite's right to her fortune, Rudolph, her chauffeur, abducts the girl and imprisons her in a shack on the outskirts of the city. Martha, an old hag, guards the heiress. A startling resemblance exists between Carrie, Rudolph's sweetheart and Marguerite. As the result of this resemblance, the chauffeur launches a desperate plan whereby Carrie impersonates Marguerite and takes her place in the heiress' household.

Bob Winters discovers the deception. About to unmask the imposter, Bob is attacked and overpowered by Rudolph. Covering the young man with a revolver which he carries in his coat pocket, the chauffeur compels Bob to get into an auto outside. The machine is then headed towards the shack. In the meantime, Marguerite has taken the old hag by surprise. Barely has the heiress locked Martha in the adjoining room that she hears Rudolph and Bob approaching. Snatching the lamp from the table, Marguerite hides behind the door. The moment the chauffeur enters, his victim crashes the lamp down upon his head and knocks him unconscious. The police are summoned and the conspirators led away Justice.

THE TRAMP TELEGRAPHER (Episode No. 56 of the "Hazards of Helen Railroad Series"—Dec. 4).—The cast: Helen Gibson, Robyn Adair, Edward Greer, Franklin Hall, Clarence Burton.

Beaten by Dun and Corson, Trent is hurled unconscious to the tracks. Helen, who witnesses the attack, drags Trent from the rails just in time to save him from death beneath the wheels of an oncoming train. When the tramp revives, he accompanies his rescuer back to the station. Helen allows Trent to sleep in the baggage room. Later, believing him to be one of a pair of crooks wanted by the railroad detectives, Helen turns the key in the lock. Dun and Corson, the real fugitives, enter the station shortly afterward. After overpowering Helen, they bind and gag the girl. This done, the crooks rifle the safe.

The struggle awakens Trent and after a considerable effort he succeeds in breaking out of the baggage room. The yeggmen have by this time made a dash toward a train which is about to pull out. Helen is released by Trent and together the two hasten after the desperadoes.

Helen and Trent see the yeggmen boarding the Pullman. A minute later the train pulls out. The pursuers barely manage to land on the rods of the last car. Determined to catch Dun and Corson before they can make their getaway at the next station, Trent braces his legs against the rods so that his body projects at right angle to the side of the car. Helen climbs out upon his form and slowly raises herself to the window above. The brave girl succeeds in crawling through the window and gives the alarm. Cornered, the crooks put up a desperate fight, but are subdued and captured.

THE MONEY GULF (Special—Three Parts—Dec. 6).—The cast: Harry Millarde, William MacNulty, Alice Hollister, Arthur Albertson, Faye Cusick.

On the day of their marriage, Ruth discovers that her sweetheart, Jasper King, is the proprietor of a gambling establishment. Denouncing the man, Ruth declares that she will not become Jaspers wife until he has given all his ill-gotten wealth to charity. Jasper obeys Ruth's demands. At the same time, Ruth's brother, Byron, deserts Julia, whom he secretly married, because of his fear lest his father disinherit him for marrying beneath his station. The girl's plight comes to the attention of a mission worker.

Later, Byron steals money from his father and attempts, by gambling, to win enough money to settle his debts. Jasper, who has witnessed the theft, comes to the boy's rescue when Byron loses the stolen money. Ruth learns of her sweetheart's visit to the gambling house and is heartbroken. Through a chain of circumstances, Jasper is arrested on the charge of attempting to burglarize the Mason home. At the same time, the mission worker brings Julia to Byron's father, who is won over by the girl's beauty. Byron learns of his benefactor's plight. His manhood awakened, the boy clears Jasper by confessing his own guilt. Ruth thus learns the circumstances surrounding her sweetheart's visit to the gambling house and forgives him.

MINNIE THE TIGER (Dec. 7).—The cast: Bud Duncan, Charles Inslee, Ethel Teare, Harry Griffiths.

The Count, who coyly confesses being the greatest hunter in the world, enters the lists for Ethel's affections against Bud. Minnie, a man-eating tiger, has escaped and Ethel promises to wed the captor of the terrible jungle beast. The Count bravely goes a'hunting, but when he comes face to face with Minnie, takes to the tall trees. Bud meets the gentle brute after she has treed his rival. Immediately, the young man finds urgent business elsewhere. Minnie follows. Just as she catches up with Bud, she steps on a thorn. Bud falls and thus the tiger overhauls him.

Acting upon Minnie's dumb pleas, Bud extracts the thorn—and when the tiger's attention is distracted, hits the high spots for home. The Count reaches Ethel's home first. But finds him describing his harrowing fight with Minnie. The Count declares that he has killed the beast. Unfortunately, Minnie takes a notion to appear upon the scene and thus proves the bold hunter to be a member in good standing of the Ananias Club. The Count promptly flees, with Minnie close behind. Ethel, convinced that she always loved Bud anyway, falls into his arms.

THE BLACK HOLE OF GLENRANALD (Episode No. 3 of "Stingaree" (Two Parts—Dec. 8).—The cast: True Boardman, Paul C. Hurst,

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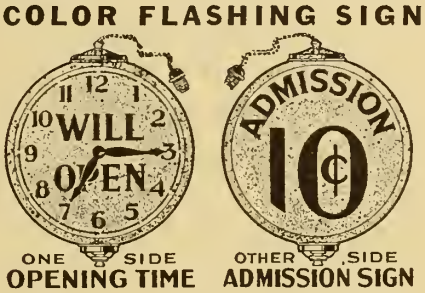

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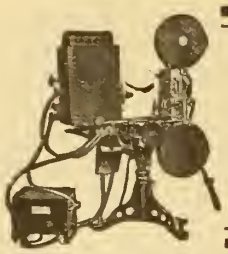

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The huge reward offered for the capture of Stingaree, prompts MacBean, who owns the bank in the little Australian station, to set a trap for the bushranger. This trap consists of a deep hole dug directly in the floor directly in front of the cashier's window. A trapdoor, operated from the back of the counter, is cleverly fitted in the floor. Stingaree learns of this trap through the loquaciousness of Fergus, a clerk. Together with Howie, the bushranger enters the bank. Turning tables upon MacBean, the two precipitate him into the black hole. Donkin, the banker's confidential man shortly afterwards follows his employer.

Realizing that he had betrayed his employer, Fergus begs to be taken with Stingaree. After rifling the safe and beating off the mounted police in a brisk battle. Stingaree and Howie flee, taking Fergus along. The clerk is mounted behind Stingaree. Suddenly seizing the bushranger's weapons, Fergus captures the outlaw and orders him to dismount. Stingaree obeys, but the next instant, in answer to his signal, the outlaw's horse throws Fergus. When the clerk regains consciousness, he finds himself bound to a post and confronting death at Stingaree's hand. The young man's nerve subsequently arouses the outlaw's admiration and he spares his life. Writing a brief account of Fergus's daring, Stingaree pins it to the post with his knife and speeds away. This note eventually saves the boy from disgrace when his employer and the troopers appear upon the scene.

THE ANCIENT COIN (Episode No. 7 of "The Ventures of Marguerite"—Dec. 10).—The cast: Marguerite Courtot, Richard Purdon, Bradley Barker, Edwin Brandt.

Dangler, who poses as an agent for a foreign government, seeks to marry Marguerite. The man gets into the good graces of Enright, the heiress' old friend and trustee of her estate. Enright dislikes Bob Winters, Marguerite's sweetheart, and tries to get the girl to dismiss him. Bob owns an ancient coin which he uses as a pocket piece. Passing an old beggar, the boy gives him this coin by mistake. The following day, Bob finds his coin in the possession of Marguerite's butler. This man informs Bob that Dangler had given it to him.

In an effort to get his rival out of the way, Dangler has two gangsters attack Bob. A policeman finds the unconscious young man and places him under arrest on a drunkenness charge. Marguerite comes to Bob's rescue, however, and the boy is released. The following day, Boy trails Dangler to an old shack out in the country. There he makes the astounding discovery that his rival and the old beggar are one and the same. He watches Dangler doff his natty clothes and get into the beggar's shabby costume.

Together with Marguerite and a policeman, Bob suddenly confronts the beggar as he stands on a street corner. A sweep of Bob's hand and Dangler's disguise is swept off. Struggling furiously, the man is dragged away.

CROSSED WIRES (Episode No. 57 of the "Hazards of Helen Railroad Series"—Dec. 11).—The cast: Helen Gibson, Robyn Adair, Clarence Burton, Franklin Hall, Hi Sing.

Crossed telephone wires enable Helen to overhear a plot between Joe and Bill, escaped convicts, to join a number of Chinese who are being smuggled into the country in a freight train. The girl telegrapher notifies the railroad detectives and when the car in which the Chinese, cooped in barrels, are hiding crosses the Mexican border, the detectives surprise the Celestials. After a desperate fight, the Chinamen are subdued, the detectives take their places inside the barrels.

Bill and Joe board the freight a few miles from the border. Helen who has been following them in an auto, leaps from the speeding machine to the side ladder of the racing train. Over the roofs of the cars the brave girl pursues the fugitives. Joe and Bill turn upon the girl and attempt to hurl her to the ground. Leveling a pistol, Helen subdues the convicts and compels them to leap into the auto which, driven by Conrad, one of the detectives, has been keeping pace with the freight. Later, Helen accompanies the officials when the latter raid the rendezvous of the smugglers and assists in capturing the entire band.

ESSANAY.

TOO MUCH TURKEY (Nov. 19).—The cast: G. M. Anderson, Ruth Saville, Ben Turpin, Carrie Turpin.

Frank Potter cannot afford to buy a turkey for Thanksgiving. He conceives the idea of pawning his dress suit, and at the same time his wife decides to pawn her ring, both keeping silent as to their plans. Each returns home with a turkey. Frank, feeling selfish with two turkeys, secretly gives one to charity. His wife, feeling likewise, gives one to their poverty-stricken neighbors. Upon discovering they have given away both of the fowls, they start to quarrel. While in the midst of their argument, the expressman arrives with a turkey from Frank's mother-in-law.

THE LAW'S DECREE (Special—Three Parts—Nov. 22).—The cast: Nell Craig, John H. Cossar, Edmund F. Cobb, Ernest Maupain, Thomas Commerford.

Castaigne, the accomplice of Count De Varney, an international swindler, induces the father of Lucile Morel to invest his fortune in a false mining scheme. When the scandal is discovered, Castaigne escapes to America and Morel is left penniless. It is not known that the Count is implicated in the deal, and he agrees to clear Morel of all financial trouble if Lucile will marry him. Lucile becomes the wife of the Count. Three years later, she and her baby are deserted by the Count, who is showering attentions on Irene, Castaigne's sweetheart. Castaigne returns, and, after discovering the relations between the two, a fight ensues, in which the Count is killed.

THE PAPERED DOOR (Special—Two Parts—Nov. 23).—The cast: Ruth Stonehouse, Edmund F. Cobb, Thurlow Brewer, Peggy Sweeney.

Molly Carter is neglected shamefully by her husband for another woman. In a drunken brawl he kills a man, then sneaks back to his wife for protection. She conceals him in a closet, papering over the door to ward off suspicion. A sheriff is stationed outside the house to keep watch. Being a blizzardly night, Molly invites him in to get warm. He falls asleep. Molly then lets her husband out of the closet, and he spends the remainder of the night in the barn. Early the next morning he tries to board a freight train and is killed.

VERNON HOWE BAILEY'S SKETCH BOOK (Animated Cartoon Drawings of Greater New York—Nov. 24).—This is a split reel release containing five hundred feet of animated cartoons showing all the points of interest and the marvelous growth of America's great metropolis, New York City. The sites on which some of the largest buildings now stand are shown as they appeared sixty years ago, then slowly they are transformed into the modern structures which are surpassed by none in the world.

This reel also contains five hundred feet of scenes taken in the Canadian Rockies.

IT HAPPENED IN SNAKEVILLE (Nov. 25).—Margaret Joslin, Harry Todd, Ben Turpin.

Mustang Pete and Bloggie are rivals for the hand of Sophie Clutts. One day, after she has witnessed a fight between the two, Sophie sits down to read the newspaper. She sees an ad for a movie actress, and decides to go to the big city to apply for the position. Several months later finds her a stunning leading lady and living in great luxury. She is longing for the company of Mustang and Bloggie, when they both appear. She has an arm around each of them, when she awakes to find herself caressing her two dogs.

THE NIGHT OF SOULS (Special—Three Parts—Nov. 29).—The cast: Richard S. Travers, Warda Howard, Harry Dunkinson.

Dr. Allison, a famous surgeon, runs over a little girl while driving his automobile. While in the midst of the operation which will save her life, he receives word that his own little girl has been injured and only an operation by himself can save her. He feels it his duty to see the injured little girl out of danger, and when he arrives home his daughter is dead. His mind is dulled by his sorrow, and his wife leaves him because he refused to come in time. Several years later finds him employed in a factory. One of the factory women is injured. Allison discovers her to be his wife and performs an operation which saves her life.

THE LOSING GAME (Special—Three Parts—Nov. 30).—The cast: Darwin Karr, Hugh E. Thompson, Anzonetta Moore, Thomas Commerford.

When Henry Philips becomes engaged to Helen Brighton, his father, delighted, makes his will, leaving him his estate. Henry's half-brother, Norman, ruins him in his father's estimation by stealing from him, then throwing the suspicion on Henry. Henry is ordered from the house, and a second will is made favoring Norman. Some time later Norman's underhand work is discovered, and the will is again revised, making Henry the heir. Col. Philips dies, and, shortly after, Henry returns to find Norman in the act of stealing the latest will. A fight ensues, in which Norman is overpowered. Henry, exonerated, marries Helen.

THE FABLE OF THE LOW-DOWN EXPERT ON THE SUBJECT OF BABIES (Dec. 1).—The cast: Ernest Maupain, Charles J. Stine, Camille D'Arcy.

Once there was a Mean Man who became weary of the Feverish Chatter of young parents bragging about their offsprings. He delved into all well-known works on the subject of Brats, and when he finished was all Loaded and Primed for any Cocky Young Parent. By his table of statistics he knew at what age the first tooth should be through the gum, and when Izzy-Wizzy should be able to stand. He soon was in Dutch with all the parents, and one afternoon was read out of decent society when the mothers got together. From that time on the Mean Man never received an invitation to dinner.

Moral: Let on to be Interested and Pleased.

JACK SPRATT AND THE SCALES OF LOVE (Dec. 2).—The cast: Victor Potel, Margaret Joslin, Harry Todd.

Slippery Slim and Sophie are just newly married and Mustang Pete insists upon playing pranks on them. They go to the drug store, where they see "Fato," for thin people, and "Thino," for fat people, advertised. Slim purchases a bottle of "Fato" and Sophie a bottle of "Thino." Mustang Pete succeeds in switching the bottles, and when Sophie tips the scales at 290 pounds and Slim at 85 pounds they demand their money back at the drug store.

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ON THE PRIVATE WIRE (Special—Two Parts—Dec. 4).—The cast: Joseph Byron Totten, Betty Brown, John Cossar.

Ralph Mills, a reporter, goes to the country home of John Lyons, a wealthy speculator, to get a story. Here he encounters "English" Eddie, whom he knows to he a crook, posing as Lyons' guest. Lyons has arranged to call his hroker on his private wire at midnight, and impart a message which would be of value to a rival speculator. Mills suspects Eddie of being there for the purpose of overhearing that message. Eddie recognizes the reporter, and attempts to gain his end by holding Mills and Lyons at the point of a gun, hut he is surprised by Theda, Lyons' daughter, who turns the tables and make him prisoner.

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BISON.

THE HEART OF A TIGRESS (Three parts—Nov. 20).—The cast: Mlle. Paul Bourgeois, Paul Bourgeois, Betty Schade, Fred L. Wilson.

Mrs. Grace Haverty, a wealthy widow, tired of the social life, goes to South Africa to trap animals for her private menagerie. During her expeditionary trip she uses the hungalow upon the ranch of James Lestrange as her headquarters. Having ohtained all the animals and snakes she desires, except a very hig lion, Mrs. Haverty determines to capture it before starting home. James Lestrange has conceived for the widow a violent passion and makes an unavailable appeal to her to marry him and stay in South Africa. Mrs. Haverty receives a letter from Jack Williams, who is hunting animals in India. He has captured two tigers, which he has consented to deliver to Mrs. Haverty upon her private yacht ln the port of Singapore. Mrs. Haverty captures the lion and makes all preparations to leave for Singapore.

Lestrange ls so determined in his love-making that at last Mrs. Haverty agrees to allow him to accompany her. The man interests Mrs. Haverty, and yet she cannot quite persuade herself to give him her hand. At Singapore they pick up Jack Williams and his two tigers. Lestrange is soon forgotten and Mrs. Haverty turns her attention to Williams, who, although admiring the woman's heauty and charm, is rather indifferent to her. Lestrange becomes jealous, and one night after tying Williams to the deck releases the lions. While the heasts are roaming the ship Williams is trying to escape. Mrs. Haverty, missing a magazine she wishes to read, and, supposing it is in her deck chair, sends Helen Moore, her secretary, to find it. Jack succeeds in forcing the gag from his mouth just as Helen comes along the deck, and a moment or two later she frees him. Barely are his hands loose when one of the lions bounds into the scene. Picking up a deck chair, the man protects Helen from the onslaught of the savage beast. Grace hears the noise and with the aid of Williams she succeeds in driving the animals hack into their cages. The rest of the trip to California is made without event and Mrs. Haverty takes up her quarters in her Pasadena home.

A few weeks later she decides to give a most novel reception. When the guests arrive at her home they are shown into a huge hallway ln which tigers roam about at will. Later in the evening, seeing Jack and Helen together ln a boat on the lake, Mrs. Haverty, madly jealous, forces her tiger to smell of Helen's scarf and then drives the beast after her. A moment later the animal has scented Helen and is swimming toward the hoat. Expecting her rival will soon be in the clutches of the tiger, Mrs. Haverty watches from the halcony, hut later she sees Helen swimming toward land and Jack fighting off the infuriated heast. Jack succeeds in drlving off the tiger, and a few minutes later the parties are safely hack on land.

That night Lestrange lays a trall of meat from the cages to Mrs. Haverty's room. Grace does not see him as he opens the doors of the cages, nor does she realize there is any danger to her until she is suddenly awakened hy the sound of Mrs. Haverty's voice. In the doorway stands Mrs. Haverty and one of the tigers, whom she is commanding to spring upon the girl. Suddenly, from Mrs. Haverty's room, ls heard a terrible crash and she sees two lions crashing through the panels of her doorway. With a cry of fear she drags the tiger at her side back into her hedroom. Helen then hurries to the telephone and tells Jack what terrible things are happening in Mrs. Haverty's house. Lestrange, thinking that the lions are by this time engaging the attention of Mrs. Haverty's tigers, steps into the upper hallway and goes into her room. Mrs. Haverty is startled and loses control over the beasts, and in a moment the two lions and two tigers are fighting for their lives. Lestrange attempts to seize Mrs. Haverty, hut she snoots him dead.

Shocked at what she has done Mrs. Haverty rushes into the hall. The animals are still fighting, but Mrs. Haverty, recovering her poise, soon hrings them under her control once more. She calls in the servants and they start to rope the two lions and two tigers. Mrs. Haverty walks out on the halcony and sees Helen and Jack in the latter's automobile. In Mrs. Haverty's room the servants have roped all the animals except one tiger. Determined to escape, it runs through the window on to the balcony. A second later a shriek is heard and Mrs. Haverty and her tiger go hurtling over the halcony down into the depths of the lake below. And out on the road Helen and Jack roll on to begin life anew.

A DESPERATE LEAP (Two Parts—Nov. 27).—The cast: Helen Holmes, L. D. Malony, Geo. Perry, Geo. Cummings, C. E. Horn, Joe Neary, Mr. Wesschusen.

As the freight train on which are riding Mike and Leary, two knights of the road, passes the station at Hynes, the tramps steal the mail hag which had heen placed on the crane hy the postmaster of that place. They jump from the train ln a secluded spot and start to rifle the bag. The tramps find a torn twenty-dollar hill which had heen pieced together hy the postmaster, and Mike goes to the railroad station at Hynes to purchase two tickets for the city. There is not enough money in the drawer to make the proper change, and Tom Walker, the agent, takes twenty dollars in small money from his own pocket to make the proper change, and takes the torn twenty to make up the deficit. At the hiding place, Mike learns that Leary has discovered a letter in which it is stated that on the following day the local jeweler will send by registered mail to a city diamond merchant $300 to pay for the shipment ordered from their traveling salesman. The tramps decide to remain and steal the letter.

Meanwhile Tom has gone to the local jeweler to purchase an engagement ring for Helen Holmes, the operator at Hynes, with whom he is hetrothed. The torn twenty is among the hills he gives to the merchant. The postmaster receives notice that no hag was picked up and he starts his investigation at the depot. Being unsuccessful, he returns to the post office in time to see the jeweler counting out enough money to pay for the goods ordered. He spies the torn twenty, recognizes it, and after being informed that Tom handed it to him in payment of a ring, the postmaster has Tom arrested, despite his explanation.

The following day Mike and his pal overhear the postmaster tell Helen to see that the local picks up the mail hag, and decide to kidnap her. Alone, Helen is attacked hy the men, who bind her securely and start for the mail hag, which they ohtain. Helen works herself free of the bonds and jumps from the attic window to the top of the passing freight in which the tramps have taken refuge, and informs the crew, who, after a series of incidents, capture the bandits. The missing letters are found on the crooks and Tom is exculpated.

THE CONNECTING LINK (Two Parts—Dec. 4).—The cast: Sherman Bainbridge, Rex de Rosselli, Edythe Sterling, Nohert Myles, Wm. Crinley and Mrs. Burhridge.

John Redmond, a widower, and Phillip Markham are joint owners of the Ten Strike Mine. Redmond is always on the square, hut Markham ls an unscrupulous crook. For years he and his accomplices have heen secretly stealing from the mine. One day Redmond is caught in a cave-in and when rescued is found to be fatally lnjured and dies the next day. He makes Markham the guardlan of his daughter, Ruth, and the trustee of his fortune.

Ruth is attending school hut hurries to the mine and is given a sealed envelope left hy Redmond. Markham has opened the envelope and found it to he the will of Redmond whereby everything was left to Ruth, hut makes it plain that in case of her death, Markham is to receive the other half of the mine. Redmond

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also expresses a wish that she and Markham marry. Ruth dislikes Markham and she and Earl Hampton, the honest and conscientious foreman of Redmond's mine, become close friends. This is a great blow to Markham, bue he keeps in the hackground, knowing how much the girl will respect her father's wishes. Earl and Ruth fall very much in love with each other, and she finally tells him of her father's will.

Markham, helieving that his scheme to win Ruth will fail, determines to destroy her. Ruth notices a metal ring which Earl wears on his wrist and in reply to her inquiry as to where he got it, tells her that he found it in a cave. An old Indian told him that it will protect the original finder, but that harm would hefall the one who steals it from him. Earl is also informed that it is a cure for rheumatism. Morton, Markham's accomplice, overhears the latter part of the story and determines to steal the ring for his rheumatism. Earl ahsently lays the ring aside one day and Morton steals it. Earl and Ruth become more affectionate, and she tells all to Markham, who promises not to interfere. After leaving her he hegins to lay a trap which will put her out of the way. He lays a line of wires to the powder house and attaches a cap to it near the dynamite. One of the miners has stumbled across the wires and broken one of them. He fastens the ends of the wires together hut the strain on the wire gradually worked the ends loose so that there is ahout an inch difference hetween the contacts.

Markham takes the girl out for a walk, intending to take her to the powder house. He loses control of himself and tells the girl how he has planned to destroy her. Markham carries the girl to the powder house, locks her up and gives the signal to his accomplice to close the circuit. But there is no explosion. He hurries to his accomplice to find out why he has not carried out his orders hut Morton shows him the closed switch. They begin to investigate, unconsciously leaving the switch closed. Ruth, upon recovering consciousness, succeeds in breaking out of the powder house and hastens home. Earl meets her and learns what has happened.

Markham hastens to the powder house to see if Ruth is still there, while his accomplice hegins to investigate. Earl comes upon him just as he has found the break in the wire and they have a fight. Earl strikes him a terrific blow and Morton falls with sprawling arms outstretched. The arm with the wrist ring settles directly over the hroken ends of the connection, making a complete circuit. There is an explosion; the powder house is hlown to pieces.

Earl has no sooner left Ruth when she hastens after him. She sees a man running in the distance whom she thinks is Earl, but she soon discovers that she is mistaken and that it is Markham. She sees him go into the powder house. She then comes upon Earl and Morton in the fight and sees Morton fall. Earl discovers her and tells her that he will now go after Markham, hut she silently points to where the powder house once stood and tells him that Markham will never bother him again.

UNIVERSAL.

ANIMATED WEEKLY NO. 194 (Nov. 24).—In the Cause of Humanity.—Noted physicians throughout country approve Dr. Haiselden's refusal to operate on defective child, Chicago, Ill. Suhtitle, Dr. Haiselden (who is a hachelor) and his adopted daughter.

Liherty Bell Starts Home.—West gives patriotic farewell as historic relic is taken from Fair. San Francisco, Cal.

Gale Sweeps City.—Police halt vehicular traffic when 71-mile wind upsets wagons and autos. New York City.

Ousting A Hermit.—"Squatter" refuses to move after 30 years in hut by sea, Far Rockaway, L. I.

Girl's Giddy Ride.—Aquaplaning at 20-mile speed in zero weather thrills spectators, Monessen, Pa.

Burning Isolation Hospital.—City is so healthy officials make honfire of hospital, Columhus, O.

Southern General Honored.—Descendant of General P. G. T. Beauregard unveils hero's statue, New Orleans, La.

Dinner on the Hoof.—Stock yards glutted with cattle, sheep and goats that will feed thousands, Chicago, Ill.

Uncle Sam's Giant Guns.—Twelve-inch monsters hurling huge projectiles at moving targets, Fort Warren, Mass.

"College Rush."—University of Illinois students battle fiercely in annual "sack fight," Champaign Ill. Suhtitle Juniors take their turn.

Ready for the Front.—Eight thousand of "Overseas Battalion" march in spectacular pageant, Winnipeg, Canada. Suhtitle: 75th Battalion on 90-mile hike, Hamilton, Canada.

Rally for Recruits.—London Scottish and famous Grenadier Guards march to encourage enlistments, London, England.

On Russian Frontier.—Czar's troopers camp near firing line. Subtitle: Prayer before starting for hattle.

French War Scenes.—Cameraman visits battle front to get actual fighting scenes, near Quennevieres. Subtitles: Rushing ammunition to front; Train takes gun up mountains; Portahle ohservation tower; Cannons roar; Throwing hand grenades.

Cartoons hy Hy. Mayer, World Famous Caricaturist.

GOLD SEAL.

THE PHANTOM FORTUNE (Three Parts, Nov. 30).—The cast: Hobart Henley, Orin Jackson, Kathleen Wilmarth, Louella Maxim, Fred Unger, Brownie Brownell.

Stuart Duncan, in order that he may keep up the hluff that his family is wealthy, spends with the sanction of his father, large sums of money. This constant drain on the family's hank account, begins to be felt, and Stuart's parents look for a wealthy girl for him, so that they may retrieve their family fortune. The son, with an auto full of friends visits Universal City to see how motion pictures are made. In going around the grounds, the party come upon the company in which Dixie Coday is the star. Dixie makes quite a hit with Stuart and in the ensuing days the two are frequently seen together.

They become so friendly that Stuart gives an extravagant supper in honor of Miss Coday. Stuart's mother and father are present and through a friend meet Miss Forrest, an heiress. Both decide that she is just the one for their son. Stuart has become so infatuated with Dixie that he decides to enter his father's employ and requests his father to give him a place in the office. The mother objects to her son working, but the persuasions of hoth father and son finally win her over. The Duncans have planned the match with the heiress so finely that they think tney will give a surprise supper and announce the engagement of their son with the heiress, hut the son learns their plans and leaves a note stating that he is married to Dixie Coday.

When the parents learn the girl is a moving picture actress the mother forbids the son the house, while the father has his son's name taken from the firm stationery and orders him to stay away from the office. When Dixie married a supposed wealthy son she quit the stage amid the envious congratulations of her friends, hut when Stuart is unahle to find work she decides to return to her former work. Stuart, returning home discouraged, finds a note to this effect and while pondering over the affair falls asleep and has a vivid dream, in which his jealousy causes him untold trouble. His mother meets the girl and really comes to like her, so it is through the mother and daughter-in-law that a family reconciliation finally is brought about.

L-KO.

LIZZIE'S WATERY GRAVE (Dec. 1).—The cast: Billy Jacobs, Olive Johnson.

Billy and Jimmy both loved Olive, hut Jimmy had the hetter of the suit even though Billy had bested him in a terrible fistic encounter. Billy then, in order to make a hit and win Olive, appropriated his little sister's doll and made Olive a present of it. This made him solid with Olive and Jimmy saw the way matters stood, and he himself took the doll and tried to drown it in a nearby lake. Billy, however, ever alert, heard Olive's cries for help and rushed into the icy lake and rescued Lizzie midst the snapping and snarling of some very vicious fish.

A SAPHEAD'S REVENGE (Dec. 5).—The cast: Ray Griffith, Dan Russel, Peggy Pearce.

Mr. Slidewell calls upon Miss Gahy, a dancing devotee, and while waiting for her to finish her toilet is much provoked by the appearance of his hated rival, who is much larger than himself.

Mr. Slidewell is further provoked hy his rival putting Miss Gahy in a machine and driving away, while he is searching his pockets for money to pay the chauffeur. Arriving at the dance just in time for the prize contest, Mr. Slidewell is forced to look on while his rival dances with the girl he loves. Seeing a can of soft soap, he steals it and, sneaking on the dance floor, spills it where his rival will have to dance. His rival falls, and he is finally asked to dance with Miss Gaby. He falls into his own trap and a free-for-all fight ensues, in which he is bested, while his rival goes away with Miss Gaby.

NESTOR.

OPERATING ON CUPID (Nov. 29).—The cast: Billie Rhodes, Raymond Gallagher, Neal Burns.

Dr. Cuttem is connected with a hospital. A new nurse arrives at the hospital and she is some "pippin." Dr. Cuttem makes her acquaintance. He is immediately struck with her beauty and in the excitement of attending a first aid case forgets his instruments and kisses the girl instead. Dr. Cuttem requisitions the girl as his assistant and she admires his skill with the deadly instruments.

The new nurse has a sweetheart, however, and he makes a visit to the hospital to see her When he arrives Dr. Cuttem sees the interest hetween the two and has the nurse's sweetheart thrown out. Her sweetheart is persistent, however, and works many schemes to see her. The doctor becomes suspicious of the nurse's frequent leaves of absence, and, watching her, finds that she is meeting her sweetheart outside. Jealous of the interloper he stops all further leave of absence.

All his efforts to see the girl falling, her sweetheart determines upon desperate measures. He has a fake injury and is taken to the hospital. He is taken to the nurse's ward and she immediately recognizes him. She gives him a cursory examination and informs the head nurse that there is something wrong with the patient's heart. The nurse and her sweetheart are having a lovely time when Dr. Cuttem discovers them. He grabs the girl, telling her that he needs her to help him on a fatal case, and she leaves her sweetheart alone.

Through a misunderstanding the nurse's sweetheart is strapped to the operating chair and the nurse is ordered to give him the anaesthetic. She goes to administer the drug and recognizes her sweetheart and there are immediate complications. The patient hecomes very much alive and, pulling a gun, begins to shoot. There is a lively chase, but the nurse and her sweetheart succeed in escaping. Now the nurse has a steady job and can be frequently seen attending to the hardest patient of all—a hahy.

Do not fail to read Page 1702

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VICTOR.

HE WAS ONLY A BATHING SUIT SALESMAN (Three Parts, Dec. 1).—The cast: Rosemary Theby, Jennie Nelsen, Harry C. Myers.

A young bathing suit salesman meets in Washington a girl whom he flirts with in front of the Capitol. He finally persuades her to let him call. They become engaged. The next day he phones her that he will have to go to Baltimore for several days, after which he would like to meet her in Philadelphia where they will be married. She consents. But, while in Baltimore, like all salesmen, he spies a lady on the street and follows her. Later he takes her out to dine. Several days later, he meets his fiancee in Philadelphia. They are married and leave for New York where they take up housekeeping.

His wife's mother, who, by the way, is the pretty lady with whom her husband flirted and had out to dine, drops her daughter a note telling her that she is coming to visit her, also that in order to play a joke on her son-in-law, she had a caricature portrait made of herself, in order to disgust her husband. The daughter receives the portrait and tells her husband who it is. Hubby dashes out of the house at sight of the portrait. During the day her mother again notices the ad in the paper, visits the store to find the salesman who invited her out in Baltimore. Hubby again insists that she go out, which she does, and while they dine at a fine cafe, the poor wife waits at home while the dinner grows cold.

Finally she falls asleep. Hubby returns and wakens his wife, who is very angry. But when he tells her he has been working very hard, she relents and carries him off to bed. Next day the portrait is hung in a position opposite her husband's place at the table. Hubby is furious, and when his wife leaves the room, hurls plates and numerous other articles at the portrait, dashing out of the dining room to the kitchen, where he secures a plentiful supply of eggs. Finally he bell rings and wife goes to the door to find her mother there. Mother enters and confronts her son-in-law who is much perturbed and wonders how the woman whom he has been flirting with and whom he had been out with both in Baltimore and New York should know his wife. Finally his wife invites them to eat and says: "Mother dear, do have something." Hubby is aghast and corrects his wife, who, after a hearty laugh, says, "Why, this is the only mother I ever knew." Realizing what he has done, Hubby finds it too much and dives through the window, leaving the two women in hysterics.

POWERS.

HOME LIFE OF THE SPIDER (Nov. 18).—This picture shows the water spider first carrying her eggs in the cocoon, which, broken open, reveals an almost unbelievable number, something over 200. Two weeks later another cocoon is open, naturally, and reveals the babies hatched and crawling out upon their mother's back, clustering about her and riding about wherever she goes. Until they reach a certain age they are very dependent upon her, and she is extremely motherly and solicitous about them.

One scene shows her giving the infants a sun bath, but as soon as they are able to shift for themselves the ungrateful youngsters desert her, never to return. The spider is an extremely industrious insect. All varieties seem imbued with an intense desire to work. Several kinds are shown in this film. One of them, the leopard spider, works so hard at spinning her cocoon that she falls exhausted and dying as the task is completed.

The wolf spider also is very industrious though imbued with a murderous antagonism to all other forms of life. The film shows a wolf spider in combat with several others of its variety. When it once obtains a strong hold on an opponent it is all over but the shouting.

MUSCLES AND MERRIMENT (On same reel as Foregoing).—This is a vaudeville act picture featuring five members of a Hungarian family, who have appeared and made successes in all of the capitals of Europe and America in an act requiring extreme strength and dexterity. Four of the family are men of different sizes, some depending on strength whereby they can uphold the other members of the troupe, and some upon their ability to balance, tumble, dance, jump and do all of the other tricks which a gymnast and equilibrist is noted for.

The other member of the troupe is a woman. When she permits the other four to balance themselves gracefully upon her head and shoulders one obtains the impression that she would be the last person in the world to disagree with. Good nature, however, shines from the faces of all of the troupe while they are going through their stunts, and particularly from the bright eyes of the strong little Hungarian "understander."

"HIS GOOD NAME" (Two Parts, Dec. 3).—The cast: Sydney Ayres, Doris Pawn, Val Paul, Olive Adair, Mrs. Brunton.

Blair, a recent law graduate, hangs out his shingle in a Western town. He makes the acquaintance of Audrey Williams, who has aspirations to be a great artist. Blair observes that the girl has talent in that direction and advises the old grandmother with whom Audrey lives, to send her to New York to study. Monk Patterson, a tough character, is known and feared by all the townspeople. Mary, his wife, determines that she has had enough of him, and, while he is drunkenly sleeping, she goes to see a lawyer in the town in regard to securing a divorce. The lawyer knows and fears Monk, and refuses to help her. She is about to return in disgust when she sees a sign the new lawyer has hung out. She enters the office and tells him her throubles. He agrees to help her.

Monk finds his wife gone, and searching for her sees her leaving Blair's office. He gives her a beating and tells her he is going to kill Blair. Monk grabs a gun and hastens to Blair's office where he begins to threaten the lawyer. A struggle takes place for the possession of the weapon, which is discharged. Some of the townspeople rush in and find Monk dead and Blair standing over him, gun in hand. Blair is arrested for the murder, tried and convicted. Knowing he is innocent he succeeds in making his escape. Audrey has managed to get together enough funds and is making good in New York as an artist. She makes the acquaintance of Larkin and becomes engaged to him.

Malone, who shares apartments with Larkin, loves the girl, too, but keeps the matter a secret. Audrey and Larkin are married. Later, Audrey learns that her husband is a brute. One day as he is beating her, Malone interferes and Larkin is killed. Malone is arrested for the murder. Blair has changed his name and is a prominent lawyer in New York. Audrey appeals to him to save Malone, not through love but with the idea that she owes him a debt for protecting her. Recognition between Blair and Audrey is mutual and she tells him the whole story. He agrees to help her out and returns with her to her apartments and again meets the grandmother.

On the day of the trial Blair makes a powerful speech. As a precedent he quotes an incident in the West, leaving the names blank, and tells of his own charge and conviction. The jury are very much stirred by the appeal and render a verdict of "Not guilty." The old case has weighed heavily on his mind and Blair dejectedly returns to his office. He decides the only way left for him is to return and clear his name. While he is in the deepest depth of despair Audrey and her grandmother come in. She bashfully tells him that she couldn't thank him properly before the people in the court room and he realizes that she loves him. He starts to take her in his arms and remembers how his crime still hangs over him. He tells her of his determination to return and clear his name and she promises to await his return before they are married.

BROADWAY UNIVERSAL FEATURE.

"THE SUPREME TEST" (Five Parts, Nov. 29).—The cast: Henrietta Crosman, Wyndham Standing, Adele Farrington, Stella Razeto, Jack Wilson, Sylvia Ashton.

Mrs. Violet Logan, a wealthy widow, is interested in improving the conditions of the poor. Madge, the sister of James Semple, a woman hater, is the only one among her society friends who evidences sympathy for her work. Though Semple dislikes all women Madge compels him to join her and Mrs. Logan in a visit to the slums. It is while on this visit that Violet meets Molly Phelan and her sweetheart, Maurice. Molly has been attacked by roughs. Violet succeeds in rescuing her. This is the beginning of an attachment between Molly and Violet. Shortly after Violet gives a reception at which she invites among others Bridget and her children and Molly and Maurice. Society is shocked at the innovation. Molly, full of mischief, succeeds during the evening in locking Violet and Semple together in the guest room. This incident gives Semple an opportunity for observing Violet as she really is, and there develops within him a faint attraction for her. Madge tells Violet the story how her brother came to dislike women. He was married once and had a baby girl. Then his wife eloped with the child, only to be killed a short time later in a railroad accident. They never knew what became of the child.

Violet has been so busy in her efforts with the poor that she has failed to keep tab on the handling of her money by her lawyer, Holmes, who is incidentally her trustee. Holmes, in carrying on his wildcat speculations, has misappropriated Violet's money only to commit suicide when he faces the inevitable. Violet suddenly finds herself penniless. Violet goes to live with Molly. Semple makes the discovery that he has come into the money which the widow lost and is an innocent party to her misfortune. He turns the securities into cash and arranges to put them in trust for Violet. Violet learns that Molly is not Bridget Phelan's child and inquires the names of the people of the

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railroad who were wrecked. By this means she discovers that the child whom the old man found was the daughter of Semple's wife who eloped.

Madge then makes the discovery that her brother is the one who brought ruin upon her friend, Violet. She visits Violet and tells her that Semple was the one who ruined her. This is overheard by Molly and Maurice and the latter decides to go to his house and threaten him. On the night that Maurice visits Semple, the victim is alone in the house and is reading the trust papers made out in Violet's name, when he hears someone breaking into the house. Maurice appears and threatens Semple, who gets excited and, overpowering him, telephones for the police. Molly informs Violet of Maurice's plan to make Semple confess his guilt. Fearing trouble, the two start for Semple's house, and arrive there just as Semple has phoned for the police. Failing to dissuade him from his purpose, Violet upbraids him, and finally tells him that Molly is his daughter. Maurice has discovered the papers beneath the book. He shows them to Violet, who is astounded to learn that Semple has been thinking of her to the extent of putting her money in trust for her. Madge arrives simultaneously with the police, who, after an observing glance around the room, declare that a minister rather than an officer is needed. Violet is about to leave, taking Molly with her, when Semple, summoning up all his nerve, proposes to the widow and is accepted.

THE FRAME UP (Five Parts—Nov. 8).—The cast: Geo. Fawcett, Maude George, Harry Carter, Albert MacQuarrie, Olive Golden, Lule Warrenton.

Luke Simms is an honest politician: He is as charitable as he is honest and his greatest pleasure is found in giving excursions to the poor little ones of the slums. The nomination for mayor is refused by Franz Hargraves, on the score that he believes he would be expected to sign away the people's rights in favor of the Electric Company. Simms is nominated and finally elected, after declaring himself in favor of the people. Richard Sears, the leader of the corruptionists, presents a fraudulent bill to the mayor, who refuses to sign it. Sears then decides to get the ordinance passed by working on Simms' weak spot. Calling upon the mayor, Sears learns how the former's sweetheart was killed in trying to avoid running down a child while she was riding in an auto with him. Believing that he has found the mayor's weakness —that of his love of children—Scars returns home and tells his mistress, Florida Everett, that she must get acquainted with Simms and eventually marry him. Florida, a good woman at heart, longs for a decent, wholesome existence, and Sears tells her this is her chance to get it. Plans are laid to entrap Simms. The scheme works and Florida and Simms are married, and are living happily.

Meanwhile Sears' stenographer, Nell, whom he has betrayed, gives birth to a child which dies a few days later. Under the assumption that he has now got the honest mayor in his power, Sears again presents the crooked ordinance, but again Simms refuses to sign it. The corruptionist then commands Florida to induce her husband to honor the measure, but she begs to be left alone. Sears threatens to expose her and she tries to get her husband to sign the bill, but he refuses. Learning of her failure, Sears sends her a telegram to meet him that night at Ardsleigh Towers, and signs it Ned Harter, who is secretary to the mayor and brother of Nell, the betrayed girl. Florida finds herself trapped, and she is kept there all night. When the mayor again refuses to sign the bill, Sears threatens to expose his wife. The corruptionist tells the mayor to find out where his wife spent the preceding night. Angered, Simms questions Florida closely, and in her anguish and fear, she begs him not to go to Sears. This decides him and he departs with vengeance in his heart.

In the meantime Nell has returned to her brother. Ned drags the truth from her. He steals into Sears' home and, finding a revolver in a table drawer, extracts the cartridges and replaces the weapon, determined that his victim shall not have even a dog's chance. He secretes himself behind a curtain and hears Sears entering, and is about to shoot when the maid comes in. Simms calls and informs Sears to keep his wife's name out of their affairs. A fight starts, and just as Sears is about to stab Simms, who has the empty revolver pointed at the crook and who pulls the trigger, Ned fires unseen by the others and Sears is killed. Simms thinks he has killed him and, giving away to his grief, tries to revive Sears, and does not see the youth steal from the curtain, grab up the empty revolver and leave. Simms is arrested and indicted for murder in the first degree. Against his command, Florida takes the stand and bares her life. She relates how Sears deceived her when she was young and innocent, and of her continued bad life until she met her husband. The jury releases Simms, who, horrified at the thought of being a murderer, resolves to part from his wife, whom he reverences more than before. He does not consider himself worthy of her.

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Do not fail to read Page 1702

Officer Ryan, ambitious for promotion, and suspecting Ned knows more than has been brought out, follows him and learns enough to make him suspicious. Simms has returned home and is preparing to leave. Officer Ryan follows Ned to Simms' house. Ned becomes alarmed and takes to the roof. Just as Simms is leaving, Ned rushes in, wounded and bleeding from the revolver of his pursuer, and confesses that he killed Sears. Ned dies and Florida and Luke are reunited.

IMP.

MAN OR MONEY (Three Parts—Nov. 26).—The cast: King Baggot, Robert Fisher, Harry Spingler, Edna Hunter and Ned Reardon.

A lawn fete is held on the college campus, and here for the first time Donald Britt meets Aime, the sister of Paul Ferris, his chum and classmate. They fall in love, and Donald tells her that he must enter into some profitable business before he can think of marriage. Aime's father is opposed to the marriage because Donald has no money, so the young man leaves for the West, where he secures a position as civil engineer. Russell Hopkins, a rich man, but a schemer, is favored by the father. Hopkins takes Paul into business and completely ingratiates himself into the good graces of the Ferris family. Donald rises rapidly until he is advanced to the post of superintendent of the company by which he is employed.

Hopkins, fearing that Donald may return unexpectedly, proposes to Aime and asks her to marry him at once. Aime is loath to break her pledge to Donald, but finally yields to the persistent urging of her father. But hardly has the ceremony been celebrated when Hopkins is compelled to leave the country to escape the victims of his last nefarious scheme. Next we find Hopkins and his bride living in the Northwest. Here the schemer tries to put over a questionable deal and when he is exposed, flees at night with Aime. Aime begins to realize what a mistake she has made in marriage, but she is a good woman at heart and pleads with Hopkins to give up his schemes and settle down to business of a legitimate sort. Hopkins assures her that he will and they set out for a new country, coming to the location where Donald is prospecting for virgin pine.

One of Donald's men takes offense at the intrusion of Hopkins, knocks him down and breaks his jaw. Donald comes on the scene, recognizes Hopkins, but doesn't know that he is the man who stole his sweetheart from him. He takes him to the doctor, and helps him in every way possible. With Hopkins convalescent, Donald and he become sociable, and Donald forgives him for winning the girl he loved. Donald needs $20,000 to put over a deal that will make him a competitor of the firm he is employed by, and Hopkins goes into partnership with him. Aime learns of this partnership and accuses her husband of his intention to defraud Donald. Hopkins, however, points to the fact that it is his own money that he is putting into this deal. Nevertheless, he is not on the level, and when Donald ascertains that Hopkins has tried to sell him out to his competitor, he is tempted to kill him for his treachery. Then, realizing that Hopkins is a crook by nature, he tells him that he is going to make a man of him.

Aime now sees what a remarkable character Donald is, and as they are thrown so much together, Donald now begins to love Aime more and more. Hopkins notices their growing love and begins to believe that it is retribution for all the misdeeds of his past. Donald calls Hopkins aside and tells him that the only honorable thing for him to do is to get out and do so at once before it is too late. Hopkins tries to dissuade him, but Donald turns over their entire business to Hopkins and leaves. Aime is overcome with disappointment, and Hopkins now resolves to sacrifice himself as he is more convinced than ever that his wife loves Donald. Acting upon his decision, he leaves to bring Donald back. He finally comes upon Donald, who refuses to return. Hopkins resorts to force, but Donald holds him at bay with his revolver and orders him to return to his wife. Hopkins declines to go and, seeing that Donald won't yield, plunges off a cliff into the river to end his life. Donald immediately plunges after him. Donald eventually gets Hopkins back to shore, but the effort has been so great that both men become unconscious. They are in this condition when Aime, who has set out to find her husband, comes upon them. Donald is the first to recover his senses. He sees Aime bending over her husband and assists her to bring him back to life. Hopkins and his wife are sitting on the sands watching the disappearing figure of Donald who has reunited the couple by his self-effacement.

SAFETY FIRST AND LAST (Nov. 30).—The cast: Victor Potel, Lillian Hamilton, Jane Bernoudy, Elmer Morrow.

Slim Hoover enlists in the Coyote Center Home Guards when the army of General T. Malo Ferocio threatens that border metropolis. General Ferocio sends an ultimatum to Colonel Snicker of the Coyote Center Guards demand-

ing 10,000 pesos and threatening death to all the residents of the town if his demand is refused.

Slim, accompanied by Rastus, a dusky recruit, is forced by Colonel Snicker and his guards to carry a message of defiance to the Mexican general. While the Mexicans are preparing to execute Slim and Rastus those two heroes make their escape. In the chase the Mexicans are led by Slim into an ingenious trap, while he ropes the entire army and returns to Coyote Center a real hero.

UNIVERSAL SPECIAL FEATURES.

THE BROKEN COIN (No. 22—Last Episode—"An American Queen"—Nov. 15).—Sachio and Frederick are fighting in the dungeon of the castle. Sachio is severely wounded. Kitty and Frederick then start out to search for the treasure. They locate a loose stone in the dungeon floor and discover the treasures and scripts placed there many years before. Kitty and Frederick are joined hy an old sailor, formerly a servant in the palace, who tells them of events that happened when Count Frederick was a baby.

"About thirty years ago I was a youth and the favorite servant of the old King Michael II," explains the old sailor. The scenes described by the old sailor are then depicted. A terrific night battle is in progress. King Philip of Grahaffen is driving his soldiers forward against the army of King Michael of Gretzhoffen which is finally wiped out. The loss of his army temporarily deranges King Michael and he wanders from the battlefield to the palace determined, even in his semi-demented condition, to hide the treasures of Gretzhoffen so that his son and heir will have something even if the Grahoffen forces capture the palace and capital.

King Michael takes the jewels accumulated by his ancestors and himself from their hiding place, wraps them up in a tapestry and removes a tile from the dungeon floor, revealing a zinc-lined box, into which he pours the precious jewels. Hearing the shouts of the victors near the palace King Michael realizes that if he does not work quickly his secret will be lost to posterity. Taking a gold coin from his purse, he files off the crown and inscription on its back, places it in a vise and inscribes the key to the hiding place of the treasure with the point of a file on the back of the coin. To his foster-brother he gives one-half of the coin and to the servant the other.

King Philip's soldiers burst into the palace a moment later and when King Michael runs outside to give them a last fight a volley lays him low in death. The treacherous foster-brother smiles to himself, and then, not content with his brother's death, he changes the heir to the throne, placing in his stead his own son, who is in reality the puppet, Michael.

The foster-brother, Count Frederick, did not live long thereafter, however, for King Philip and his men, seeing him fleeing, orders his soldiers to kill him. "Count Frederick, who was shot by King Philip's men, was the father of the present King of Gretzhoffen, King Michael," the old sailor explains, "and you, Count Frederick, are the real King of Gretzhoffen."

Kitty, Frederick and the old sailor are joined by the Prime Minister. The party then goes upstairs to where King Michael and his courtesans are fast asleep after their drunken orgy. Enraged that the palace should be made a brothel, Frederick seizes Michael and throws him out of the throne chair. Frederick takes Kitty in his arms and leads her, his future queen, to the throne. Kitty telegraphs back to the managing editor in the newspaper office at Los Angeles:

"Lost my bet, but won a husband.
"KITTY, Queen of Gretzhoffen."

REX.

UNDER A SHADOW (Two Parts—Dec. 5).—The cast: Gretchen Lederer, Arthur Shirley, Lon Chaney, M. K. Wilson.

Thera Dufre, a former member of a foreign secret service bureau and now in hiding from the government agents, receives a mysterious letter ordering her to take a certain sealed packet, which she has in her possession, to an appointed meeting place and deliver it to DeSerris, a member of the service, whom she has never seen. In the same city is living a Mrs. Irving, who bears a likeness to the secret service woman. DeSerris, who is to identify Thera by a photograph, waits at the appointed place and, by accident, Mrs. Irving passes.

DeSerris accosts her and demands the packet, but, of course, being ignorant of the entire affair, she tells him that he has mistaken her for some one else. DeSerris believes that she has determined not to give up the packet and forces his way into her auto.

Thera, who arrives just in time to see De Serris' mistake, decides to escape from the city. Fortunately for Mrs. Irving, the auto arrives home and she escapes from the car before DeSerris can harm her. Irving, a very jealous man, sees DeSerris follow her from the car and refuses to accept his wife's explanations that the man mistook her for some one else. That evening as Mrs. Irving is putting their little daughter to bed, tbe child pleads for her doll which she had left in the summer house. Mrs. Irving goes to get it and is accosted by DeSerris, who is on the premises and who again demands the packet. They are seen by Irving who goes after them with a gun. DeSerris conceals himself and Mrs. Irving tries to wrest the gun from her husband. In doing so, the gun is discharged, and their child, who had decided to get the doll herself, is hit

Thera, on the way to the depot to catch her train, is struck by the Irving's auto carrying the child to the hospital, and, although not seriously hurt, Irving sends her back to his house in care of the butler, who is in the auto. Irving notices the resemblance of the woman to his wife. Arriving at the hospital the child is rushed to the operating table. Thera is taken to the Irving home, but feling that she is able to proceed to the depot, is on the point of leaving when she sees Mrs. Irving and recognizes her. The servants leave the room and Thera is on the point of fleeing when through a window. DeSerris enters the library. Mrs. Irving confronts him when he again demands the packet. Thera watches from her place of concealment. Mrs. Irving struggles with him when he threatens to shoot her and Thera kills him with a shot from her revolver.

Mrs. Irving collapses in a dead faint. Locking the doors to bar out the servants, Thera sees a chance to escape the consequences of the crime, and places the gun beside the unconscious form of Mrs. Irving and is on the point of leaving through the window when the phone rings. To allay suspicion Thera answers the phone and over the wire comes Irving's voice saying that tbe child will recover and begging forgiveness for his jealousy. Realizing that Mrs. Irving would be torn away from her family and found guilty of the crime, Thera decides to remain and accept the penalty. Unlocking the door she admits the frightened servants and tells of the killing. Then she waits calmly for the arrival of the officers.

LAEMMLE.

GILDED YOUTH (Three Parts—Dec. 2).—The cast: Rupert Julian, Bertram Grossby, O. E. Wilson, Carmen Phillips, Hal Cooley, Rene Rogers and Elsie Jane Wilson.

In the Latin quarter of Paris live "Pinkie" Cochrane and his two pals, Sam Wellbridge and Mac MacTavish. The three are struggling artists and take turns using Marie as their model. Suddenly Marie disappeared and nothing is heard from her until a year later, when a baby is delivered to their studio with a note from their model asking them to care for the child, as by the time the note reaches them she declares she will be dead. She also begs them to call the child Victor.

Twenty years pass. The three pals are now well-to-do artists. Victor, the baby, has grown to be a young man and bears the name of Cochrane-MacTavish. Victor is on the eve of leaving for a vacation and the three pals, in order to start him out right in life, write him that on his twenty-first birthday they will open an account of $5,000 for him. He hastens into the room to thank them for their kindness and meet Olive, who is Cochrane's niece, and her mother. They are childbood friends and it is hoped by all they will some time marry.

Victor arrives at the mountain resort and becomes very popular, especially when it is learned that he is the adopted son of Cochrane and MacTavish. At the same hotel Angelina and her companion, Peckoff, are stopping. They are social pirates and determine to enslave Victor. It is easy for Angelina, with her knowledge of the world, to win the boy's admiration. She returns to the city and he follows her, and in his new-found infatuation forgets all about Olive. Back at the old home the three pals are planning a big blow-out for Victor's twenty-first birthday anniversary. The guardians are forced to go on with the dinner without him, as Angelina has prevailed upon the boy to have dinner with her that night. Victor returns home in the early morning hours very much the worse for drink, and tells Cochrane of his infatuation for Angelina.

Cochrane determines to break up the boy's infatuation and begins taking Angelina about. One day when Victor makes a call at her house, he is refused admittance, and, forcing his way in, finds his guardian, Cochrane, with his arms about Angelina. He strikes the old man and leaves in a fury. A good size check disposes of Angelina and her companion for good and when Victor returns to the house, MacTavish and Wellbridge both begin to malign Cochrane. This is too much for Victor and he hastens out to find Cochrane and apologize. On the way he sees Olive and his old love for her returns. He then invites her to a dinner tbat night, which

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he says his guardians are giving in honor of his engagement to this girl. As the story ends the three artists and Victor and Olive are having a royal celebration, and things for the future look very bright.

THE DEVIL AND IDLE HANDS (Dec. 3).—The cast: William C. Dowlan, William Quinn, Gloria Fonda and William Canfield.

Mr. Saunders gives to his son, Jack Saunders, an envelope containing $10,000, which he is sending to Thomas Wright of San Francisco as a final payment on a ranch. On the way to San Francisco Jack becomes lonesome and when he notices Kitty Monroe board the train he longs for her companionship. She leaves her ticket on the window sill and leaves her seat. Jack slips the ticket in his pocket and saunters to the observation platform. The taking of the ticket has been seen by Kitty and George Lathrop, another passenger, and when the conductor asks for the ticket she says she must have lost it. Jack, listens, comes forward and pretends to help Kitty find it. Unable to locate it, he says that he has an extra ticket, but cannot find it; consequently he has to pay her fare, which costs him $10.95, and leaves him $1.50. This incident serves as an introduction and the two become friendly. Jack is compelled to ask Kitty to have dinner with him in the dining car, but when he goes to pay the bill he finds himself short of cash and takes out the envelope given him for Mr. Wright. The smallest bill is for $1,000, and Jack finds it impossible to get it changed. George Lathrop, upon seeing the large amount of money, is intensely interested and offers a loan, which Jack accepts.

That night, in San Francisco, George gets Jack into a poker game, wins the $10,000, and then leaves. Jack finds that George has marked the cards and starts out to get the money back. He sees George enter a house, and follows. George levels a revolver at Jack, and tells him he will have him arrested for breaking into his house.

Just then the room is flooded with light and an elderly man (Mr. Wright) enters and asks them who they are and what they want. George, pointing to Jack, tells Wright he "saw that thief enter the house and followed him in." As Wright is about to phone for the police, Kitty Monroe enters and greets Jack, whom she introduces to her uncle, Mr. Wright. When Jack learns it ts the Thomas Wright he was to deliver the $10,000 to he proves his identity and tells of being cheated out of the money by Lathrop. Both start for Lathrop, a fight ensues, in which Lathrop gets away. His overcoat is torn off, however, and Jack finds the money he has lost in one of the pockets. Jack gives the money to Mr. Wright, and then Kitty says: "I saw you take that ticket; now what became of it?" Jack confesses he took it, also that he must have dropped it on the back platform, Kitty, in forgiving him, says: "The devil finds work for idle hands to do."

DOES IT END RIGHT? (Dec. 4).—The cast: Myrtle Gonzales, Jack Nelson and Hayward Mack.

Mart Kenyon, upon his release from prison, where he has been incarcerated for blackmail, decides to go it straight. While leaving the Bowery, where he has gone to get his belongings, he encounters Jefferson Langton, a philanthropist. Langton suffers a heart stroke and Mart accompanies him to his home. The old man wrings from Mart his story, and, upon learning of his determination, pledges his help. Mart then goes to Vilma Vaudri, a woman of rather loose morals, and his sweetheart, and tells her that he is going to live a good life; but she laughs at him when he asks her to do likewise. She asks Mart how he intends to provide her with the luxury she has been accustomed to by means of honest labor. Mart tells her of the good samaritan who has offered to help him.

As Vilma hears Langton's name she tells Mart that she will gratify his wish under one condition—that he introduce her as his sister. Her scheme is to get some easy money, and Mart, unsuspecting, consents. Mart introduces Vilma to Langton as his sister, and the old man is impressed with her. Just before their arrival Langton had received a letter informing him of a mismanagement in his mines, and now to make good his promise to Mart to help him and partially to win Vilma, Langton takes Mart into his employ and sends him as his representative to the mines to look after his interests.

After Mart's departure, Vilma skillfully plays her game, and ere a week has elapsed she is the recipient of a proposal from Langton, and several days later they are married. In the days that follow Vilma gets Langton to transfer securities in her name which she secretly converts into cash. Through the newspapers Mart learns of Vilma's marriage to Langton. He at once suspects her game, and determines to thwart it. He takes the first train back to the city.

On the evening of his arrival in the city, Vilma, with her plans completed, is preparing for flight. As she is preparing to leave the house Langton suffers another heart stroke and despatches a servant to her room to get her. The love Langton displays for her suddenly arouses Vilma's hetter self. A transformation takes place in her as she realizes that she really loves Langton. Mart arrives at the house to find Vilma at his bedside tenderly ministering to him.

Conflicting thoughts take possession of him, and something in Vilma's face stays his denunciation before Langton. While Mart is offering a satisfactory explanation regarding his sudden return Vilma manages to steal from the room. In her own room Vilma finds herself between two fires. Should she, now while she has a chance, flee or shall she stay and stand the consequences? Her newly-found love for Langton wins, and she decides to face Mart, tell of her determination to do right by Langton and trust to his mercy. While a servant is attending Langton Mart slips from the room. He confronts Vilma in her room. Vilma, by her pleading, finally convinces Mart that she is sincere. Mart, however, warns Vilma that he will be ever watching to see that she does not falter in her decision to go straight.

Mutual Film Corp.

AMERICAN.

THE SILVER LINING (Two parts—Nov. 29).—The cast: Vivian Rich and Alfred Vosburgh.

Nellie Allen, a stenographer, is supporting her father who is dying with tuberculosis. She loses her position. Nell's father forges a check to save Nell from making the supreme sacrifice. The father is sent to prison. Nell obtains employment as a companion to the mother of Dick, a wealthy, young ranch owner.

In the meantime, Nell's father escapes from prison. Dick and Nell become friends. Her father, after his escape makes straight for the Murdock ranch. In the dead of night he knocks on Nell's window. Nell, frightened, opens the window. One of the cowboys, who receives a cold reception when he tries to make love to Nell, was in hiding and saw everything. The next day while talking to the other cowboys he tells of seeing a man enter Nell's window.

Dick overhears the conversation. He thrashes the cowboy but later goes to Nell's room. He finds Nell's father hidden in the clothes closet. The cowboy overhears Nell tell Dick that her father had escaped from prison. Planning revenge the cowboy goes to the sheriff and tells him everything. The posse is assured that Allen is not there, but the cowboy tells them where he is hidden. They break in Nell's room and find her kneeling beside her father's bed, the aged man is dead. Dick offers an explanation. The sheriff turns abruptly on the telltale cowboy, who, at pistol's point, is driven from town. Dick takes the girl in his arms and then and there declares his love.

SPIDER BARLOW CUTS IN (Dec. 3).—The cast: Winnifred Greenwood, Edward Coxen and George Field.

Spider Barlow, burglar, in looking through his little note book, decides upon the home of a man named Morey as the scene of his operations for that night. Will Rand, who has been paying court to Rita Morey, chooses the same night for his proposal to Rita. This coincident appears to be unfortunate for all concerned, but it is indeed an ill wind that does not shake down a jewel or two for Spider Barlow. Rita is very popular and has two other callers on this night, but Will Rand out-maneuvers them and they leave, tired out and discouraged.

Spider waiting outside sees one of the callers leave and thinks the coast is clear. He enters through the dining room and notes with satisfaction the silver displayed there, but peeking into the drawing room he finds to his annoyance that Will is still there. Spider does some watchful waiting in the hall and is bored to death until he sees the engagement ring placed upon Rita's finger; then his interest in life returns. He at once has designs on the diamond. Spider finally induces Will to leave by acting the part of the angry father on the other side of the portiers. Will departs and the diamond changes hands without bloodshed or difficulty. Rita and Will are left with the unsolved mystery of who clasped her waist and kissed her hand and whose cheek it was that Rita patted.

MUSTANG.

BROADCLOTH AND BUCKSKIN (Two Parts—Dec. 3).—The cast: E. Forrest Taylor, Jack Richardson, Anna Little and Louise Lester.

Ruth Cameron, a western girl who has lost her family, owns the Lazy E ranch. Walt Baird is foreman of the ranch. He takes a faithful and protecting interest in Ruth's affairs and gradually a direct personal interest in the girl herself. The story opens at the point where Walt's love is first being expressed. Ruth admires him for his manhood and through long close association has come to feel for him a comradely affection, but her actual love for him is in doubt.

James Gordon is typical of the cultured professional business men of the East. Gordon's company is advised that the Lazy E Ranch is a good oil proposition. Gordon is sent to investigate. He is instructed to acquire an option by the usual ruthless corporate methods. He arrives in the West, finds the oil, but also finds the girl—Ruth. She is a type utterly unknown to him, and his interest is aroused. When the time comes for putting through his deal, he finds he cannot take advantage of her. Anonymously he cautions Ruth against himself and thus defeats the purpose for which he came.

The two men, Walt and Gordon, are quite opposite in type. They have no common basis of understanding. Gordon strives to meet Walt half way, but Walt feels only contempt for Gordon until the contempt is superseded by jealousy. With much bitterness he notes the advance of Ruth's fascination for Gordon, but when the time comes to lose, he loses stoically. Both Walt and Gordon have aroused the enmity of a Mexican ranch hand, Miguel, who plans a revenge by the abduction of Ruth.

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Both men fight shoulder to shoulder in the rescue, but Gordon falls an easy captive and as far as the actual work of the rescue goes, Gordon is quite useless. Walt carries the brunt of it all and Ruth is saved, but with the irony of woman's insight she takes Walt's action quite for granted and secs her hero in the less capable man who tried and failed.

FILM TEMPO (Three Parts—Dec. 4).—The cast: George Webb, Nell Franzen, Lawrence Peyton, Art Acord, Ashton Dearholt, Dixie Stratton, Hardy Gibson, Joe Massey and Chas. James.

Norman Dean, an impersonator in a cheap show, is told by a moving picture "extra" that "movie" companies are paying $100 a week for "types." Dean's act is a "flivver" and the manager so informs him. Dean quits, with the idea of becoming a picture actor at a hundred per. He applies to the Titan Moving Picture Company for a job and is put on as extra at $5 a day. Dean goes with the company to Leadville, where he makes an impression on Charlotte Biggs, a susceptible small-town girl. He borrows Buck's best cowpuncher regalia and sundry other adornments from different actors and succeeds in making the infatuated little country girl believe that he is playing leads in big productions only and is the real thing in the actor line.

Charlotte admires Buck Parvin, but Dean fixes Buck's case by telling Charlotte that he is only a cowboy and not the sort of a man she ought to know; that he has no "film tempo." Charlotte doesn't understand the last allegation, but it conveys the absence of a mysterious something in Buck which puts him out of Dean's class and awakens a feeling of compassion for him in her sentimental nature. Dean has a regular system of borrowing anything which he hasn't the ability or inclination to acquire for himself—money, smokes, clothes—and is cussed for his "crust." The day the picture is finished, he borrows ten from everyone who will lend to him and the men discover over a farewell crap game that they have all been worked. Charlie Dupree says he saw Dean buying two tickets for Los Angeles and Buck remembers a meeting between Dean and Charlotte in the park, so he leaves the crowd to go out and confirm his suspicions.

Buck discovers the elopers at the depot, waiting for the limited and with a few well chosen and apparently innocent remarks concerning Dean's wife, induces the girl to repent before it is too late. Then he forcibly persuades Dean to "vamoose" and sees the misled Charlotte home. She confides her appreciation of Buck, "even if Dean said he didn't have any 'film tempo.'" This puzzles Buck and he doesn't see the joke until Monty tells him that "film tempo" means "timing your action." Then he concludes that Dean was mistaken and that there was nothing the matter with the way he timed his action at the depot.

CASINO.

THE WIDOW WINS (Nov. 28).—The cast: Cissy Fitzgerald, "Budd" Jones, Phin Nares and Helen King.

When Cissy Fitzgerald, star actress, came to town, she found herself in sad need of publicity. "Stuffy" Hicks, the press agent, was put on the job. He concocted a plan whereby Cissy was to feign loss of memory and leave a note addressed to Mr. Sheppard, the town's leading banker. When Cissy was discovered in her room at the hotel, she was given all sorts of drugs to restore her mind. Finally overwrought nature rebelled, and Cissy's refusal to take any more medicine gave the whole scheme away.

Meanwhile Shephard, the banker, was much distressed at his name being involved and called on Cissy. The tables were turned on "Stuffy" Hicks since the hotel employes forced him to take the noxious mixtures intended for Cissy. Just as the manager was about to discharge the luckless "Stuffy" the would-be publicist got his nerve up and quit. But the real winner was Cissy. She accepted the banker's proposal and thereby won a husband.

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RIALTO.

LESSONS IN LOVE (Three Parts—Dec. 1).—The cast: Hal Forde, Helen Marten, James Levering, Lucille Taft, John Reinhard, Mathilde Baring, Alan Robinson, Leonard Craske.

At her uncle's ranch May Hale, daughter of an eastern professor, meets a unique person in Bash Huggins. Bash is some bear with the men, but a fear stricken coyote in the presence of the fair sex. He flees the ranch because of May, meets with an accident, and in the hospital learns that the older women are at least human, though he remains girl-shy. In another experience a young woman sells Bash a worthless mine.

Frank Morgan and his sister, Grace, eastern tourists, stop overnight at Bash's cabin, Grace, a born flirt, dazzles Bash, and asks him to visit her in the East. A lucky strike enables Bash to go East, but he is slighted by Grace, who does not know of his wealth. In ill-fitting clothes, awkward Bash is not a social success. He blunders in a dance, is terrified by a girl in decollette, and flees from a simpering old maid. He is an endless source of wonder to Lord Ashley, an Englishman. But Bash has the never-give-up spirit. Determined to win Grace, he studies books on social customs, though with slight success.

When May returns home her father loses his place because of his absent mindedness. May studies typewriting, and prepares for her father a sign, "Languages Taught." No pupils apply and they are in destitute circumstances. May changes the sign to "*Anything* Taught." Bash sees the sign, tells the professor of his desire to win Grace, and offers him money for social instruction. The old professor misunderstands and says, "Young man, I don't give lessons in love making!" May overhears from the empty pantry, and, made desperate by poverty, takes the money and tells Bash, "I'll teach you how to make love!" Then she and Bash recognize each other. Bash tries again to flee, but May convinces him she is not dangerous.

Under May's tuition Bash makes rapid progress and in the realism of the last lesson they forget their love making is only practice. Bash goes away half dazed and thus falls an easy victim to Grace, who has accidentally learned of his wealth. Grace gives Bash her finger measurement, and sends him for a ring. Still dazed, he takes the ring to May and says, "Thanks for your lessons, I am engaged. Now, what shall I do?" Then May and Bash realize that they love each other, but May sends him back to Grace. Bash overhears Grace tell her brother that money only would cause her to marry a boob with a name like Bash Huggins. He crushes the ring under foot and hurries back to May—no longer needing lessons in love making.

BEAUTY.

BILLY VAN DEUSEN AND THE MERRY WIDOW (Nov. 30).—The cast: John Steppling and Carol Holloway.

Billy Van Deusen is fascinated with all the gay young damsels he meets. Strolling along the beach he sees a girl bather struggling in the water. Without hesitating Billy plunges into the water bringing her safely to shore. They are met by the rescued girl's husband. Billy receives a hearty handshake and is invited by the husband to his butcher shop to receive some dog meat as a reward. Billy is crushed.

Later as Billy, in dry clothing, is strolling along the beach his attention is again attracted. Another fair maiden is caught in the undertow. Again Billy plays the hero. After rescuing the second girl he receives a dollar for his trouble. He becomes enraged. Billy is later invited to call upon the Auntie and the girl he rescued. He accepts the invitation and brings flowers to Marie, who playfully gives them to "Auntie." Marie's action led Billy to believe that she thinks the flowers were intended for the elderly woman.

Billy gets desperate and proposes to Marie. Her husband, who has been away on a trip comes home just at the critical moment. He grabs Billy and rushes him from the garden, where Marie and he had been sitting. Marie's husband pushes Billy into the latter's car and at the point of his gun orders Billy to "beat it." Billy, whose heroic deeds have been his undoing, vows to wander henceforth in the desolate country where no pretty girls are found.

RELIANCE.

THE CREST OF VON ENDHEIM (Two Parts—Nov. 14).—The cast: Harry Moody, Mr. Salisbury, Alberta Lee, May Giarce, Adoni Fovleri, Mr. Lowery, Mr. Mack, Miss Arnold.

Count Von Endheim, a general under the defeated Mexican emperor, Maximilian, escapes from his hacienda, taking with him his only child, Carlos, a boy of five. He leaves Blowitz, an old servitor, in charge of the estate. Pursued by Captain Morales, Von Endheim contrives to reach an adobe hut, the home of an Indian woman, Concha Jaurez, to whom he entrusts little Carlos. He gives the woman money and takes from his breast a metal crest on a ribbon as a means of identification for his son, in case he does not return. Von Endheim is killed by Morales' men. The captain searches his body, discovers important documents, and takes possession of the dead man's estate. Blowitz escapes.

The imposter adops the general's title and uniform. Carlos grows up an ignorant peon. He becomes a sheep herder. The supposed son of the Indian woman has the effrontery to fall in love with Glorianna, daughter of the Gonzales, who romantically returns his affection. Meanwhile, the noble family of Glorianna, furiously opposed to the girl's attachment, has arranged a marriage between their daughter and the imposter, General Von Endheim. The general arrives, Glorianna finds him both ridiculous and loathsome. Carlos, the herder, runs away and joins the army. He returns in uniform, with many medals of honor. He and Glorianna, by a comparison of the imposter's family crest with the metal coat of arms which Carlos has always worn, discover an odd duplication. Next day, Carlos and his men capture Morales, and the son of Von Endheim puts on the uniform of his father. The identification of Carlos is finally established by Blowitz, the old servitor, who exposes the imposter and proves that the right man wears the right clothes. Glorianna's family is reconciled to her lover, and she and Carlos are married.

CENTAUR.

STANLEY AMONG THE VOO DOO WORSHIPPERS (Sixth Episode of the "Stanley in Africa" Series—Two Parts—Dec. 2).—The cast: Roy Watson, Herr Batty, Edward Roberts, Court Tietze, Charles Gay, Mona Darkfeather, Marie Manley and Anna DeLyle.

Jack, Ada, Tietze, Nina, the old Hag, and Andrea, estranged from the Stanley party, and, having escaped the Slave Traders, into whose hands they were thrown by the treachery of Andrea, proceed through the jungles. Ada forgives the White King, but Jack shows his contempt for him by making him burden bearer. Andrea sulks and indicates that he will await his chance to get even by stealing the party's supplies and carrying away Ada. They pass on while Stanley prepares to take up the march in search of them. As they wander through the jungle a great leopard, hanging from the limb of a tree, drops down upon Ada. Her screams attract Jack and Tietze, and after a fight they spear it.

Further ahead in the jungle is the village of the Bungangetas, who are called Voo Doo worshippers. They set up for their king a horrible idol and offer it young native girls as sacrifices. The party is ambushed by scouts of the Voo Doo worshippers and taken before the shrine. Andrea alone escapes by hiding in the bushes. The Witch Doctor, of the Voo Doos, decrees that Ada shall be the sacrifice to their god. She is placed upon the sacrificial stone and preparations for the rites begun.

In the meantime Stanley, Batty and their party hurry through the jungles. They meet the Voo Doo Worshippers, but, being outnumbered, they lose the fight which follows, and retreat to await more favorable time for action. In the skirmish Batty, who has been riding his elephant, falls into a pit set by the Voo Doos to trap animals. Discovering his predicament, the witch doctor, in high glee at the sport of the venture, drops a lion into the pit. Being unarmed, Batty is compelled to meet the lion with his bare hands. After a furious battle Batty conquers the lion, to the astonishment of the natives, who carry Batty back to camp as an extra fine sacrifice to their idol.

While the witch doctor has been gone Andrea, seeing his opportunity to avenge the fancied wrongs of Jack, blackens his body with berry juice and, posing as one of the natives, slips into the hollow idol, usurping the place of the witch doctor, who, upon his return, is deposed. Andrea, as the witch doctor, orders the death of Jack and Batty. The preliminary ceremony lasts long into the night, and at last natives and captives fall asleep. Andrea then silently releases Ada and takes her with him into the jungles.

At dawn Nina, who has been taken to a hut, slips, unobserved, to the stakes where Jack and Batty are chained and cuts their bonds. They immediately start a search for Ada and Andrea but discover they have gone. Enraged at Andrea's perfidy, Jack and Batty prepare to go into the jungles after the White King, but be-

(*Continued on page* 1726.)

Have you read Page 1702?

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(*Continued from page* 1723.)
fore they have advanced any material distance the deposed Witch Doctor discovers their departure and, rousing the natives, sets out and recaptures them. Jack and Batty are again chained to stakes and the sacrificial fires lighted when Stanley and his followers, mounted on Elephants, and leading Ada's pony, attack the camp. The horse dashes into the camp, kicks the embers away from about Jack's and Batty's feet, grabs a native by the breechclout, shakes him, while an elephant twists his trunk about the Witch Doctor, dashes his head against a tree and tosses the body over his back. The natives are scattered, Stanley, Jack, Nina and the hag are restored to the party, while Andrea drags Ada through the jungle and gloats over her misery.

STANLEY AND THE SLAVE TRADERS (The Fifth Episode of the "Stanley Series"—Two Parts—Nov. 25).—The cast: Roy Watson, Herr Batty, Edward Roberts, Court Tletze, Charles Gay, Mona Darkfeather, Marie Manley, Anna De Lisle.

Ada has been taken captive by the White King. His village is attacked by slave traders, the huts are destroyed, and Ada and the king are seized. Meanwhile, Jack Wilson, Ada's sweetheart, has set forth single-handed to rescue the girl he loves. He is joined, en route, by Nina and the old Hag. Captain Batty rouses Stanley to a realization of the seriousness of the situation, and folding their tent, the explorer and his party start after the slave traders. Ada defends herself from the chief of the slave traders with her gun. The White King, however, under false overtures of friendship, contrives to disarm the girl and lead her before the chief. She and the king both are tied to trees. Jack Wilson knocks senseless a sentinel and succeeds in freeing Ada.

After a brief battle he escapes from the village, taking Nina, the Old Hag, Ada and the White King with him. Stanley, meanwhile arrives, surrounds the settlement, and takes the slave trader captive. Wilson and his friends push on into the jungle. A halt is called while Jack and the White King go in earch of food. During their absence Ada is attacked by a lion. She fights desperately. Wilson, hearing her cries, rushes back just in time to save her life by shooting the beast. Stanley's party continue their quest of Wilson and Ada.

MUTUAL.

MUTUAL WEEKLY NO. 47 (Nov. 25).

El Paso, Texas.—Mexican troops pass through U. S. territory. Carranza's army goes in bond from Eagle Pass, Texas, to Douglas, Arlz.

Little Rock, Ark.—State sponsors leave here for Panama-Pacific Exposition.

Nyack, N. Y.—New sea sled for South American waters. This marine "Glider" skims over shallow water at 50 miles an hour rate.

Los Angeles, Cal.—Biggest searchlight reflector in the world is completed for use at Fort Rosecrans.

Sterling, Ill.—This city entertains thousands on Auto Day. Beautiful floats win handsome prizes.

Chattanooga, Tenn.—Boy Scouts to learn archery. Ancient art is revived to complete boys' woodcraft training.

Boston, Mass.—Big gun practice at Fort Strong.

Seattle, Wash. The S. S. "Admiral Watson" is raised by being sealed and pumped out.

Washington, D. C.—Deaf and dumb football. students of Gallandet College enjoy this sport despite their infirmity.

San Francisco, Cal.—$50,000 worth of "hop," which would have supplied $367,801,209 worth of dreams, is destroyed by Board of Pharmacy here.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore. By courtesy of J. M. Gidding and Co., 5th Ave., New York City.)

London, England.—Marching for naval recruits. England needs 5,000 more men for her navy. Subtitle: The Lord Mayor inspects the men at the Mansion House.

Great Bend, Kansas.—Terrific cyclone kills 20. Over 2,000 persons rendered homeless and $1,000,000 worth of property destroyed.

Sussex, England.—During the war, women take the place of men gardeners.

New York City.—Christening day in Central Park. Four lion cubs, a baby zebra and a zebu are named.

San Francisco, Cal.—Old auditorium burns here. One fireman dead and $100,000 loss.

Louisville, Ky. — Automobile Club holds "Gymkhana." Uniqueness predominates at novel event. Subtitle: Ladies' Gate Driving Contest.

Latest War Pictures.—By courtesy of French Union of Cinematographers. Subtitles: Launching gas bombs. Throwing hand grenades.

CUB.

A DEAL IN INDIANS (Nov. 26).—The cast: George Ovey, Jefferson Osborne, George George, Belle Bennett, Rena Carroll, Gordon MacGregor, Arthur Munns, Janet Sully, Mrs. Spencer, Arthur Jackson, Wm. Jefferson.

Tired of his irksome jail sentence Jerry contrives a clever scheme by which he eludes two guards and escapes after an interesting chase. At last in safety he sits down for a rest. Two Indians approach and make him captive. He is brought before Chief Pain-in-the-Face who decrees that he shall die. The Chief's daughter, Moonlight Princess, falls in love with Jerry at first sight and successfully pleads with her father for his life. She is told to have him painted and dressed like an Indian and she may marry him.

Thus arrayed and bound Jerry is about to give up all hope when a professor of natural history, enedavoring to buy an Indian to accompany him on a lecture tour, arrives and negotiates the purchase of Jerry. The prisoner is overjoyed at the prospect of release, but not so with the Princess, who is taken struggling and protesting to her tent. Jerry is taken to the professor's home that night and left alone in the library while the professor goes on an errand. The other occupants of the house—the professor's son, his daughters and his housekeeper—are asleep. Jerry makes himself thoroughly at home and is enjoying himself immensely when the Princess, who has followed, bursts in upon him.

A racket follows, the household is awakened, and there is an exodus from the rooms of the members of the family. The Princess chases Jerry from room to room, startling the professor's bewildered daughters and housekeeper into hysterics. The son, however, more collected, calls for the police, who arrive at the same time as the professor. Jerry is immediately recognized by the officers, exposed as an imposter, and again taken into custody, much to his delight after his experience with the Princess.

FALSTAFF.

CLARISSA'S CHARMING CALF (Nov. 4).—The cast: Arthur Cunningham, Claude Cooper and Joe Burke.

Clarissa was one of the belles of Cherry Pit Siding. She could cook and plough, and all the young farmers admired her. She ignored them, however, and finally accepted the attentions of Josh Jigger, a politician, who was made firechief, a position which pays $20 per month. At the annual firemen's ball there was an exciting contest for "the most popular young lady," and Josh, because of his political ability and authority, so fixed things that Clarissa won the first and only prize, a beautiful calf, donated by a farmer. Josh Jiggers thought he was a Twentieth Century Rembrandt. Clarissa agreed with him, and with her pet posed for a painting to be known as "Clarissa's Charming Calf."

Unfortunately for the lovers they were seen by Omar Commerstein, the New York variety manager, and he yearned for Clarissa's presence as a roof-garden attraction. He offered her a fabulous salary, but she spurned it. Omar remonstrated, then tried to drag her off, but Josh Jiggers sprang to her ald and the villain departed. Omar was a persistent man. He "lured" the fire chief away by turning in a false alarm of fire, and then when the girl was alone with her calf, he seize- her and carried her off to a handcar he had waiting on the railroad tracks nearby. But the wicked manager reckoned without the calf. It was an intelligent animal, and he hastened off to find Josh Jiggers, meeting him on the way to the fire. The chief later declared that the calf's frightened bleats told him what had happened. Anyway, they did not go to the fire, but followed the calf which led them to the railroad tracks. There they were just in time to see the unfortunate Clarissa being borne away on the hand-car.

The firemen were too far away to extend aid. Clarissa had with her a bottle of liquid soap with which she had intended to give the calf a bath. Clarissa knew that if railroad tracks are soaped, engines cannot go ahead. Unnoticed by her enemies she soaped the tracks ahead of the handcar. The vehicle stopped, then as the grade was steep it began to slip back, going faster and faster. Josh Jigger saw that the car was returning and rejoiced. The Cherry Pit Siding firemen hooked up to a convenient hydrant, and as the handcar came back to them, the villainous manager and his confederates were hurled from the handcar by well-directed streams of water. Clarissa was restored to her lover, and they were married. This was many years ago. Now Clarissa often tells the story to her children.

The VILLAINOUS VEGETABLE VENDER (Nov. 25).—The cast: Claude Cooper, Arhur Cunningham, Barbara Gilroy, Lowell Stewart.

The vender did a good business, but he had no steady customers. Strangers were lured into dealing with him because of the low prices he asked, but they never returned. For a long time the vender loved nothing in the world except his money, but finally he became infatuated with a girl. She was honest, but so poor that her only gown was made of newspapers. One day misfortune came to the girl. A goat, attracted by her daily costumes, tried to devour it. She struggled in vain, but help arrived in the shape of a raggedly garbed man with a bright red nose. He drove the goat away, and most naturally the girl agreed to marry her preserver. The villainous vegetable vender was indignant when he heard they were wedded. Then the husband revealed the fact that he was a millionaire, interested in work among the poor, and had disguised himself to make his investigations easier.

Several years passed, and the villainous vegetable vender grew more and more villainous. One day he read in the newspapers that the son of the millionaire's wife had disappeared and the police were looking for him, while his mother was heartbroken. It was explained that he could be identified by a strawberry mark on his right arm and a locket with his mother's picture. The villain found the boy, imprisoned him in a vegetable bin, and told him he would remain in that unpleasant prison for many years. Fortunately for the child, he was quick witted. On the back of the locket he scratched the letters "C. Q. D." and hid it in a tomato. He hoped that some kind hearted person would buy the tomato, and notify his parents.

By good luck his own father's cook bought the tomato, and father tried to eat it. He injured his teeth on the locket, but forgot his pain when he read the pitiful call for help. It was easy to trace the villain down, and father consigned the criminal to prison.

FOILING FATHER'S FOES (Nov. 29).—The cast: Colin Campbell, Louise Emerald Bates, Marshall Welch, Robert Whittier.

Lucinda's father was a country editor, and by dint of the utmost economy he was enabled to send his daughter to a university, where she took a course in architecture, graduating with high honors. The girl returned home, filled with political ambition, and anxious to run for office, believing that the publicity would help her in business later on. She found her father in far from a blithesome mood. Father was a reformer, and felt impelled to write cutting things about a couple of grafters, one the nominee for sheriff, the other a candidate for city treasurer.

"They both called to horsewhip me just before you arrived," the editor sadly explained to his daughter. "The whipping was bad enough, but the way they acted was worse. Each insisted that the other glut his vengeance first, and finally they matched for it. The preliminaries were nearly as bad as the regular performance."

Lucinda's eyes filled with tears.

"I am only a poor weak girl, father," she said, "but I will avenge you. Cheer up. Take a week off, and leave me in charge. After you return these vulgar men will never annoy you again, and to punish them further, I, myself, will run for both sheriff and city treasurer, and defeat them."

The editor could hardly believe that Lucinda could "make good," but he finally decided to take a chance, and went for a rest. While he was gone, Lucinda was most industrious, for she was an energetic architect, and the place was on a war footing when father returned.

His enemies learned that the editor was back, and promptly called to remonstrate with him. This time Fate was against them. There were pitfalls on the stairs, boards flew out and hit them, and finally the pair were precipitated through a trap door, and sent whizzing down an incline to land at last in the water. There they were picked up by Lucinda, but to their surprise she immediately demanded that they retire from the political race in her favor, and ducked them until they agreed and signed the declarations she had already prepared.

So the "gangsters" were defeated, and Lucinda was elected to two offices at once, and drew both salaries. And the editor wrote nice things about her in the paper, and got more advertising than he had ever had before.

THAN-O-PLAY.

MR. MEESON'S WILL (Three Parts—Nov. 6).—The cast: Florence La Badie, Justus D. Barnes, Bert Delaney, Ethyle Cooke, Dorothy Benham, Lawrence Swinburne.

Mr. Meeson, a publisher, was interested only in financial return. One day a girl called at the publisher's office. She had written a story called "Jemina's Vow," which had been one of the best sellers of the year. For it she had received a beggarly sum. The girl needed money to take her sick sister to a warmer climate. Mr. Meeson refused to pay the girl any more, and reminded her that she was under contract to sell all her stories to him at the same compensation. The discussion between the two was witnessed by Meeson's nephew, and after the girl's departure the young man denounced his uncle so vigorously that he was disinherited.

Kindly turn to Page 1702

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The nephew went to call upon the authoress who had won his affection and was shocked and grieved to discover that her little sister had died and she was alone in the world. A few days later the girl was on her way to visit a cousin who lived in New Zealand. Owing to her poverty she went as a second cabin passenger on a big liner, and was surprised to find that Mr. Meeson was among those in the first cabin on the same boat. The publisher came and warned her not to speak to him, saying it would injure his reputation if he was seen conversing with any of the poorer passengers.

Lady Holmhurst, wife of the Governor-General of New Zealand,was a passenger on the boat and happened to run across the name of the authoress on the second cabin list. Lady Holmhurst had read and liked "Jemina's Vow," as had also the captain of the ship. These two arranged matters and the authoress, to her surprise, was taken out of her dingy quarters and installed in a beautiful cabin. There was one who stood apart for a time, Mr. Meeson. He could not understand the homage paid the humble authoress, but at last he decided to claim her acquaintance. The girl announced publicly that she did not care to meet him, and told the sympathetic passengers how Meeson had robbed her, and practically been responsible for the death of her sister. The result was that Meeson was shunned by everybody. When the boat was only a few days from New Zealand it was wrecked by a collision with a whaler, and many of the passengers were lost. The authoress was one of those who escaped, being in a small boat with two sailors, together with Dick, Lady Holmeshurst's little son, whom she had rescued. They also picked up Mr. Meeson, who had leaped overboard from the ship.

After several terrible days they reached Kerguelen Land. There Meeson rapidly grew worse and in his illness felt remorse for having disinherited his nephew. The authoress suggested that he make a new will, but they could not find anything upon which to write it. Finally one of the sailors came forward with a suggestion. He had found a cuttle fish and declared that by using the ink he could tatoo the will upon somebody's back. The other sailor refused to make the sacrifice, and Meeson howled with terror when it was suggested that his back be utilized. So it was the girl herself who offered to make the sacrifice, and the will, leaving all the publisher's property to his nephew, was inscribed upon the girl's back.

When the rescuing ship finally arrived, they found only the authoress and Lady Holmhurst's little boy, all the rest having passed away. The girl arrived in London and the courts found a unique legal problem to solve. Wills, before being passed upon, must be entered and filed in the registry office, but how was it possible to shut a young girl up in the safe. This was finally got around by admitting a photograph of the will, but new troubles arose at the trial. The lawyers on the opposing side objected to the girl testifying, and through a series of singular mishaps she was the only one who could tell what had occurred. The lawyers declared that if she was the will, she was a document, adding, "a document cannot take to itself a tongue, and this young woman has no more right to open her mouth in this case than would any paper will if it could be miraculously endowed with speech. There were long drawn out arguments on this point, but the nephew finally won and proposed in this novel way:

"The law has given me the estate, but I will never be happy unless I have the will also."

The authoress accepted. They married, and lived happily forever afterward, and incidentally, instituted so many reforms in the conduct of Meeson & Co., that it became a most popular and well-conducted publishing house.

MUTUAL MASTERPICTURES.

THE STRIFE ETERNAL (5 Pts.—Nov. 25).—The cast: Roy Travers, Robert Purdie, Nelson Phillips, Tom MacDonald, Rolfe Leslie, Tom Coventry, Blance Forsyth and Dora De Winton.

In the middle of the fifteenth century, when the Wars of the Roses were dividing England against herself, there lived in London a prosperous mercer, Master Winstead, who had a daughter, Jane. Jane Winstead was endowed by nature, not only with extraordinary beauty but also with charm of mind, and probably received more education than usually fell to the lot of a girl in her station. She married early Matthew Shore, a goldsmith of good position.

When King Edward IV first set eyes upon Jane, he fell under the enchantment of her loveliness. Forgetting his duty to his lawful wife, he besought the mercer's daughter to become his mistress. But Jane repelled his advances—not even the dazzling attentions of a king being able to blind her eyes to her love for Matthew, her husband. However, by a skillful ruse, Edward caused Matthew to be imprisoned on conviction of treason, and Jane was offered her choice between her husband's life at the price of her own honor. She sacrificed herself for the man she loved. Later, hearing that her husband had been killed in battle, she entered with a bitter heart into her position at court as the favorite of the king. Sir Thomas More said of her: "She never abused her privilege to any man's hurt, but used it to many a man's comfort and relief." Her life was one of great splendor; but, being a woman of gentle disposition and unparalleled generosity, she distinguished herself by acts of charity and mercy, and seems to have been exceedingly popular with all classes at that time.

When the king died, his brutal successor, Richard III, singled out this unhappy woman as a butt for his vengeance and spite. She was stripped of power, position, wealth; sentenced to walk barefoot and thinly clad through the crowded streets of London, and then condemned to beggary, the king making it a criminal offence throughout the realm for anybody to offer her food, clothing or shelter. From Queen to starvling represents a violent contrast. Not all tragic fiction has to offer us a life-story so remarkable as that of Jane Shore, "in beauty, in generosity and in misfortune alike unrivalled."

Pathe Exchange, Inc.

PATHE NEWS NO. 91 (Nov. 13).—

Trenton, N. J.—The Roebling Cable Works are destroyed by a $1,000,000 fire, the fourth big blaze within 22 hours in munition plants supplying the Allies.

How Fashions Are Designed.—Original sketches by Rita Senger, of "Vogue." Subtitle: A little ribbon, a little fur and an outdoor coat turns into an afternoon dress or an evening gown.

Behind the Scenes of the Fight for World Power.—Big guns in the making at an American armament plant.

Agua Prieta, Mexico.—General Villa, with 13,000 troops, closes in for the final assault on the Carranza garrison. Subtitles: Carranza calls up reinforcements. The attack. The Mexican populace pours from the town to the United States trenches and safety. The refugees camp and await the outcome of the battle. Random Mexican fusillades cause the United States troops to draw back. Private L. F. Taylor falls a victim to a Mexican bullet. General Funston rushes reinforcements to prevent the sacrifice of more American lives.

Kansas City, Mo.—Local yards are congested as never before with stock of all kinds destined to feed the fighting armies of Europe. Subtitle: Assorting the animals.

New York City.—The Italian liner Ancona, which has been sunk by an Austrian submarine, photographed when leaving New York on her last eastern voyage.

Hallstead, Pa.—The new $12,000,000 Lackawanna viaduct, which brings Buffalo three miles nearer to New York, is ready for traffic.

Nyack, N. Y.—A new "sea sled" built for the Columbian Government makes 45 knots an hour on its trial trip.

Portland, Ore.—Railroad employes join with the Land Products Show in celebrating the Passing of the Sage Brush and the Coming of Corn.

Chattanooga, Tenn.—Kindergarten tests to measure the mentality of young children are made in Better Babies Contest. Subtitle: A child of two years should be able to pick out the heavier of the two weights.

Augusta, Ga.—Seven thousand bales of cotton burn furiously at the Riverside Compress, causing loss of $500,000.

Kansas City, Mo.—E. J. Smith and C. A. Miller arrive here on their walk from New York to San Francisco. Subtitle: Mayor Jost greets the hikers.

Kansas City, Mo.—Missouri Normal and Kansas Normal play tie game, 16 to 16, in struggle for state football supremacy. Subtitles: The Kansas team. The Missouri players.

PATHE NEWS NO. 92 (Nov. 17).

Newark, N. J.—Teams from the high schools line up for their annual cross country championship. Subtitle: 1—Winfield Angus, of Central High School, the first home.

New York City.—Henry Elionsky, the famous long distance swimmer, braves the currents of Hell Gate shackled hand and foot and with two men roped to him. Subtitle: 1—Near death in a whirlpool.

Chicago, Ill.—Crippled children motor to the Flower Show as guests of the Sunbeam League composed of Chicago's "400." Subtitle: 1—Sweethearts.

Syracuse, N. Y.—Student rooters, with mighty yells, cheer on the University football team to victory over Colgate.

Great Bend, Kansas.—Enormous damage to life and property is caused by a tornado which sweeps across the Missouri valley. Subtitles: 1—Militia guard houses on Main street. 2—Freight cars are overturned along the Santa Fe Railroad.

Paris, France.—"Love is not love that alters when it alteration finds," says Shakespeare. Daily in Paris there are weddings in which the bridegroom is a soldier recently returned from the front blind for life.

Pathe's Paris Fashions (in natural colors).—Subtitles: 1—An ermine and skunk set. 2—A skunk coat. 3—A plain dress of white embroidered muslin. 4—An American style of several seasons ago which is now fashionable in Paris. 5—A Burgundy satin poke. 6—A dress of green taffeta trimmed with black velvet. 7—A black plush hat, with red fox furs.

Boston, Mass.—New accuracy records are made with 10-inch disappearing guns in practice at Fort Strong Arsenal.

New Haven, Conn.—Yale defeats Princeton in exciting football battle before sixty-five thousand fans. Subtitle: 1—Driggs of Princeton makes a touchdown.

Chicago, Ill.—Motion pictures of prisoners are being taken by the police so that they can afterwards be identified with certainty and ease. Subtitle: 1—Detective Sergeant Evens taking measurements and making notes.

Philadelphia, Pa.—Michigan and Pen battle to a deadlock in scoreless football game. Subtitles: 1—Sailors from the U. S. S. Michigan cheer for their name state. 2—A cup is presented to Dr. Clark, Provost of the University of Pennsylvania, by G. A. Hardwick, President of the senior class.

London, England.—Horatio Bottomley, who gained fame by his trenchant criticisms of the British Government, now assists it by appealing for recruits.

New York City.—Public Service Commisioner Edward E. McCall, charged with misconduct in office, on his way to testify.

Morrison, Col.—A big mass of rock is blasted in Bear Creek Canon to make an easy grade for the final stretch of mountain boulevards. Subtitle: 1—$500,000 is being expended by Denver to make its mountain roads a paradise for motorists.

Boston, Mass.—Arlington and Lexington High School girls clash in annual hockey game. Subtitles: 1—The Arlington game. 2—The Lexington players.

New Haven, Conn.—Because Yale Guardman No. 2 hurt himself with his oar, Columbia wins by eleven lengths in annual race.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 7—"The Bang Sun Engine"—Two Parts—Nov. 15).—The cast includes Max Fixman, Lolita Robertson and Burr McIntosh.

Dana T. Morley was a member of the clique of unscrupulous financiers who ruined old man Warden, and J. Rufus and Blackie have promised the Warden girls that they will help in getting the money back.

One Edward Bang, inventor of a sun engine, is deep in debt to Morley, and it is through him that the confidence men get at their quarry and lead him to slaughter. Everything is worked in unison and harmony and friend Morley falls hard. He is led to believe that the confidence men contemplate building a large factory to produce these sun engines and that there is no limit to the money that is to be made. Wallingford and his henchmen have a "row" and the Warden girls say they will sell their option on the whole "shooting-match" for several hundred thousand dollars. Morley snaps it up, figuring on selling it to Wallingford, knowing that J. Rufus wants it.

They give him the options, all right, but when he goes after the genial Wallingford, that worthy offers exactly thirty cents for the whole thing. "Stung," says Morley. The next episode is called "A Transaction in Summer Boarders."

BAMBOO AND ITS USES (Indo-China, Photocolor (Nov. 15).—Bamboo and its uses, a colored release, shows many interesting views of the uses to which the natives of Indo-China put "the universal provider." They are pictured here making every conceivable thing out of it—houses, umbrellas, hats, baskets and many other useful articles. It is also put to use as pipes, bridges, musical instruments and rafts.

OUR FEATHERED FRIENDS AT DINNER (On Same Reel as Foregoing—Globe).—The educational picture shows many of our most common birds at meal-time. These little fellows were photgraphed under great difficulty and make a highly interesting subject for an Educational. Fortunately, the food which the Warbler enjoys most is made of plant lice, cocoons, and insect eggs, for thus he is of great service to the propagation of our forests. Seeds make up the entree for the Bullfinch, this fellow munching them as a toothless old man would eat his meals. Then, the Sparrow is shown eating parasites which are destructive to crops. The Tomtits are also pictured at their daily meal, but sometimes it is more elaborate than the seed and insect diet on which they usually thrive.

WHIFFLES' BUSTED DATE (Punch—Nov. 15).—Whiffles, much to his wife's disgust, has fallen for Dolly Dickens. He makes a date to meet her, but his better half catches him in the

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act and arranges her plans accordingly. She leaves town that day and at the same train is a lady of more than passing beauty also seeing some one off. Our hero makes her acquaintance and calls to see her on the afternoon of his engagement with Dolly. But while entertaining the fair one in his own inimitable way, her husband enters upon the scene and pulls a gun, Whiffles making his escape in the nick of time. He returns home to meet his wife and while they are talking things over a detective comes along and hands in his bill for services rendered. Whiffles is duly impressed when he learns that the "husband" was none other than a sleuth, and that his lady fair a female detective. But at any rate he did not meet Dolly Dickens.

AT BAY (Gold Rooster Play—Five Parts—Nov. 26).—The cast includes Florence Reed, Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings.

District Attorney Graham starts a crusade against the city's gambling houses. Judson Flagg, a lawyer, owns a notorious joint and knows that nothing can stop Graham once he gets his hand in. He then enters the fight armed with every weapon an unscrupulous man can employ.

Through Mrs. Cuyler Hastings, a society woman who owes him a gambling debt, Flagg introduces Joe Hunter, his aide, to Aline Graham, daughter of the District Attorney. Hunter, polished, dashing and handsome, is seemingly devoted to Aline, and manages to marry her secretly. Later, in a raid on Flagg's place, Hunter shoots Graham and runs to Aline with the plea that unless she gives him money he will divulge the whole affair, saying that the marriage was a fake to aid some political enemies of her father. He leaves with her necklace, but she writes to him at Fagg's office begging him not to desert her. The gambler gets the letter and arranges an interview before a cunningly concealed camera, with the hope of getting her in a compromising position. How she is finally rescued and her fair name saved makes a charming ending to this drama.

TINKERING WITH TROUBLE (Phunphilms—Nov. 17).—Sour Bal Joe gets the "can" for sassing the tenants, and Easy Otis supplants him. But the latter does not know an awful lot of the art of "janitoring" and soon gets into many and various jams with the people upstairs. Multifarious are the tasks assigned to him and he knows naught of any of them. Then, to cap the climax, the janitor who received his passports comes back to start something. He figures that to change the gas and water pipes would be a good stunt and he does it.

Upstairs, a fair dame wants her gas-stove fixed, but when she turns it on, out come many streams of water. A love-sick lad across the hall contemplates suicide by gas, but he too, gets water instead. And so it goes until the whole place is in an uproar. Then they start for Otis, but he believes discretion is the better part of valor and takes it on the run.

NEAL OF THE NAVY (No. 12, "Backed by the U. S. N."—Two Parts—Nov. 18).—Annette gladly concedes to the Government the right to establish a coaling station on Lost Island, and prepares to leave for her inheritance on a ship fitted out for the purpose with a battleship escort. But before sailing she rides horseback one day and through the perfidy of Joe Wheeler, her foster-brother, is thrown and seriously injured. Hernandez and Inez, the schemers in the plot to secure Annette's map of Lost Island, make it a point to be near at hand and take her to a deserted house, where they try to intimidate her. But the house catches fire and is destroyed, Neal coming along on horseback just in time to save the girl. Later they leave for Lost Island—with Hernandez and his henchmen stowed away in the hold. He almost succeeds in wrecking the ship, but all hands escape in small boats and land on the shore safely. The Brute swims ashore with Hernandez in his grasp. The windup of the episode is a most unusual one of interest. The next episode is called "The Good Man."

ALL DOLLED UP (Starlight—Nov. 20).—Heinie and Louie learn that a highpriced mechanical doll is about to be sent from abroad to Mrs. R. U. A. Nutt, so they figure that they may as well get in on the good thing. Accordingly, Louie is "all dolled up" to represent the mechanical wonder and is brought to Mrs. Nutt's home. They manage to get away with it for awhile, but later on, Slippery Jim, who has also fallen for the mechanical doll stuff, brings one of his own. The two dolls meet each other and their antics are most ludicrous. But finally the real doll makes its appearance and the plotters are put to rout.

Have you read Page 1702?

Triangle Film Corporation

THE GOLDEN CLAW (Kay-Bee—Dec. 5).—The cast: Bessie Barriscale, Frank Mills, Wedwood Nowell, Truly Shattuck and Robert N. Dunbar.

A young society girl marries a wealthy young man for his money, for she and her mother, who have been accustomed to a life of luxury, have been plunged into genteel poverty. Suddenly the husband loses his fortune through the "pinching out" of a silver mine. He is goaded by his wife to restore her to wealth and luxury again. He works night and day and beats the stock market. His health is almost wrecked and he becomes money-mad.

On the third anniversary of their marriage, the wife goes to her husband's office thinking that he will give her some token in remembrance of the occasion. She is grieved by his lack of memory of the event and by his lack of sentiment when he writes her out a check for $50,000 and hands it to her coldly.

Then a rival in love and business finds a chance to put the husband in difficulties in the stock market. The husband appeals to his wife for the gift so that he might retrieve himself. She refuses and his fortune is swept away. He is about to shoot himself in his home, when he overhears his wife conversing with his rival, who is trying to win her away and asks her why she refused to help him with the $50,000. The wife tells the rival that she did it to get her husband away from his money-mad career. The husband enters, sends the rival away and is reconciled to his losses in the knowledge that he has his wife's love.

A JANITOR'S WIFE'S TEMPTATION (Keystone—Dec. 5).—The cast: Fred Mace, Marta Golden and Harry Gribbon.

Fred Mace as a burly janitor, Marta Golden as his wife, and Harry Gribbon as an artist, have some exciting times in "A Janitor's Wife's Temptation." Mace is sitting down to breakfast on a big piece of beefsteak, when Marta Golden is called to the dumbwaiter. Gibbon is famishing and motions his distress to the woman. She sends Mace out to beat some rugs in the hall and sends the steak up to Gribbon. Mace is furious on his return, but is diverted by the landlord who sends him out to clean up the house. Then the landlord demands rent from Gribbon, who is unable to pay.

Gribbon goes out in the hall and gets Miss Golden to elope with him taking a sum of money from the landlord's strong box. Mace is arrested for the theft and is jailed. On the plea of his little daughter, Mace is released. He and the child pass a cabaret, Mace sees Gribbon and his wife within. He is refused entrance in front but gets in by way of the kitchen. There is a great overturning of tables and smashing of dishes, when Mace sees Gribbon and starts in pursuit. It finally ends with their meeting on the roof. Mace is thrown through a glass dome and lights in a fountain where he bobs up and down like a rubber ball on the stream of gushing water. He is finally rescued by the police who put a table under him and he rolls off on the floor. Then the Keystone police are seen hanging in the air supported by the table upheld by the fountain. The picture ends with the arrest and discomfiture of Gribbon and the reconciliation of Mace and Miss Golden.

THE BEST OF ENEMIES (Keystone—Dec. 5).—The cast: Joe Weber, Lew Fields, Mae Busch, Joseph Swickard, Billie Bennett, Chester Conklin, Mack Swain, Guy Woodard and Frank Opperman.

Joe Weber and Lew Fields play all kinds of practical jokes on each other in this Keystone comedy, "The Best of Enemies." Their experiences begin with their entry as guests into a fashionable country house. Arrayed in evening dress they fall downstairs, get into the wrong rooms, and one falls into a bathtub but is rescued by the other. They finally land in the reception room, where they quarrel over Mae Busch. Fields gets the best of Weber and kicks him away, whenever he tries to "butt" in.

Joe plans revenge. He notifies the police that if he disappears that he has been killed by Lew. He leaves his clothes by a pond to confirm the information. Lew is arrested and after a humorous trial is sentenced to be hung. Mae Busch smuggles a file and a sheet to Lew and he makes his escape. Joe is captured and is going to be hung in the place of Lew so that the Governor won't be disappointed. Then Lew breaks into the room and the Governor pardons both to the disappointment of the bloody executioner, Mack Swain.

DOUBLE TROUBLE (Fine Arts—Dec. 5).—The cast: Douglas Fairbanks, Richard Cummings, Olga Grey, Margery Wilson, Gladys Brockwell, Monroe Salisbury, W. E. Lowery, Tom Kennedy, Kate Toncray and Lillian Langdon.

Fairbanks, a young banker, is very timid in the presence of his stenographer—and all young women. However, he is shown to be at home addressing a Sunday School in his capacity as President of the Sabbath Day Society. As he is leaving on a vacation, Fairbanks as the Banker Amidon is hit on the head by a thug. Five years later he awakes as Amidon again while in pajamas on a Pullman car. He is astonished when he sees a paper and notes the lapse of time. He is still more surprised at seeing a suit of sporty checks, which he discovers belongs to him. He goes to a hotel and is again astonished to find that he is greeted as an old and familiar guest.

He meets an old friend, Judge Blodgett. They go to a clairvoyant, who puts him in a trance. He awakens as a Mr. Brassfield. In that character he tells of waking up in the boom town of Bakerstown after the blow on the head with no consciousness of what had happened before or even his name. He takes the name of Brassfield, strikes oil, becomes a wealthy man and is nominated to be mayor. When he enters on his love affairs, he is so enthusiastic and has apparently been breaking hearts right and left besides engaging himself, that the old judge and the clairvoyant decide that he had better become Amidon, the good and respected banker. They go to Bakerstown. There Amidon is unable to transact the big business built up by Brassfield. He is again returned to the aggressive Brassfield. He proves very successful in business dealings and also in political affairs, but is so unscrupulous as to railroad a poor man who wouldn't be bribed. He also plays fast and loose with his sweetheart, flirting with a girl known as Strawberry and others as the occasion permits. The clairvoyant turns Brassfield back to Amidon, who rescues the poor family from death by gas and releases the father from jail. He also is reconciled to his sweetheart through the good offices of the clairvoyant, who explains that gradually the two characters of Amidon and Brassfield will be blended into one, the good qualities of each being retained and the bad ones neutralized.

Miscellaneous Feature Film

PARAMOUNT PICTURE CORP.

BELLA DONNA (Famous Players—Five Parts—Nov. 15).—Pauline Frederick, Thomas Holding, Julian L'Estrange, Eugene Ormonde, Geo. Majeroni, Edmund Shalet, Helen Sinnott.

The exploits of Bella Donna, an English adventuress, are matters of common gossip in London. Despite the fact that her reputation is distinctly unsavory, the Hon. Nigel Armine, an impressionable and rather unsophisticated man, refuses to believe what he hears. Struck by the marvelous beauty of the woman, he marries her and takes her to Egypt. But the simple-minded Armine soon palls upon this roving, restless spirit which fastens upon a handsome native, Baroudi, as the object of its fierce and hungry adoration.

The clandestine love affair increases in intensity until Baroudi so masters Bella Donna that he persuades her to poison her husband, and she places small doses of sugar of lead in Armine's coffee. Day by day Bella Donna watches the deadly effect of her work as her husband grows steadily weaker. Just as his rapidly weakening condition holds forth the promise of quick release from her irksome ties, Dr. Isaacson, an old friend of Armine, arrives on the scene. In the battle of wits between these two instinctive enemies, the doctor is the victor and he discovers what Bella Donna is doing. He denounces her to her husband and is ordered out of the house for his pains. Armine, innocently wishing to explain his action to Bella Donna, tells her tenderly of the attack which Isaacson has made upon her and assures her that he does not believe it.

It is too much for Bella Donna's frayed nerves. Her hate for this insipid man has increased with every day and now that her plot has been frustrated and her dream of freedom shattered, she loses control of her temper and pours upon the astonished head of her husband a torrent of abuse which culminates in the startling statement that she is sick of him and is going back to Baroudi. But when Bella Donna arrives triumphantly at Baroudi's she is stunned by her lover's statement that she is too dangerous a toy for him. His door closed upon her, she totters falteringly back to the house which she had so dramatically spurned. But she is met by her old enemy, Dr. Isaacson, who shuts the door in her face before she has an opportunity to reach her impressionable and soft-hearted husband. With the only two havens of refuge closed, Bella Donna, her wild dream of wealth, power and luxury shattered forever, gazes wistfully out upon the desert waste in the black night. Then she slowly traces her weary and faltering way out across the desert—and into oblivion.

ARMSTRONG'S WIFE (Lasky—Five parts—Nov. 18).—The cast: Edna Goodrich, Thomas Meighan, James Cruze, Hal Clements.

Harvey Arnold a professional gambler taking an enforced vacation in a small country town, meets May Fielding, who falls in love with him. Complications arise with May's next

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door neighbor, David Armstrong, who finally tells her that if she will not marry him he will strike out for himself in Canada. May elopes with Arnold and David, heart-broken, goes to Canada.

May is horrified when she discovers Arnold's business and he promises to give it up as soon as he has time to arrange matters. Arnold's partner, Estabrook, turns traitor, however, and induces the police to raid their gambling house. Arnold tells May to escape to Canada. David reads an account of the raid and hastens to May and wants her to marry him. May at first refuses, but when he offers her the protection of his name and swears he will ask nothing more, she consents. Arnold finds his way to Canada, and May catches a glimpse of him at a dance. Arnold having seen the couple, follows them and learns where they live.

The Mounted Police of Canada, being on Arnold's trail, pursue him, but May turns them off the scent. A quarrel arises between David and Arnold, who says he will not leave the country unless May joins him. David is confronted by Arnold with a revolver. May enters to find her husband in danger and with her own gun threatens to shoot Arnold. Arnold fires and wounds David and threatens to fire again. May puts her gun to her heart and threatens to kill herself. The police ride up and Arnold, in his attempt to flee, is shot by them.

OUT WEST (Lasky—Four parts—Nov. 22).—The cast: Victor Moore, Camille Astor, Raymond Hatton, Mrs. Lewis McCord, Ernest Joy, Tom Forman, Florence Dagmar, Harry Hadfield.

Chimmie and the "Duchess," the little French maid at the Van Courtlandt house, where Chimmie formerly worked, are engaged. He is offered $10,000 by Mr. Van Courtlandt to go to Death Valley, where he is supposed to find a gold mine, hire a special train and make a record-breaking trip to New York City as an advertising scheme planned by Mr. Van Courtlandt, vice-president of the Southwestern Railroad, and Preston, the advertising man. The "Duchess" and Miss Van Courtlandt start for the San Francisco Exposition about the same time. Being a Bowery boy, Chimmie has many amusing adventures on his way to the wild and woolly West. At a small town on the edge of Death Valley he procures a pack outfit and starts to find his supposed mine. Preston has given him several bags of gold nuggets, some of which he scatters about a small mine he finds and the balance he spends in the small town upon his return.

The news of the supposed gold strike is spread broadcast and Chimmie is the idol of the hour. He becomes involved with a government inspector, who demands to see the mine and to save himself plans to be held up. Miss Van Courtlandt and the "Duchess, hearing of Chimmie's strike, leave the Exposition and arrive just in time to have the hold-ups arrested before they can save Chimmie. Chimmie manages to bluff the government inspector and gets back safely to town. He orders the special train over the Southwestern and the party made their record-breaking trip East. Van Courtlandt and his companions, realizing the sensation the reported gold strike has created, decide to organize the Chimmie Fadden Mining Company and sell stock in the fake mine. Chimmie knows nothing about this until the day of the wedding, when his brother Larry tells the "Duchess" that the mine is a fake.

The "Duchess," knowing that thousands of people have been victimized by the owners of the fake mine, calls him a Chimmie and refuses to marry him. Chimmie goes at once to Van Courtlandt, gives up the check for $10,000 and tells the newspaper reporters that the mine is a fake. Van Courtlandt and his companions are forced to return the money to the poor people who have bought their stock. Chimmie is heartbroken at having lost his money, his mine and his girl, and returns to his home. There the "Duchess," having found out the true state of affairs, finds him.

THE GENTLEMAN FROM INDIANA (Pallas—Five parts—Nov. 25).—After leaving the university, where he has been one of the greatest football stars in years, John Harkless plunges into the thick of Indiana politics through purchasing the Plattville Herald and fearlessly smashing the corrupt political machine of Rodney McCune. With this prestige, Harkless becomes the accepted leader in the congressional district—a veritable tribune of the people—who protect their interests at all times even to the extent of drumming out of town a brace of gamblers who are fleecing unsuspecting farmers with a crooked shell game on Circus Day.

Returning that night from a call upon Helen Sherwood at Judge Briscoe's, Harkless is waylaid by mysterious assailants during a thunderstorm and is seen no more until he is discovered miles away in an emergency hospital. Vigilantes quickly rally in Plattville by hundreds to avenge the murderous assault, and while there is doubt as to whether the Whitecaps, McCune's henchmen, or the gamblers are to blame, suspicion finally fastens upon the Whitecaps and, in view of the many anonymous warnings they have sent Harkless for his activities against McCune soon amounts to a certainty. Marching cross country to the grim chant of "John Brown's Body," the avenging host raids the crossroads settlement of the clan, annihilates the band and burns their evil nest to the ground.

The return of Harkless from the hospital, the ingeniously contrived campaign which elects him to Congress which has been contrived by Helen Sherwood, and the meeting of the girl and the plucky editor in his own printing office, which she has benevolently usurped, makes this picture a worthy offering.

JANE (Morosco—Five parts—Dec. 6).—Charles Shackelton offers Jane $500 to pose as his wife during his uncle's approaching visit. The housemaid who, with William, her butler-husband, is planning on a chicken farm, accepts the offer much to the relief of the gay young bachelor, who has told his relative he was married in order to secure an increased allowance. Jane finds it hard to lay aside her feather-duster instincts, but gets along very well until the uncle inquires for "the baby." To quiet any suspicion the conspirators fill the vacancy, but unfortunately requisition the infant of a reluctant washerwoman who does not speak good English, and in the midst of the uncle's ecstacies over the "heir to the house" the illiterate mother bursts in and demands the immediate return of her child. Repulsed, she summons the police, who, finding the baby in the uncle's arms, nab him as the kidnapper.

Desperate at this new contingency, young Shackelton throws himself at the feet of his true lady love, Lucy Norton, whose father has ruled against him because of his wildness, and she is about to brave parental wrath and become his wife when she, too, discovers the baby and the supposed alliance with Jane. Reduced to the last resort, Shackelton finally has to tell the truth and this proves the best strategy of all. The uncle is mollified, Shackelton gets the wife he had despaired of, and Jane tucks away $500 for the chicken farm.

KLEINE-EDISON FEATURE SERVICE.

THE DANGER SIGNAL (Kleine—Five Parts—Dec. 1).—The cast includes Arthur Hoops and Ruby Hoffman.

Danny Canavan, a blacksmith's son, possessing great strength, is a cringing, wavering, abject coward, scorned by all, particularly his father. Danny's wife does not neglect any opportunity to browbeat and scold him, neither do the helpers in his father's shop miss a chance to kick and beat him. President Cadbury, of an insurance company, is one day riding with his fiancee in a carriage that knocks down and severely injures Canavan. He is carried home and put to bed where he remains for many weeks, unable to escape even for a moment the gibes and taunts of his sharp-tongued wife, who, when he recovers, goes to the ward boss and obtains, through him a position as laborer for Canavan. Here, scorned by fellow workingmen, and nagged by a pitiless foreman, he spends a most unhappy time.

One day he is called upon to warn vehicular traffic and pedestrians not to approach too near an excavation where dynamite is to be exploded. He is given a red flag to wave, and that marks the turning point in his life. He is astounded when everybody obeys his command, backed by the red flag. A great awakening fills his soul, and he feels the tingle of real manhood in his blood. The red flag, the danger signal, has wrought this marvelous change. Within an hour he asserts his independence to his father and his wife, and whips an employe of his father's.

At a ward caucus later, he wins the favor of a political boss by whipping a dozen political mar plots, and is then taken into the "boss'" office. He quickly becomes a power in politics through the force of his dominant character, and is later made chief of a powerful political party organization. He now has social ambitions and when he has an indictment against Cadbury quashed, he demands as his price that Cadbury and his wife sponsor his social aspirations, which they do, with the result that he is soon dominant in that sphere. Canavan takes a party to England, buys an entrant in the English Derby and wins that classic of the turf. His personality is simply overpowering, and none can successfully oppose him. Cadbury is killed while the party is in England and Canavan, who had become a widower, crowns his triumphal march by marrying Mrs. Cadbury. The latter quickly discovers Canavan to be without manners or polish, and she tells him of the embarrassment this causes her. Then comes the climax in which Canavan rises to the occasion, and again has his way.

THE DESTROYING ANGEL (Edison—Five Parts—Dec. 8).—Mary Ladislas elopes with the chauffeur because of his sympathy for her ideals, and they stop at a hotel. The scornful attitude of all who meet them causes Mary to desire immediate marriage, but on the way for a license, the auto overturns and kills the chauffeur. It is too late for Mary to return home now and she is left alone, disconsolate.

Hugh Whittaker, ill, given up by the doctors, leaves his affairs in the hands of Drummond, his partner, and prepares to leave for the West. He meets Mary and prevents her suicide. Pitying her and feeling his own end near, he marries her and continues on his journey, after giving her a note to his partner, Drummond, so that he may provide for her. Drummond, who is dissipating and appropriating Hugh's funds, is fascinated by Mary, but she refuses his aid. Later, news comes of Hugh's death. Mary obtains the title role in Carmen at Max's theater, who treasures her for her artistic acting. In a jealous rage he causes the death of David, another actor whom Mary is to marry.

Four years pass. Thurston, a young millionaire, who is to marry Mary, is pushed off a ferry boat by Max and drowned. Drummond, meanwhile, is forcing his attentions on Mary. Hugh, contrary to reports, has not been killed. His mining operations in the West have made him a millionaire and he returns home cured. At the theater he sees Mary. She recognizes him and suffers a nervous breakdown. Her unfortunate affairs with men have earned her the title of "The Destroying Angel." She goes to the seashore to recover from her attack. Drummond, meanwhile, who has spent all the money left in his care by Hugh, has disappeared.

Unconscious of Mary's whereabouts, Hugh also takes a cottage at the seashore. He foils Drummond, who has suddenly reappeared, in an attempt to kidnap Mary. Drummond is killed in the scuffle by Hugh's valet. Fearing to cast her terrible spell upon him, Mary leaves Hugh and returns to the stage. He follows, however, and Max attempts to shoot him, but Hugh has broken the deadly spell, for Max's bullets go wild. Mary, who really loves Hugh, gives herself up to her love, and returns with him. His is the charmed life which has pierced the circle of death about "The Destroying Angel."

WORLD FILM CORP.

A CORRECTION.

"The Little Church Around The Corner," a five-part World Film picture, which was originally scheduled for release on November 22, and a synopsis of which was published on page 1036 of the issue dated October 30a, has been postponed until January 3, 1916. In its place will be released "Body and Soul," a story of which will be printed in a future issue. Exhibitors will please observe the change.

HEARTS OF MEN (Harris—Nov. 8).—The cast: Arthur Donaldson, Beulah Poynter, Frank Longacre and Ethelmary Oakland.

At Cologne, in Germany, two young men work in a perfume factory. One has devised a formula for an Arabian Rose perfume. His false friend steals the formula and some money, leaving the patentee penniless. The two young men consequently come to America. The thief has become a wealthy perfumery merchant. The inventor meets him and there is a quarrel, when the cheated man demands the money that has been made out of the formula. The former friends have married and their children fall in love. But when the parents discover this, there is great unpleasantness. However, in the end, as the children promise to be sweethearts through life, the old friends are reconciled.

A BUTTERFLY ON THE WHEEL (Shubert—Nov. 15).—The cast: Holbrook Blinn, Vivian Martin, George Ralph and June Elvidge.

Peggy Admaston and her husband are rich and should be happy; but after the honeymoon Admaston neglects his young wife for the cares of his business. The result is that Peggy lends a willing ear to the love pleadings of Collingwood, a friend of her husband.

Nevertheless, Peggy remains loyal to her husband. But both are present at a theatre when it catches fire and so Admaston's doubts of her fidelity are aroused. Subsequently when Admaston discovers Peggy and Collingwood together at a country road house under what appears to him to be suspicious circumstances, he resolves to divorce his wife, and does so.

After the divorce, a friend of the Admastons, Mrs. Attwill, who had sown the seeds of strife between husband and wife, establishes Peggy's innocence to the satisfaction of her husband, and the young couple are reunited and made happy.

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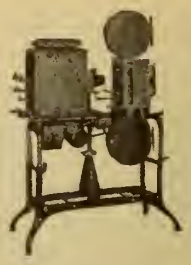

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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WANTED—Good picture proposition. City two to four thousand. Southern Michigan, Northern Indiana, Ohio or Illinois preferred. B. J. V., 623 Washington St., Defiance, Ohio.

THEATERS FOR SALE OR RENT.

MODERN, fully-equipped picture theater located central States, town 5,000. No opposition, 300 seats. Best reasons for selling. $1,500 takes if sold next three weeks. Long lease on building. Central, care M. P. World, N. Y. City.

NEWLY BUILT THEATER—800 seats. Now running. 6,000 population, no opposition, price $3,000 cash. Long lease, low rent. Pollock, 74 Beekman Ave., No. Tarrytown, N. Y.

FOR SALE—Going picture show small town. No opposition. Bears closest investigation. Must sell quick. Sacrifice. F. H. Musselman, Peru, Ind.

(Continued on page 1735.)

CLASSIFIED ADVERTISEMENTS---Continued from page 1734

AT NAUGATUCK, CONNECTICUT—A town with a population of 15,000 people, in a centrally located district of said town, for rent, a moving picture theater, with a capacity of 500, fully equipped with seats, electric lights, booth, screen and one Power's machine. Said theater has been in operation for two years and the lessor is compelled to sub-let it on account of illness, which will prevent him from continuing in said business. There is only one other moving picture theater in this town and business may be operated for seven days in each week. For further particulars inquire of John Weisman, Naugatuck, Conn.

LIFE-TIME'S OPPORTUNITY to purchase the largest and the only successful moving picture and vaudeville house in manufacturing town of about 5,000. Seating and standing capacity nearly 1,050. Brick building, fireproof. Large stage suitable for road shows, vaudeville or any attraction. A complete set of scenery, well stocked. Eight dressing rooms. Fireproof asbestos booth, asbestos curtain, practical equipment. Building and equipment worth $32,000; will sacrifice for $23,000. Suitable terms. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

OPPORTUNITY to purchase entire contents and vaudeville lease of one of the finest, largest and best constructed movies in Rochester, N. Y., which is the fastest and most progressive money making city in the Union. This house is capable of making at least $75 to $150 week. Disagreement of partners is the cause of all the trouble and the house is now closed. Ready for operation Will have the assistance of one or two film exchanges under very favorable conditions. Fully equipped. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—The only house in town of 3,500, about thirty miles from Buffalo; real estate and equipment in first-class condition. Expenses about $55 week; receipts $100-$150 week. Ideal proposition for a family. Actual value, $15,000; price, $10,000; half cash or will sell contents and lease for $3,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED—600 upholstered or veneer chairs. Write particulars. Opera, care M. P. World, N. Y. City.

WANTED—150 second hand opera chairs. Must be cheap. State exact size and styles. Address correspondence to C. F. Tyrrell, Bourbon, Ind.

EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs, at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Electric sign, beautiful, large intermittent flashing. Complete outfit, $250. Also movable ticket office, $75. Photos, particulars mailed. Grand Theater, Bellows Falls, Vt.

MR. F. H. RICHARDSON recommends "Amberlux" lens filters. They improve projection 100 per cent. Order one today. Price, complete, $3.50. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.

FOR SALE—100 opera chairs, Fort Wayne compensarc, ceiling and side lights, electric sign. All A-1 condition. Bargain. No use for same. F. H. Musselman, Peru, Ind.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Power's machines. W. H. Latimer, 308 Lackawanna Ave., Scranton, Pa.

KRITERION POSTERS—For sale, any quantity mounted, eight cents per sheet, unmounted, three cents, also photos and slides. Globe Film Exchange, Inc., San Francisco, Cal.

OPERA AND FOLDING CHAIRS—New and second hand. Special offers: 400 leather upholstered, $1; 250 portable folding, 65c; new opera, 95c up; maple folding, 40c up; chairs shipped to secure lowest freight rate, subject examination. Atlas Seating Co., 501 Fifth Ave., New York City.

COMPLETE outfits of scenery for picture theaters, furnished for proceeds of advertising on the front drop curtain. Write for particulars. Boon Scenic Studios, Hicksville, Ohio.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

CARBONS—German "Plania" cored. 1,500 ¾ x 12, 5,000 ⅝ x 6, 6,000 ½ x 6, 10,000 ½ x 4. Price for the entire parcel, $225 spot cash. Donald Campbell, 145 West 45th St., N. Y. City.

BAIRD MACHINES—"Standard" machines, Wagner converters, A. C. to D. C., arc controller, supplies and repairs, rebuilt machines, fully guaranteed. Motors and attachments for all makes of machines. Screens. Catalogue for the asking. Special Universal Motor Co., 406-10 East 149th St., N. Y. City.

FOR SALE—Power's 5A, head upper magazine and lamp house. First $25 takes all. Address Quick, care M. P. World, N. Y. City.

CAMERAS WANTED.

CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest cash price considered. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

WANTED—Moving picture camera, complete magazine cases, tripod and ready to work. No junk, best make, cheap. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardenopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

PROFESSIONAL camera outfit for $200; subject examination. Want two light cameras. Tennessee News Films, Nashville, Tenn.

FOR SALE—Cameras, all makes. New and second hand. The A. Luther Chocklett Co., Roanoke, Va.

CAMERAS—Pittman, 200 foot, F.3.5 lens one picture movement, $90. Tripods, $15 up. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WANTED—Oliver Twist, five reels up, other Shakesperian plays, operas. Eternal City. The Christian, Judith of Bethulia. Pathe Passion Play (complete). Sapho. Other big features. Macbeth. Othello. Latest war pictures, all sides, for export. Lowest prices, length, paper and other advertising matter. Send heralds with answer. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

FALL OF THE ALAMO, in four parts. Address E. D. Sharp, 207 West 4th, Oklahoma City, Okla.

WAR AND ITS HORRORS—Temperance, religion, educational, travel, sociology, literature, Tolstoi, France, Canada, Bohemia; oppressed races; Armenia, Servia, Poland, Belgium, Persia, Balkan States, Asia, Africa. Expose of persecution anywhere and everywhere. Cinemaforum, Biddeford, Me.

FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—1,000 reels, comedy, drama, western, one, two and three reel subjects. Also four, five and six reel features. Paper for all. From $2.50 per reel up. Traveling exhibitors write. Many big bargains. Address S. Solheim, 119 East Sixth St., Duluth, Minn.

A NEW YORK film exchange, owning about 100 features and 300 single reels, with posters, in fine condition, is open for proposition for sub-renting to out-of-town exchanges. References and full particulars in first letter. F., care M. P. World, N. Y. City.

SALE OR RENT—Four and three-part Passion films, colored. Machine Power's 5 complete, $50. Booth, Luback, 1109 Manhattan Ave., Brooklyn, N. Y.

200 FILM SUBJECTS, suitable for churches, schools and moral welfare organizations. Clean dramas, comedies, juvenile comedies, educationals, dramatized versions from book novels by famous authors. Industrial and travel subjects. Peter H. White, 145 West 45th St., N. Y. City.

100 SINGLES and doubles, with and without posters. All special subjects. Limited quantity of 4, 5 and 6 reelers for quick sale. Peter H. White, 145 West 45th St., N. Y. City.

SCENIC—Educational and films of interest from 1c per foot. Small quantity of airship and war film. Comedies, features. State requirements. Donald Campbell, 145 West 45th St., N. Y. City.

FIFTY FEATURES—In good condition (will ship subject examination), running in four, three and two reels. Plenty mounted and unmounted paper. Some have photograph slides, several at $5 reel. Also single reels at reduced prices. Song slides, twenty-five cents set. Unusual opportunities for buyers. F. Ferguson, 220 West 42d St., N. Y. City.

FILMS for sale or rent. 5,000 single, two and three-reel features with posters. Will rent for 50 cents per reel per day. Exhibitor pays express charges both ways. Swanson-Crawford Film Co., 14 N. 9th St., St. Louis, Mo.

GREAT BARGAIN—100 commercials with posters, good condition at $5 a reel. Room 603, 110 West 40th St., N. Y. City.

FOR SALE—At cut prices, three and four-reel features in good condition, with plenty posters on same. Select Film Service, 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

WURLITZER pipe organ orchestra, cost $1,550, nearly new, with 52 big rolls. Will sell at a sacrifice, play with or without rolls. Theater, 630 Morris Park Ave., N. Y. City.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Ky.

TWO PHOTOPAQUE announcement slides for only 15c. Any wording. D. C. Schupp & Co., Peoria, Ill.

MAKE your own slides with Photopaque. Large can makes 3,000 slides. 50c and $1. At all jobbers or D. C. Schupp & Co., Peoria, Ill.

CARTOON ADVERTISING and chasing letter announcement film made to order 17c foot upwards. Ray, 326 Fifth Ave., N. Y. City.

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department
WILL GET YOU EXCEPTIONAL RESULTS
Send your copy, accompanied by remittance—The Rate is Three Cents per Word

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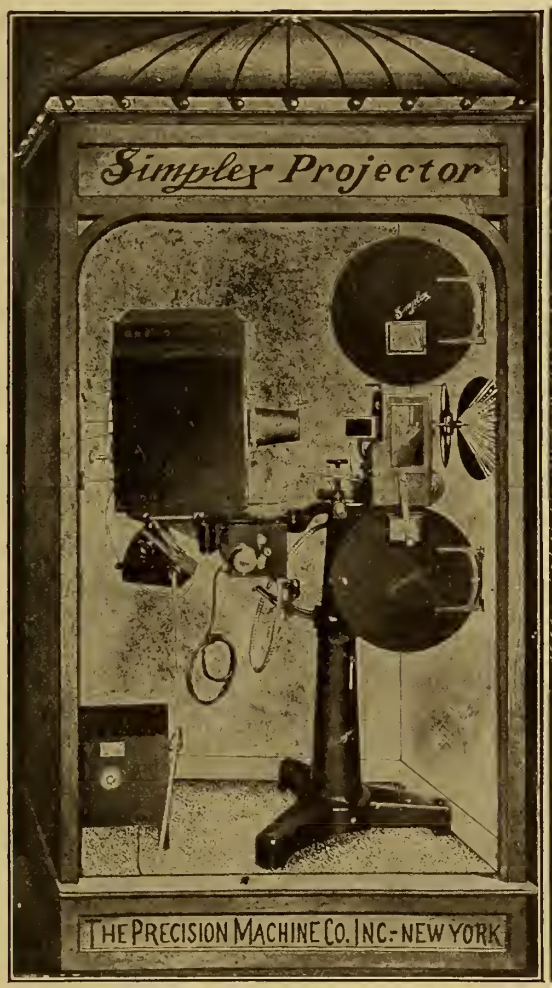

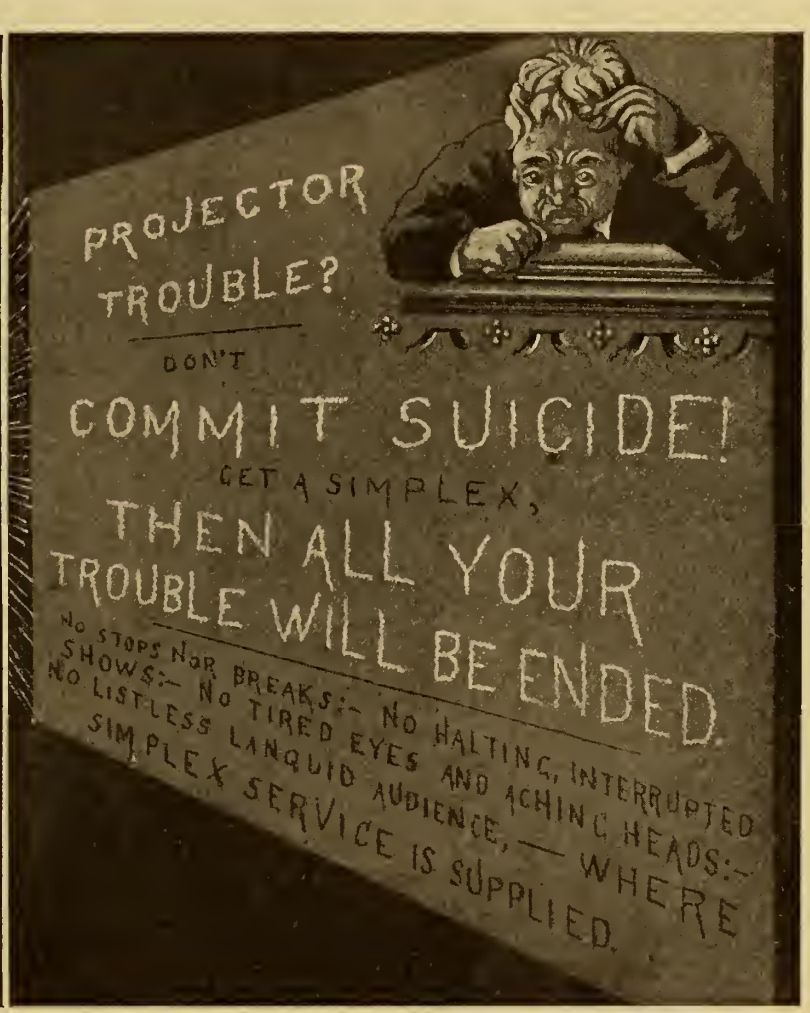
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Precision Machine Company.

Gentlemen: I want to give you my opinion of the Simplex Projector, as you certainly deserve all the praise coming to what I consider the manufacturers of the only real moving picture machine on the market.

I have been in the business now going on seven years and I have owned and operated every make of machine, hut if I were today ordering a car load of projectors, every one would be a Simplex without exception.

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Yours very truly,

(Signed) C. A. PRATT,

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317 East 34th: St··· New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1704, 1706.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).

BIG U.

Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).

BISON.

Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).

GOLD SEAL.

Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).

IMP.

Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).

JOKER.

Nov. 6—20th Century Susie (Comedy).
Nov. 13—Subject not yet announced
Nov. 20—Chilis and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Title not decided.

LAEMMLE.

Nov. 7—No release this day.
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.

L-KO.

Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).

NESTOR.

Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).

POWERS.

Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.

REX.

Nov. 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).
Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).

VICTOR.

Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).

UNIVERSAL SPECIAL FEATURE.

Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).
Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).

BEAUTY.

Nov. 20—Anita's Butterfly (Comedy).
Nov. 23—The Drummer's Trunk (Comedy).
Nov. 27—Cupid Beats Father (Comedy).
Nov. 30—Billy Van Deusen and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).
Dec. 7—Pretenses (Comedy—Drama).
Dec. 11—Nobody's Home (Comedy).

CASINO.

Nov. 21—The House Party (Comedy).
Nov. 28—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Cissy (Comedy).

CENTAUR.

Nov. 24—Could a Man Do More (Three parts—Drama).
Nov. 25—Stanley and the Slave Traders (Two parts—Drama).
Dec. 2—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).
Dec. 9—Stanley in Darkest Africa (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)

CUB.

Nov. 19—The Fighting Four (Comedy).
Nov. 26—A Deal in Indians (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Doctor Jerry (Comedy).

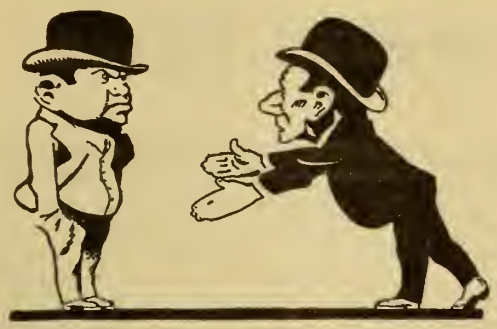
FALSTAFF.

Nov. 15—Hannah's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).
Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—The Villainous Vegetable Vender (Comedy).
Dec. 2—Foiling Father's Foes (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).
Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).

GAUMONT.

Nov. 16—See America First (No. 10—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 23—See America First (No. 11—New Haven, Hartford, Conn—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 30—See America First (No. 12—Lake Mohonk, N. Y.—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).

(*Mutual Releases continued on page* 1740.)



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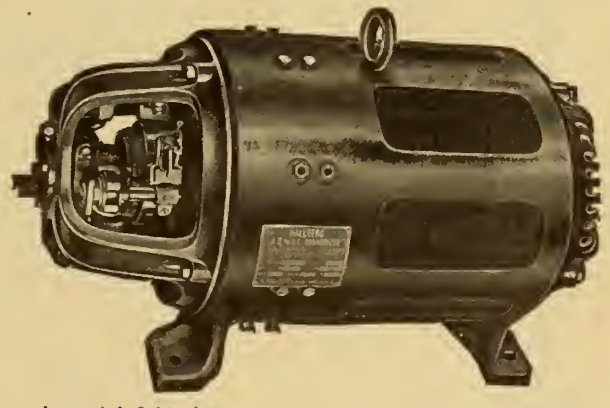

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1704, 1706.)

(*Mutual Releases continued from page* 1738.)

MUSTANG.

Nov. 26—The Valley Feud (Two parts—Dr.).
Dec. 3—Broadcloth and Buckskin (Two parts Comedy—Drama).
Dec. 4—Film Tempo (Three parts—Comedy—Drama).
Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).

MUTUAL WEEKLY.

Nov. 18—Number 46, 1915 (Topical).
Nov. 25—Number 47, 1915 (Topical).
Dec. 2—Number 48, 1915 (Topical).

NOVELTY.

Nov. 24—Taming a Grouch (Comedy).
Nov. 29—Charlie's Twin Sister (Comedy).
Dec. 1—Betty Burton, M. D. (Comedy).
Dec. 6—A Janitor's Joyful Job (Comedy).
Dec. 8—A Musical Mix-up (Comedy).

RELIANCE.

Nov. 28—The Friends of the Sea (Two parts—Drama).
Dec. 5—The Stab Mystery (Two parts—Dr.).
Dec. 8—Her Mother's Daughter (Three parts—Drama).
Dec. 12—The Wayward Son (Two parts—Dr.).

RIALTO.

Nov. 17—The New Adam and Eve (Three parts—Drama).
Dec. 1—Lessons in Love (Three parts—Comedy—Drama).

THANHOUSER.

Nov. 21—Beneath the Coat of a Butler (Dr.).
Nov. 23—The Baby and the Boss (Two parts—Comedy-Drama).
Nov. 28—All Aboard (Comedy).
Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—Her Confession (Modern—Drama).

THAN-O-PLAY.

Nov. 6—Mr. Meeson's Will (Three parts—Dr.).
Nov. 27—The Valkyrie (Three parts—Drama).

MUTUAL MASTERPICTURES.

Nov. 25—The Strife Eternal (Five parts—Drama) (No. 48).
Dec. 2—The Forbidden Adventure (Five parts—Drama) (No. 49).
Dec. 9—The Buzzard's Shadow (American—Five parts—Drama) (No. 50).

NORTH AMERICAN FILM CORPORATION.

Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).
Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).
Nov. 8—The Diamond from the Sky, No. 28, "On the Wings of the Morning" (Two parts—Drama).
Nov. 15—The Diamond from the Sky (No. 29, "A Deal with Destiny"—Two parts Drama).

Associated Film Sales Corp.

Releases for week of Nov. 15:
The Bond between (Santa Barbara—Three parts—Drama).
The Sacrifice (Ramona—Two parts—Dr.).
Drifting (Alhambra—Two parts—Drama).
Where the Roads Meet (Empire—Two parts—Drama).
The Jitney Submarine (Atla-Comedy).
Ike, The War Correspondent (Federal—Comedy).
Won by a Nose (Banner—Comedy).
Releases for week of Nov. 22:
The Fighting Minister (Santa Barbara—Two parts—Drama).
The Bitter Cup (Ramona—Two parts—Drama).
A Friend in Need (Alhambra—Two parts—Drama).
The Goat (Empire—Two parts—Drama).
The Parson Slips a Cog (Atla—Comedy).
Ike Goes to the Front (Federal—Comedy).
Sammy, the Cub Reporter (Banner—Com.).
The Courting of Miss Fortune (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 15—Our Feathered Friends at Dinner (Educational).
Nov. 22—The Sultan's Paradise (Picturesque Turkey (Scenic).

GOLD ROOSTER PLAYS.

Nov. 12—Nedra (Five parts—Drama).
Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).
Dec. 3—The House of Fear (Five parts—Dr.).

PANAMA FILMS.

Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14 (Two parts—Drama).

PATHE.

Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7, "The Bang Sun Engine" (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders") (Two parts—Comedy).
Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Comedy).

PATHE NEWS.

Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).
Nov. 24—Number 94, 1915 (Topical).
Nov. 27—Number 95, 1915 (Topical).

PATHECOLOR.

Nov. 2—The Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While It Lasted (Comedy).
Nov. 29—Ragtime Snap Shots (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).
Dec. 1—The Gold Cobra (Three parts—Dr.).

Miscellaneous Feature Releases.

CIRCLE FILM CORPORATION.

Nov. 13—Thou Shalt Not Kill (Five parts—Drama).

EQUITABLE FILM CORPORATION.

Nov. 15—The Cowardly Way (Drama).
Nov. 22—A Daughter of the Sea (Five parts—(Drama).
Nov. 29—Not Guilty (Triumph—Drama).
Dec. 6—The Warning (Triumph—Drama).

FOX FILM CORPORATION.

Oct. 4—Sin (Five parts—Drama).
Oct. 11—The Little Gypsy (Five parts—Dr.).
Oct. 18—The Soul of Broadway (Five parts—Drama).
Oct. 25—The Family Stain (Five parts—Dr.).
Nov. 1—Carmen (Six parts—Drama).
Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Nov.—For Her Son (Four parts—Drama).

IDEAL FILM SERVICE.

Nov.—Florence Nightingale (Four parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

METRO PICTURES CORPORATION.

Nov. 8—Pennington's Choice (Quality—Five parts—Drama).
Nov. 15—The Woman Pays (Rolfe—Five parts—Drama).
Nov. 22—One Million Dollars (Rolfe—Five parts—Drama).
Nov. 29—Barbara Frietchie (Popular Plays & Players—Five parts—Drama).

OCEAN FILM CORPORATION.

Nov.—Life Without Soul (Drama).

PARAMOUNT PICTURES CORPORATION.

Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).
Nov. 18—Armstrong's Wife (Lasky—Five parts—Drama).
Nov. 22—Chimmie Fadden Out West (Lasky—Four parts—Comedy).
Nov. 25—A Gentleman from Indiana (Pallas—Five parts—Drama).
Nov. 29—The Prince and the Pauper (Famous Players—Five parts—Drama).
Dec. 2—Mr. Grex of Monte Carlo (Lasky—Five parts—Drama).
Dec. 6—"Jane" (Morosco—Five parts—Com.).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 21:
The Disciple (Kay-Bee—Drama).
The Sable Lorcha (Fine Arts—Drama).
A Game Old Knight (Keystone—Comedy).
Her Painted Hero (Keystone—Comedy).
Releases for week of Nov. 28:
Matrimony (Kay-Bee—Drama).
The Sable Lorcha (Fine Arts—Drama).
Stolen Magic (Keystone—Comedy).
His Father's Footsteps (Keystone—Com.).

WORLD FILM CORPORATION.

Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).
Dec. 6—The Gray Mask (Shubert—Drama).

V-L-S-E, INC.

Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1704, 1706.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—Love's Enduring Flame (Special—Two parts—Drama).
Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).

EDISON.

Nov. 20—Black Eagle (Drama).
Nov. 24—Cartoons in a Sanitarium (Cartoon-Comedy).
Nov. 26—The Ring of the Borgias (Special—Four parts—Drama).
Nov. 27—Roses of Memory (Drama).
Dec. 1—The Magistrate's Story (Drama).
Dec. 3—Life's Pitfalls (Special—Three parts—Drama).
Dec. 4—Microscopic Pond Life (Educational). —The Sufferin' Baby (Comedy).
Dec. 8—Mary (Drama).
Dec. 10—Her Inspiration (Special—Two parts—Drama).
Dec. 11—The Lone Game (Drama).

ESSANAY.

Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Speci. hree parts—Drama).
Nov. 15—The Undertow (Special—' parts—Drama).
Nov. 16—A Bit of Lace (Special—Thi parts—Drama).
Nov. 17—Canimated Nooz Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Papered Door (Special—Three parts—Drama).
Nov. 24—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).

GEORGE KLEINE.

Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—A Woman's Wiles (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Nov. 19—The Death Web (Drama).
Nov. 20—His Wife's New Lid (Comedy).
Nov. 22—An Ambassador from the Dead (Dr.).
Nov. 23—Limberger's Victory (Comedy).
Nov. 24—The Meddlesome Darling (Special—Two parts—Drama).
Nov. 25—As the Twig is Bent (Special—Three parts—Drama).
Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).
Nov. 29—The Legend of the Poisoned Pool (Drama).
Nov. 30—Which is Which? (Comedy).
Dec. 1—The Taint (Special—Three parts—Drama).
Dec. 2—The Silent Man (Special—Two parts—Drama).
Dec. 3—With Stolen Money (Drama).
Dec. 4—And the Parrot Said—? (Comedy).
Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).

MINA.

Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).

SELIG.

Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).
Nov. 22—Chronicles of Bloom Center, No. 4, "A Thing or Two in Movies" (Special—Two parts—Comedy).
Nov. 22—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
Nov. 23—The Impersonation of Tom (Western-Drama).
Nov. 25—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
Nov. 27—Young Love (Drama).
Nov. 29—Just As I Am (Special—Two parts—Drama).
Nov. 29—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
Nov. 30—Bad Man Bobbs (Western—Drama).
Dec. 2—The Love of Loti San (Special—Three parts—Drama).
Dec. 2—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
Dec. 4—A Jungle Revenge (Jungle Zoo Animal—Drama).
Dec. 6—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama).
Dec. 6—Hearst-Selig News Pictorial No. 97 1915 (Topical).
Dec. 7—Order (Drama).
Dec. 9—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).

VIM.

Nov. 19—A Pair of Birds (Comedy).
Nov. 26—Pressing Business (Comedy).
Dec. 3—Love, Pepper and Sweets (Comedy).

VITAGRAPH.

Nov. 22—Love and Law (Comedy).
Nov. 23—Saints and Sinners (Broadway Star Features) (Special—Three parts—Drama).
Nov. 24—Sonny Jim and the Family Party (Comedy).
Nov. 25—Ghosts and Flypaper (Comedy).
Nov. 26—All for the Love of a Girl (Comedy).
Nov. 27—A "Model" Wife (Special—Two parts—Comedy-Drama).
Nov. 29—One Plus One Equals One (Comedy).
Nov. 30—The Mystery of the Empty Room (Special—Two parts—Drama).
Dec. 1—A Scandal in Hickville (Comedy).
Dec. 2—The Conquest of Constantia (Comedy—Drama).
Dec. 3—The Home Cure (Comedy).
Dec. 4—Cal Marvin's Wife (Broadway Star Feature—Special—Three parts—Drama).
Dec. 6—Her Last Flirtation (Comedy).
Dec. 7—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).
Dec. 8—Sonny Jim's First Love Affair (Comedy-Drama).
Dec. 9—Sam's Sweetheart (Drama).
Dec. 10—Rooney's Pipe Dream (Comedy).
Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama).
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).
Dec. 7—Wasted Lives (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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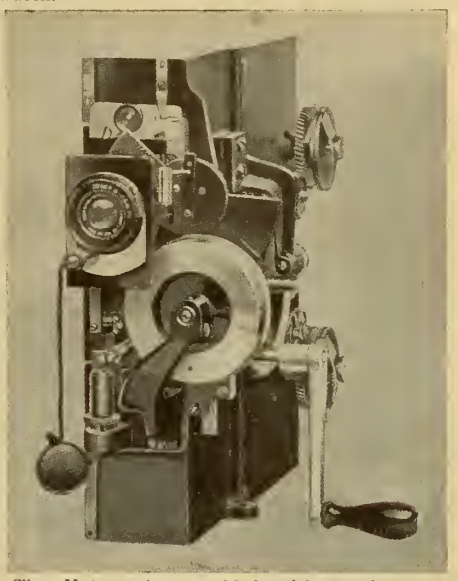

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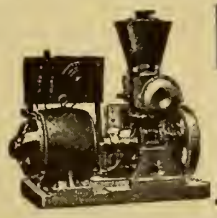

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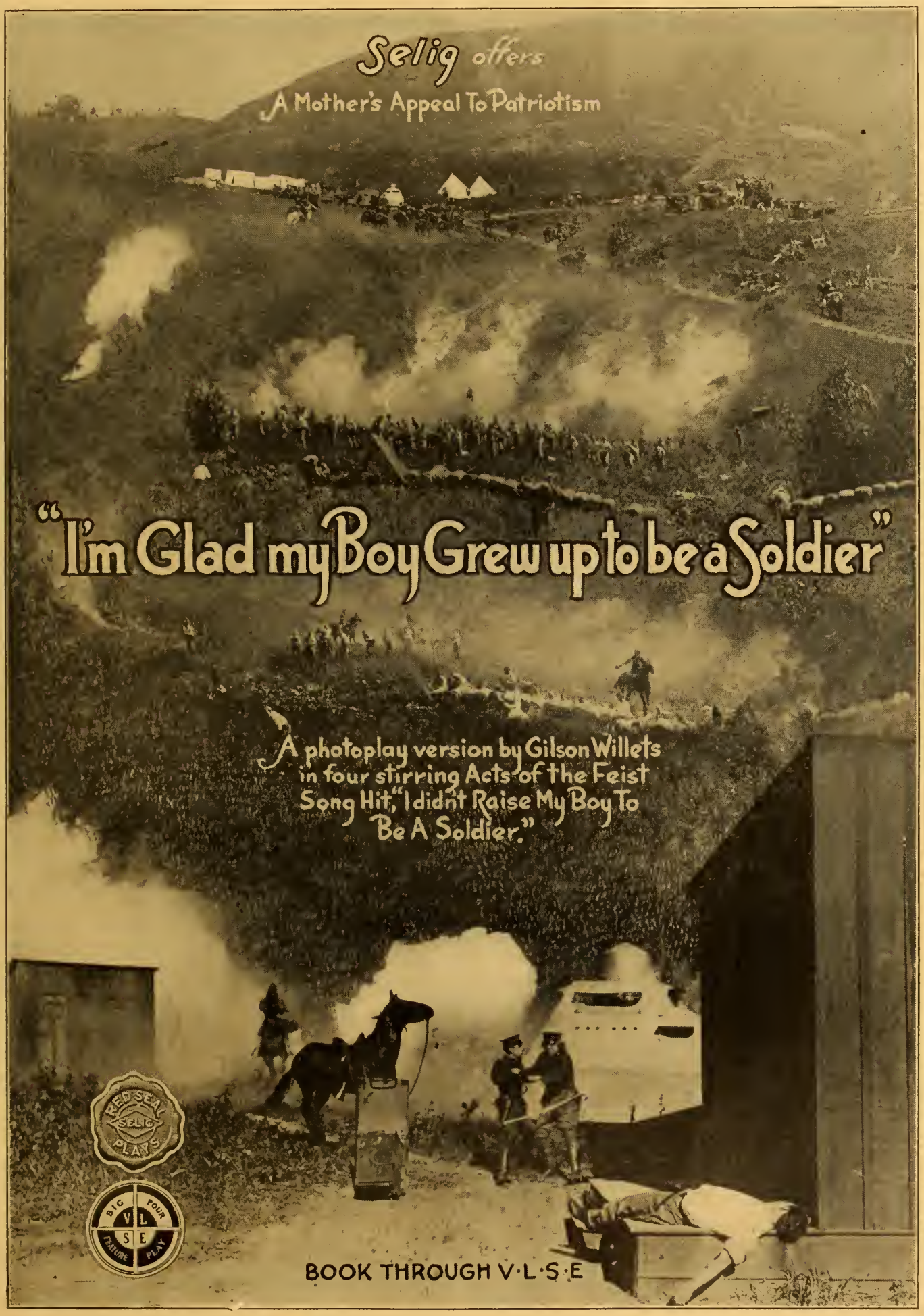
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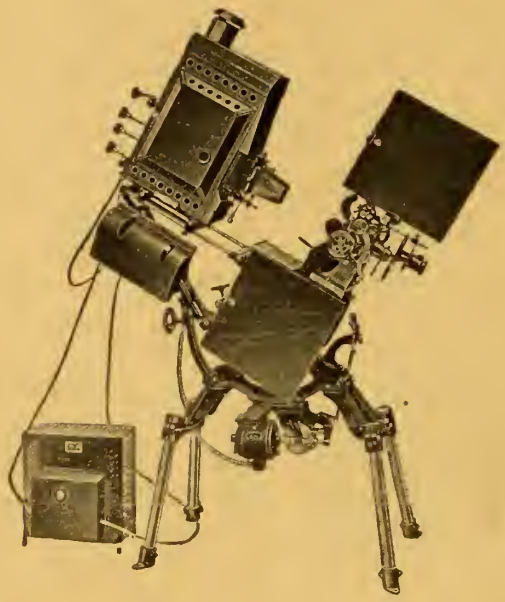

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